



OREGON BALLET THEATRE'S STUDENT PERFORMANCE SERIES 2018-2019

NAPOLI: ACT III

October 11, 2018

Show starts at 12:00

Doors open at 11:30

Keller Auditorium

222 SW Clay Street

Portland, OR 97201

OREGON **BALLET** THEATRE
OUTREACH



Photo by Blaine Truitt Covert

TABLE OF CONTENTS

Introduction	3
Napoli "Playbill"	4
From Copenhagen to Portland	5
The Choreographer.....	6
The Technique	7
The Training.....	8
The Music.....	9
Words To Know	10
The Story.....	11
What to Know on the Day of the Show	15
Frequently Asked Questions	16

THANK YOU TO OUR FOUNDATION AND GOVERNMENT PARTNERS!



Oregon Ballet Theatre receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.



The Regional Arts & Culture Council, including support from the City of Portland, Multnomah County, and the Arts Education & Access Fund

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Dear Educators,

Welcome to Oregon Ballet Theatre's 2018-19 season! The theme for the Student Performance Series for 2018-2019 is, "**A Year to Read and Dance.**"

Oregon Ballet Theatre opens this season as the first U.S. company to build and stage a full production of August Bournonville's *Napoli*. The ballet is stylistically graceful yet has thrillingly intricate footwork, and is a hallmark of classicism infused with warm naturalism. Originally created in 1842 for Denmark's Royal Ballet, *Napoli* is a full length story ballet in three acts which has been proudly maintained and cultivated in Denmark for over 175 years—and now here in Portland!

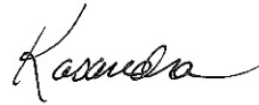
The October 11th Student Performance Series will feature the closing third act of *Napoli* complete with beautiful music played live by the Oregon Ballet Theatre Orchestra! Because it is so rare to have a full orchestra playing for the Student Performance Series, we will open with a focused look at the music for *Napoli*. Following that, we will give a brief synopsis of the story from Acts I & II, so that when the curtain rises on *Act III* of *Napoli*, we will be ready to fall into the dynamic vibrancy of an 1840's Neapolitan village joyfully celebrating the triumphant love of two of its young citizens. In a span of one hour we intend to give our audience a taste, maybe even a craving for the wonder that is live performance.

To underscore the feeling we have about offering this performance to you, Artistic Director Kevin Irving states:

"It is a tremendous and thrilling honor for OBT to present August Bournonville's *Napoli* to our audiences here in the Portland metro area. What makes the work so successful, and endearing enough for *Napoli* to have become *The Nutcracker* of Danish ballets (because of its unending popularity over generations) is the light touch of the master, the playful joy seen in the colorful crowd scenes, and the overflowing exuberance of the dancing – which, by the way, is devilishly tough to master! My hope is that it becomes an exciting journey of discovery that our audiences will whole-heartedly embrace!"

This study guide will provide information about the ballet as well as connected activities, discussion points, and links to related websites or videos. Underlined words are defined in a vocabulary list.

We look forward to seeing you in the theater!



Kasandra Gruener MA Ed
Director of Education Outreach



Photo by Joni Kabana



The arts are where learning starts, from a child's first exploration of meaning on a page by finger painting to an adult's use of the arts to develop, understand and communicate new ideas."

~ Oregon Department of Education

Would you like to further expand your students' experience with dance? OBT teaching artists go out to local schools and dance with students, linking dance with other academic topics -- like science, math, language arts, or life skills! We bring the "A" to "STEM!" YAY STEAM! We have several types of Dance Residency programs that explore ballet along with other genres of dance – even hip-hop! Dance is something everyone can do.

NAPOLI

CHOREOGRAPHY: August Bournonville

STAGERS AND PRODUCERS: Frank Andersen, Dinna Bjørn, & Eva Kloborg

MUSIC: Edvard Helsted, Holger Simon Paulli, Niels W. Gade, François Henri Prume, & Hans Christian Lumbye

COSTUME DESIGN: Marie í Dali Act 3 costumes and scenery based on original designs by Christine Meyers & Gene Dent

LIGHTING DESIGN: Michael Mazzola

Video Designer: Ramón B. Ivars

PROPS MASTER: Sumi Wu

REHEARSAL ASSISTANTS: Lisa Kipp & Jeffrey Stanton

WORLD PREMIERE: March 29, 1842; The Royal Danish Ballet; the Royal Theatre; Copenhagen, Denmark

OBT PREMIERE: October 6, 2018; Oregon Ballet Theatre; Keller Auditorium; Portland, Oregon

CHARACTERS

Gennaro, *fisherman*

Veronica, *widow*

Teresina, *her daughter*

Fra Ambrosio, *friar*

Giacomo, *macaroni seller*

Peppo, *lemonade seller*

Giovanina, *baker girl*

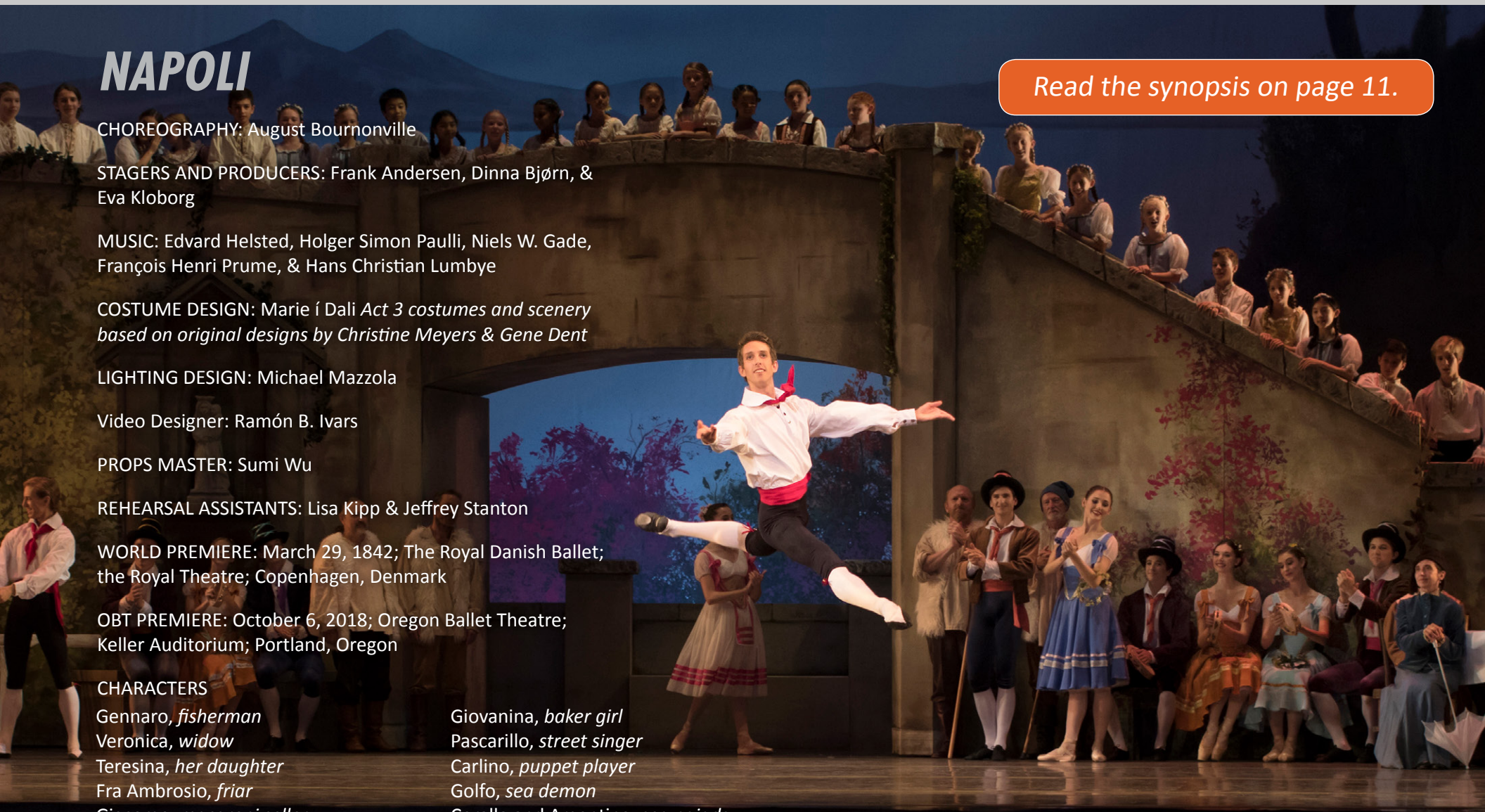
Pascarillo, *street singer*

Carlino, *puppet player*

Golfo, *sea demon*

Coralla and Argentina, *sea naiads*

Read the synopsis on page 11.





Royal Danish Theatre in Copenhagen, Denmark

FROM COPENHAGEN TO PORTLAND

Napoli was first performed in 1842 in Copenhagen, and has been in performance ever since—over 170 years and over 700 performances. The dream to bring the full-length version of the ballet to Portland began several years ago. [Read about the process](#) involved in creating the set design in 2015.



Keller Auditorium in Portland, Oregon



Original set design concept art by Gene Dent for Oregon Ballet Theatre.

THE CHOREOGRAPHER

August Bournonville (1805-1879)

Bournonville was an observer of life. In his travels to Naples he witnessed the comings and goings of the local people, including their festivities and celebratory dances. He expressed his experience in Act III of *Napoli* by choreographing a string of exuberant dances that celebrate the wedding of Gennaro and Teresina, set near a great bridge at a seaside village. The ballet closes with a vibrant tarantella.



Photo by Blaine Truitt Covert

He was also inspired by the artists of his time. (He was friends with Hans Christian Anderson.) Paintings such as this one by fellow Dane, Wilhelm Marstrand would surely have reminded Bournonville of the scenery and festivities he experienced in Naples.



View [this short video preview](#) from a performance in 2015 by Oregon Ballet Theatre.



Learn more about the history of August Bournonville: Checkout this [timeline](#) and [article](#).

THE TECHNIQUE

August Bournonville's early dance training came from his father, the esteemed dancer Antoine Bournonville. Later, he trained in Paris under Auguste Vestris. Following appearances at the Paris Opéra as well as in London, Bournonville returned to Copenhagen as a soloist and choreographer for The Royal Danish Ballet. Bournonville established the Danish style of ballet based on expressive mime, intricate footwork, striking composure, and seemingly effortless grace during the nearly 50 years that he was the director of The Royal Danish Ballet.

Ballet has been passed down from person to person from the distant past to today. Its future relevance and survival depends on a teacher/student or mentor/apprentice relationship. While today's advances in information sharing

“It is the mission of art in general, and the theatre in particular, to intensify thought, to elevate the mind, and to refresh the senses.”

*August Bournonville,
The Choreographic Credo*

How do you express joy? How do you find joy? What does joy look like in the people you see around you? Write a sentence, poem or list of words that describe what joy looks like.







technology, online learning, and the recording of performances and technique classes are useful, the art of ballet continues to rely on that which a real person in real time can convey with their heart and body from their own experience. This is how rich tradition is maintained and how fresh innovation can manifest. *Napoli* is being staged on OBT dancers by a team of esteemed artists from the Royal Danish Ballet, including former Artistic Director, Frank Anderson, and former principal dancers Dinna Bjørn, & Eva Kloborg.



Peter Franc and stager Frank Andersen in rehearsal.

Photo by Yi Yin

-  Watch [a short video](#) of Mr. Anderson working with OBT dancers in 2015.
-  View [a 4 minute video](#) offering a peek into the Royal Danish Ballet school, including the thoughts of young dancers.
-  Read retired dancer [Candace Bouchard's first-hand account](#) of studying in Copenhagen at the famed Royal Danish Ballet.
-  For a deeper look at Bournonville ballet technique, here is a [30 minute video](#) from 1992 of 50 dance exercises, called *enchainments* (a “chain” or string of dance steps, turns, jumps and poses).

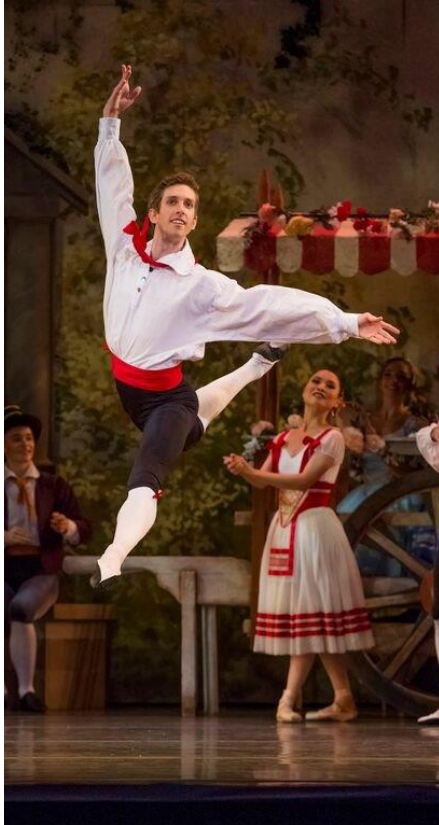


Photo by Blaine Truitt Covert
OBT Principal Dancer Brian Simcoe as Gennaro.

THE TRAINING

Students may be interested in [two great videos](#) of young dancers who train at the Oregon Ballet Theatre School. Take a look and hear the thoughts of 14 year old Finnian Carneci as he reflects on how he came to study ballet and what he hopes his future will bring. Listen also to Kamiya Stephens speak about her love of ballet and the way that dance training benefits other aspects of her life. These young dancers are very lucky to be learning roles in *Napoli*. And so, they become the next generation of dancers to carry on this work.



Photo by Blaine Truitt Covert
OBT Principal Dancer Xuan Cheng as Terasina.

Bournonville set an equality for the roles for men and women, giving importance and physical challenges to both, as befitting their role. The dancers are tasked with very difficult technical skills and steps, but must execute them as if the movements are effortless. An audience member might even think that the dancing is painlessly easy—but far from it. The slow and quick articulated steps of the feet, shape of the arms, placement of the palms of the hands, directions faced, and *épaulement* are all coordinated in the blink of an eye. The energy that the dancers express in *Napoli* is intended to inspire uplifted joy and zest for life in the viewer.

“The height of artistic skill is to know how to conceal the mechanical effort and strain beneath harmonious calm.”

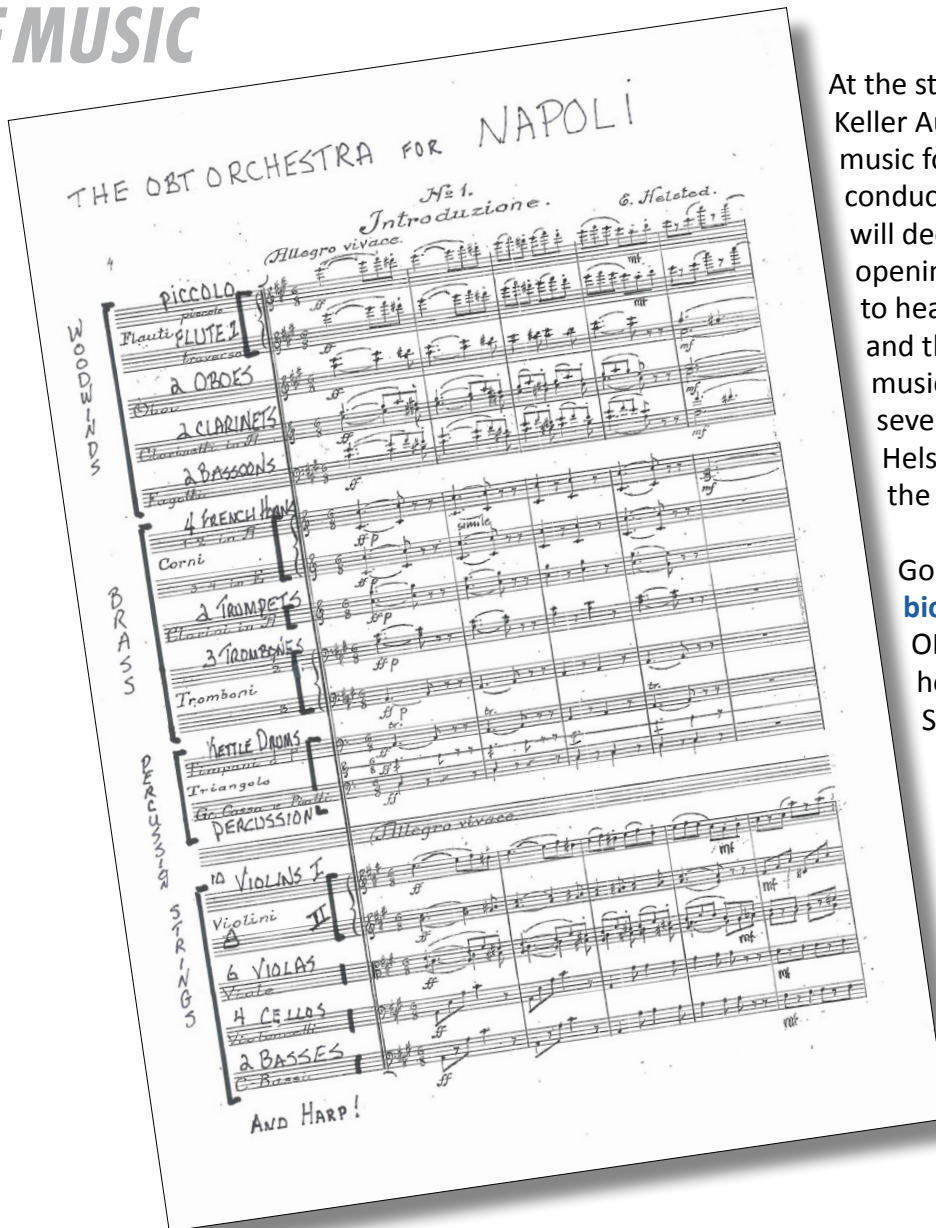
August Bournonville, *The Choreographic Credo*

Do the dancers look as if they are working hard or do they make the dancing look easy?



Think of something that you do that is really physically challenging—carrying heavy packages from the car, hiking up a steep hill, or working out in a gym, or even taking your own dance class. Have you ever tried to do that with the intention of keeping the difficulty or strenuousness a secret by doing the task as if it is very easy? Does that make the task easier or harder? Try it out.

THE MUSIC






At the start of our performance at the Keller Auditorium, we will explore the music for *Napoli* with OBT Orchestra's conductor, Maestro Niel DePonte, who will deconstruct an excerpt of the opening score. The audience will get to hear the instruments individually and then as an ensemble. The music for the ballet is written by several different composers. Edvard Helsted and Holger Simon Paulli wrote the music for Act III.



Maestro Niel DePonte
Photo by Lloyd Lemmermann

Go to Oregon Symphony's website to read [Niel DePonte's biography](#). He is a multi-talented man! Along with being OBT's Music Director, he is a teacher, composer, and he holds the position of Principal Percussionist at the Oregon Symphony.

-  Read about [his 2003 Grammy nomination](#).
-  Listen to [the music of Napoli](#).
-  Sometimes titles of honor or tradition come up for discussion as to their relevance in today's culture. Older students might be interested in reading [an article about a debate](#) regarding the use of the term "maestro."

WORDS TO KNOW

Build vocabulary by learning more about words or phrase that are underlined in this Study Guide!

Artistic statement: An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose

Choreographer: The artist who composes dances

Choreography: The steps and patterns that make up a dance composition

Credo: A formal statement of beliefs

Ensemble: A group that works together

Epaulement: [ay-pohl-MAHN] Fr. Shouldering or the placing of the shoulders. A ballet term used to indicate a movement of the torso from the waist upward, bringing one shoulder forward and the other back with the head turned or inclined over the forward shoulder.

Full length story ballet: A composition of movements designed to tell a story that is longer in duration, perhaps having several sections, or acts, like a play.

Maestro: an honorific title of respect (plural: maestri, feminine: maestra). The term is most commonly used in the context of

Western classical music and opera, in line with the ubiquitous use of Italian musical terms.

Style: Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance)

Tarantella: A lively Italian folk dance style, with a fast upbeat tempo, often accompanied by tambourines

Technical dance skills: Is the degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range)



Educators may be interested to read the [Arts Standards Documents](#) and [a document outlining a framework for arts learning](#) the Oregon Department of Education resources for the arts website.

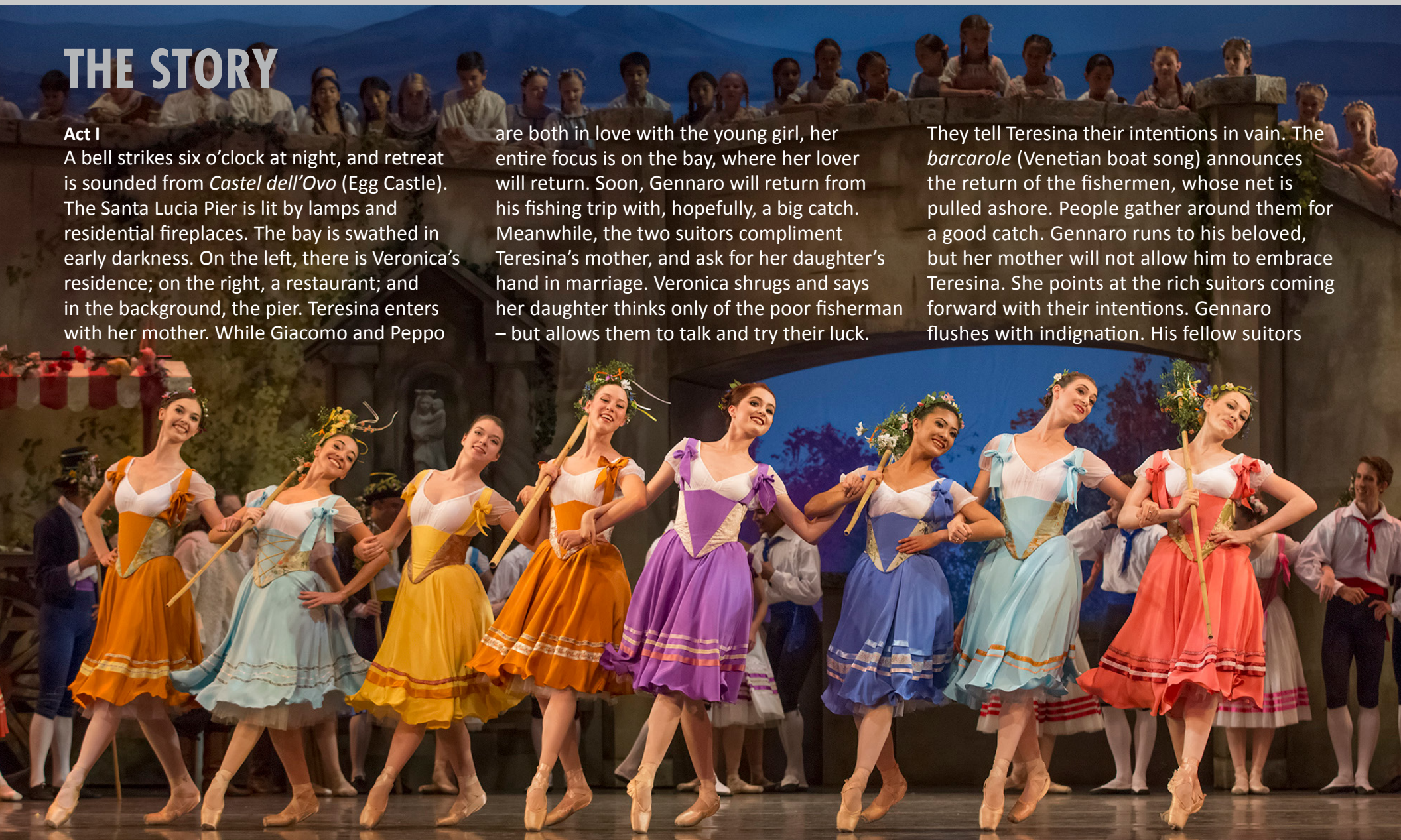
THE STORY

Act I

A bell strikes six o'clock at night, and retreat is sounded from *Castel dell'Ovo* (Egg Castle). The Santa Lucia Pier is lit by lamps and residential fireplaces. The bay is swathed in early darkness. On the left, there is Veronica's residence; on the right, a restaurant; and in the background, the pier. Teresina enters with her mother. While Giacomo and Peppo

are both in love with the young girl, her entire focus is on the bay, where her lover will return. Soon, Gennaro will return from his fishing trip with, hopefully, a big catch. Meanwhile, the two suitors compliment Teresina's mother, and ask for her daughter's hand in marriage. Veronica shrugs and says her daughter thinks only of the poor fisherman – but allows them to talk and try their luck.

They tell Teresina their intentions in vain. The *barcarole* (Venetian boat song) announces the return of the fishermen, whose net is pulled ashore. People gather around them for a good catch. Gennaro runs to his beloved, but her mother will not allow him to embrace Teresina. She points at the rich suitors coming forward with their intentions. Gennaro flushes with indignation. His fellow suitors



get very nervous; Teresina tries to cool his temper, while both beg her mother to give her consent. Veronica can no longer resist the wishes of the two young ones. However, a fresh quarrel breaks out between fishermen, on how to divide the catch. Gennaro divides the catch fairly and sacrifices the best parts to Madonna (Mother Mary). Fra Ambrosio is a mendicant friar walking around Naples. Some contribute to his pauper lifestyle; others avoid him. Gennaro, however, gives a worthy contribution. And when Teresina gives the silver heart around her neck – to ornament Fra Ambrosio's monastery altar – he blesses the young couple and wishes them luck. Gennaro is also a good seller, and sales are fantastic. Among the buying audience is Giovanina, a beautiful baker girl. Gennaro kisses her hand; Teresina sees the kiss, and argues with Giovanina, while Peppo and Giacomo tell Veronica of the mistake of giving Teresina to Gennaro. Teresina is upset, but when Gennaro places a small gold ring around her finger, she becomes gentle again, as if by magic. Peppo and Giacomo are convinced of witchcraft. They join forces again, to slander Gennaro. Veronica is tired and leaves to rest. Dance and hilarity ensue. Teresina and Gennaro participate yet have so much to say to each other; they dream of sailing into the bay on this lovely night. Gennaro fetches his oar, Teresina lifts up her guitar, and together



they go for a row in the bay. Everybody listens to Gennaro's favorite tune from afar: *Ti voglio bene assai* (I love you very much) *E tu non piezzi a me* (And you do not pity me) Street singer Pascariello arrives. Everyone is happy to see him and he gives an excellent

performance. However, at this very moment, a march is heard: It is Carlino and his puppet theatre! Both artists cannot be present at the same place and time, but neither will give way. A fight starts, but the crowd's confusion is interrupted by a thunderstorm. Shops close, lights are extinguished, and both square and pier become empty. The thunderstorm rages. The fishermen protect their ships and suddenly remember Gennaro and Teresina. They see Gennaro fight the waves, and they rush to his aid. The storm slackens and they pull Gennaro ashore. People appear on the pier and gather around the unconscious Gennaro. Veronica comes out of her house. She becomes hysterical at the sight of Gennaro, and cries out for Teresina: Where is she? Everything becomes clear. Through carelessness, Gennaro has caused Teresina's death. Everyone remembers what Peppo told them earlier: the ring Gennaro gave Teresina and its witchcraft. Veronica curses Gennaro and everyone flees. He is left alone to die. In despair, Gennaro demands his bride be returned from the sea, the heavens, and the grave. Everyone has abandoned him; no one listens. He nearly throws himself in the waves again, before seeing Madonna dell'Arco, who might listen. He kneels and prays before her image. Day breaks, the sea is calm again, and Fra Ambrosio enters the pier. He finds Gennaro and hears what

happened. Fra Ambrosio gives him an anchor, and encourages him to go to the sea and look for his bride, placing trust in the holy mother. Gennaro's hopes revive and Fra Ambrosio gives him a medallion inlaid with a small image of Madonna dell'Arco. The medallion will help him overcome obstacles, dangers, and temptations. Gennaro sails into the sunlight.

Act II

In the *Grotta Azzurra* (Blue Grotto) are dark pillars. The water plays magically with color, to reflect the cave's interior. Morning sunlight dims upon entering the low, narrow entrance. Golfo, the sea demon, is here. His naiads (water spirits) hold Teresina, washed into the grotto by the stormy night. They pass Teresina onto Argentina and Coralla, Golfo's favorite naiads. They carry her ashore and prepare a willow for her. Her clothing is in disarray, her hair hangs loosely around her shoulders, and she holds the guitar firmly in her hands. Golfo is charmed by Teresina's beauty. Coralla brings a magical sea flower with a scent that awakens everything. Slowly, Teresina regains consciousness. She looks around and is horrified by the strange creatures surrounding her. She wants to flee; there is nowhere to run but into the deep water. Naiads try to calm her and refer her to their ruler, the mighty Golfo. In tears, Teresina pleads for Golfo to

return her to beloved Naples and her groom. However, Golfo demands that she come closer. On cue, she is transformed into a naiad, too. She no longer asks for home; she belongs to Golfo's harem. Coralla and Argentina decorate her with jewelry; Golfo presents her with a crown. All pay homage to her, and she dances with other naiads in triumph. She sees her guitar yet no longer recognizes it. Penetrating conch shell tones please her. Teresina is now alone with Golfo, and her anxiety increases in response to his passion: He wants to share power and riches, but she cannot return his love and avoids his gaze. A boat approaches the cave. It is Gennaro looking for his beloved. Golfo orders for Gennaro's engulfment by danger and temptation. Coralla and Argentina take away Teresina, while other naiads prepare to carry out Golfo's orders. Slowly, Gennaro rows into the cave, but it is empty and quiet. He looks around with mixed feelings and a beating heart, in search of his lost bride, perhaps in vain. He discovers Teresina's guitar, and is overjoyed

because she must be here or near. Next the cave is disturbed as naiads swirl around him. In danger, he stays calm. The horror disappears, and naiads instead tempt him with beauty. Gennaro resists and demands Teresina. Coralla and Argentina return with her. Teresina regards Gennaro with surprise. She does not recognize him but feels his concern; her sympathy is awakened. He tries to bring back her memory of their love. She cannot remember but the depth of Gennaro's love interests her. By holding hands, he feels the ring he gave her in Naples, and again he tries to help her remember. Then he remembers Fra Ambrosio's gift, removes it from his neck, trembles with expectation, and prays for his beloved. Teresina looks at the image on the medallion. Now she



Photo by Christophe Peddecord

remembers and kneels as Gennaro places the medallion around her neck. By powerful magic, she transforms again and realizes what has happened. Tears pour down her face and every memory returns. She recognizes her groom and throws herself into his arms. Golfo, terribly angry, prevents them from fleeing: Teresina is nearly taken away, and Golfo orders naiads to bring Gennaro to the stone chamber to kill him. Teresina breaks loose, clings to Gennaro, and trusts Madonna to help them. Teresina raises the medallion, and bids the demon of the sea to surrender to the queen of the heavens. Golfo, forced to surrender to this superior power, orders Teresina's and Gennaro's departure. Treasure is loaded onto Gennaro's boat as reward for faithful love. Happy and grateful, the lovers board the boat, salute the

cave inhabitants, and leave.

Act III

Outside Naples, at a shrine for *Madonna dell'Arco* (Madonna of the Arch), a bridge leads from one hill to another. Behind this bridge is the bay of Naples and Mount Vesuvian coastline. On the right is a trattoria (tavern) in the afternoon. Pilgrims are present along the bridge. In the center, everyone greets and embraces each other. They pray to Madonna, protector of Naples. Afterward, everyone discusses the incident that took away Teresina. Peppo is quick to remind them. Giacomo continues to spread the rumor of the evil spirit that affected Teresina's destiny. Everyone remains disgusted. Suddenly two more pilgrims approach: It is Teresina and

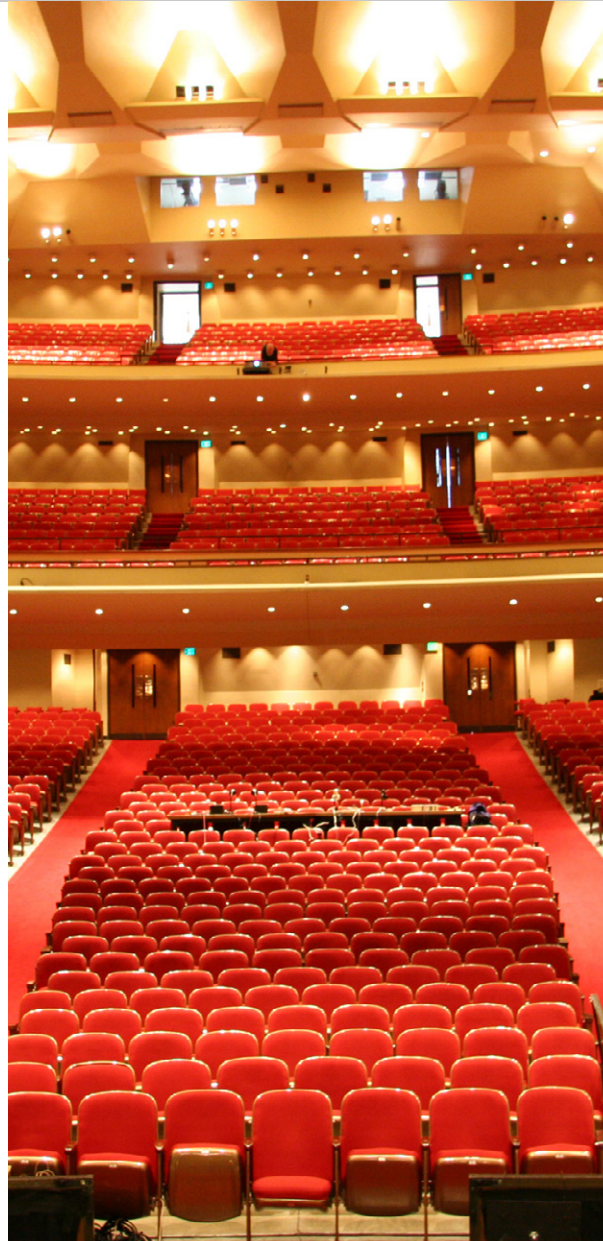
Veronica! Everyone rushes over with questions. Surprisingly, Teresina brings forward Gennaro in beautiful Sunday clothing. Everyone is stunned as Teresina calls him her savior; witchcraft is suspected by her suitors and the crowd. They demand that the couple leave. Even Veronica is convinced of the magic. Teresina and Veronica leave. Gennaro becomes angry as everyone flees. Guards are called, but they flee, too. Finally, Fra Ambrosio is called; he steps forward with the crowd behind him – and embraces Gennaro. Fra Ambrosio explains that Teresina's salvation is due solely to Gennaro and Madonna dell'Arco, protector of Naples. Fra Ambrosio blesses and unites the faithful bridal couple. The crowd is filled with vibrant cheer. Even the rival suitors accept destiny and congratulate the bridal couple.



Photo by Blaine Truitt Covert

One lively dance follows another until it is time to return to Naples. Shepherds transform a cart into a vehicle of triumph for the hero and heroine. Surrounded by the crowd who continues to rejoice and throw flowers, they head home in a happy ending.

~ The End ~



WHAT TO KNOW ON THE DAY OF THE SHOW

The Keller Auditorium is located at:
222 SW Clay St, Portland, OR 97201

The doors to the Keller Auditorium will open one half hour before the show begins. Please plan to arrive early so that you can settle in. The dancers may still be warming up onstage—a real treat to see.

If traveling on a school bus, please follow directions for parking from the parking attendants. If driving a personal vehicle, give time to find parking. There is a lot going on downtown at this time. Public transportation is close by.

There are no tickets to this show—the usher has your registration information. You will be directed, in an email a few days before the show, to enter through door A or B. Please tell the door usher your group's school name so that you can hear which aisle you will be seated in. Homeschools should also know the organizer's name as well. An usher will direct you to your seat. Please leave backpacks behind—if you must bring them, the ushers will ask that they be left in the lobby of your seating level. You will be asked to secure your seat before visiting restrooms.

FREQUENTLY ASKED QUESTIONS

WHY DO THE GUYS WEAR TIGHTS?

Almost every activity requires a special uniform of some kind. Just as football players, wrestlers, and baseball players wear stretchy material to help them move with flexibility and speed, ballet dancers often wear stretchy tights so they are able to leap, kick, and stretch as they dance. Another reason tights are worn is so the audience can see the incredible leg muscles that allow them to jump so high.

HOW DO THE BALLET DANCERS STAND ON THEIR TOES?

Female ballet dancers wear special shoes called "pointe shoes" to help them achieve dancing on the tips of their toes. Pointe shoes are hard at the ends, and are handmade with layers of satin, glue and leather. Dancers must take several years of ballet lessons before they are allowed to wear pointe shoes. With hard work and good training to develop strong ankles and feet, most young ballet students begin working en pointe at age 11 or 12.

THIS BALLET HAS NO PLOT! OR DOES IT?

Some do, and some don't. Ballets with plots like Romeo & Juliet, The Nutcracker, or Swan Lake are called story ballets. There are also abstract ballets, with a focus on movement instead of a specific story. Abstract ballets are meant to evoke ideas or emotions, and the audience can interpret them many different ways.

HOW OLD ARE THE DANCERS?

Oregon Ballet Theatre's professional company members range in age from 18 to 39, but most are in their early-to-mid-20s. All of the dancers began studying ballet when they were children, as it takes many years of dedication to become a professional ballet dancer.

HOW OFTEN DO THEY PRACTICE?

Ballet dancers take class every morning for 1.5 hours, and then they rehearse all day. They have Sundays and sometimes Saturdays off, and they have a lunch break. Dancing is their full-time job.

WHERE ARE THE DANCERS FROM?

Oregon Ballet Theatre dancers come from all around the world: Japan, China, and different areas within the United States. There are dancers from California, Washington, New Jersey, Wisconsin, Massachusetts, New York, and several who grew up right here in Oregon.

APPLAUSE

DO clap after a really spectacular movement. Laugh if the situation onstage is funny. Applaud and say "Bravo!" at the end.

DON'T boo, whistle, hiss or make noise during the performance. It is distracting and disrespectful of the performers and to your neighbors in the audience.

FOOD

DO eat before you get to the theater if you think you might get hungry before the performance is over.

DON'T bring food or gum into the seating area. It makes noise, trash, and distractions.

TALKING

DO wait. Make a note on your program or a piece of paper if you want to remember something. Tell your friend after the ballet is over.

DON'T whisper or discuss things with other people during the performance. Your friends may want to listen to the music or pay attention to the dancers' movement or the story.

DRESS & BACKPACKS

DO dress neatly as a sign of respect to the artists and the theater.

DON'T wear over-powering perfume, big hats, or jingly bracelets. Leave backpacks at school. If you must bring one, you'll be asked to leave it in the lobby.

CELL PHONES, CAMERAS, IPODS, MP3 PLAYERS, ETC.

DO relax when the lights in the house (seating area) get dark. Sit back and enjoy the live performance with your eyes, ears, and imagination.

DON'T use cell phones and other electronic devices in the theater. The noise and clicking can be distracting to your neighbors, and camera flashes can be dangerous to the dancers.