



OREGON BALLET THEATRE'S STUDENT PERFORMANCE SERIES 2018-2019

CINDERELLA

ACT II & EXCERPT FROM ACT 3

February 21, 2019
Show starts at 12:00
Doors open at 11:15

Keller Auditorium
222 SW Clay Street
Portland, OR 97201

OREGON **BALLET** THEATRE
OUTREACH



Photo by Blaine Truitt Covert

TABLE OF CONTENTS

Introduction	3	Other Cinderella Stories	9
Cinderella "Playbill"	4	Casting A Ballet	10
Synopsis	4	OBT's Education Outreach Work In Schools.....	12
A Short History of Cinderella	5	Words To Know	14
The Composer	6	What to Know the Day of the Show	15
The Choreographer.....	7	Frequently Asked Questions	16
En Travesti.....	8		

THANK YOU TO OUR FOUNDATION AND GOVERNMENT PARTNERS!



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Dear Educators,

It is time for a journey back in time to the fairy tale world of *Cinderella*!

Welcome to the winter program of Oregon Ballet Theatre's 2018-19 season! The theme for this year's Student Performance Series is, "A Year to Read and Dance." We are delighted to bring to life the familiar story *Cinderella*, a tale that has variants over time and across cultures.

OBT's Artistic Director Kevin Irving simply describes this production as "a marriage between classical ballet and a well-known story, telling it through movement and gesture, while connecting it to a rich and varied score." Choreographed in 1970 by Ben Stevenson, O.B.E., the work has been described by dance critic Anna Kisselgoff as being, "...a *Cinderella*" that threatens to make anyone believe in its tale's archetypal simplicities." (The New York Times, May 20, 1996) While the story may be well-known, the ballet is certainly not ho-hum! It is rich with brilliant dancing, captivating emotion, and bold humor, set in a romantic atmosphere. The memorable music of Sergei Prokofiev along with colorful, period costumes and an imaginative set decor further enrich this production. We know that you and your students will be delighted!



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

Cinderella is a full length ballet that usually takes an entire evening to perform. For the Student Performance Series, we will be performing Act 2 and an excerpt of Act 3. This selection allows us to pick up the story at the Prince's Ball where Cinderella magically arrives in a fanciful carriage. We conclude our performance in Cinderella's home the morning after the Ball where luck would have it that the Prince and Cinderella are reunited.

This *Cinderella* Study Guide will have information about the ballet's creators, a synopsis of the story, projectable pictures, links to websites, as well as activities and questions to support student understanding.

We have a very full house at the Keller Auditorium for *Cinderella*! Please note that we are opening the doors at 11:15 in order to swiftly seat everyone for a 12 noon curtain time. Please allow plenty of time for offloading of busses or parking of cars.

See you in the theater!

A handwritten signature in black ink that reads "Kasandra Gruener".



Photo by Joni Kabana

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.

CINDERELLA

MUSIC: Sergei Prokofiev, *Cinderella*, Op. 87

CHOREOGRAPHY: Ben Stevenson, OBE

STAGER: Dawn Scannell
Originally staged by Janie Parker

REHEARSAL ASSISTANTS:
Lisa Kipp & Jeffrey Stanton

SET & COSTUMES:
Courtesy of Texas Ballet Theater

LIGHTING DESIGN:
Christina R. Giannelli

WORLD PREMIERE:
April 20, 1970; National Ballet of
Washington, D.C.

OBT PREMIERE:
February 28, 2015;
Keller Auditorium;
Portland, Oregon

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Synopsis

ACT ONE

As the curtain rises for Act 1, we see Cinderella in her unhappy domestic life. The household includes Cinderella's ineffectual father, her imperious stepmother, and her abusive Stepsisters, who are cast in the English pantomime tradition with men in female roles. Cinderella's only apparent friend is her broom, a symbol of her everyday drudgery. When she is alone, she dances with the broom, dreaming that she too could attend the upcoming ball. The stage is soon full of action to ready the Stepsisters for the event. A dressmaker, a wigmaker, and a dancing master all arrive in turn to undertake the seemingly impossible task of making the Stepsisters appear attractive and coordinated. Once they have departed and Cinderella is alone, a beggar woman enters, soon to reveal her true identity as Cinderella's Fairy Godmother. She transforms the kitchen into an enchanted wood where dragonflies dart through the forest. Cinderella will attend the ball after all, gloriously attired in the riches of nature, as personified by the fairies representing the four seasons. But her beautiful clothes come with a warning that she must return home before midnight or she will once again find herself in rags. A pumpkin and a mischief of mice have been magically transformed into a carriage drawn by a team of horses that will carry Cinderella to the ball.
Continued on page 9

Kassandra Gruener, MA Ed. *Director of Education Outreach*

Photo by Tatiana Willis

A SHORT HISTORY OF CINDERELLA

The tale of *Cinderella* is an ancient one, originally communicated orally from generation to generation, and first printed over 1,000 years ago in 9th century China. The story is familiar to cultures around the world: A Cinderella heroine is named *Yeh-hsien* in China, *Cendrillon* in France, *Aschenputtel* in Germany, *Rashin Coatie* in Scotland, *Cenerentola* in Italy, Katie Woodencloak in Norway and Mossy Coat in England. And though details are altered from one version to the next, (the heroine attends between one and three balls during the story; the heroine's identifying feature could be a shoe, a ring, a bracelet, or an anklet)



Photo by Blaine Truitt Covert

Xuan Cheng as Cinderella.

there are striking consistencies across the stories in structure and message.

The version most widely known to Western audiences is the one penned by influential 17th century French author Charles Perrault. In 1697 Perrault's *Histoires ou contes du temps passé* or *Les Contes de ma Mere l'Oye* (Stories or Fairy Tales from Past Times with Morals or Mother Goose Tales) was published, and the collection



Legnani in the title role of the Petipa/Ivanov/Cecchetti ballet *Cinderella*. St. Petersburg, 1893.

included the still-familiar tales of "The Sleeping Beauty", "Little Red Riding Hood", "Bluebeard", "The Master Cat, or Puss in Boots" and "Cinderella". His fairytales, featuring magical beings in narratives of tests, quests and transformations took an optimistic view of human nature and were designed to promote social and ethical standards – often with a moral or two to sum it all up for the reader at the end! Perrault's telling of the tale has proven the inspiration for the majority of ballets created of the Cinderella story, and in 1893, on the stage of the Mariinsky Theater, Russia saw the tale as it was choreographed by Enrico Cecchetti, Lev Ivanov and Marius Petipa with music by Fitingof-Shell.

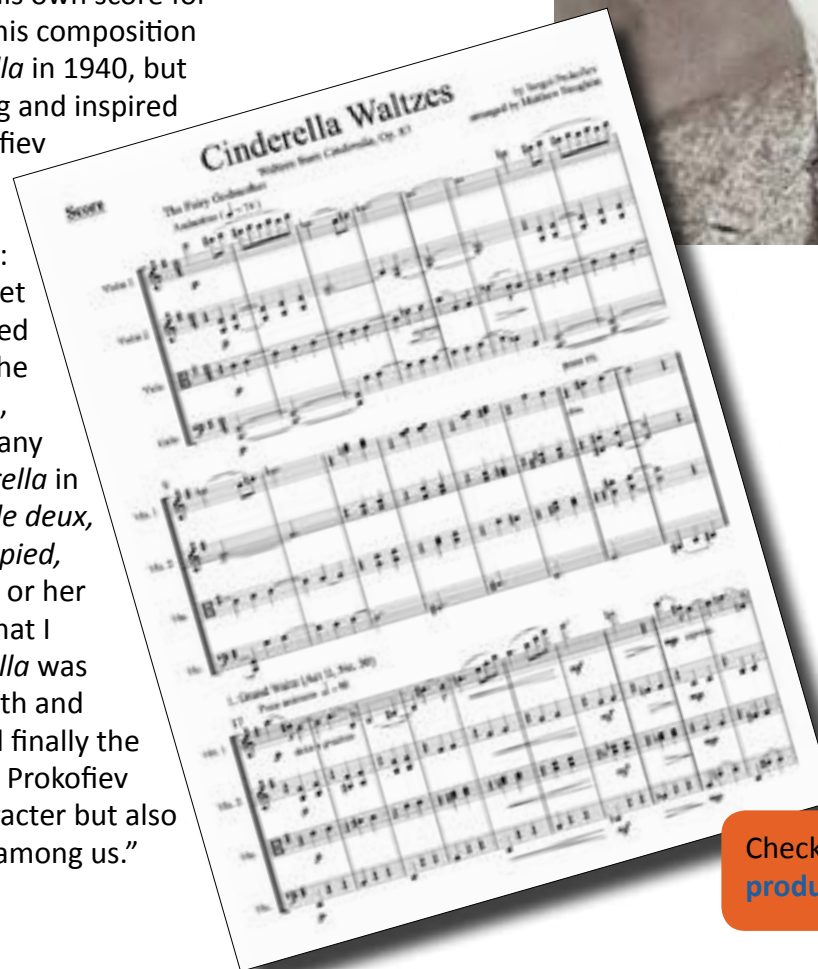
It was during this production that the great Italian ballerina, Pierina Legnani, performed a series of 32 *fouettés en tournant* onstage for the first time. This step is a series of spinning turns on one leg while the working leg extends and retracts with each rotation. Her bravura performance of this technical feat was applauded by audiences and was repeated in the choreography for the ballet *Swan Lake* two years later. (This series of turns remains a signature of the *Black Swan* solo and continues to test today's ballerinas.)

THE COMPOSER

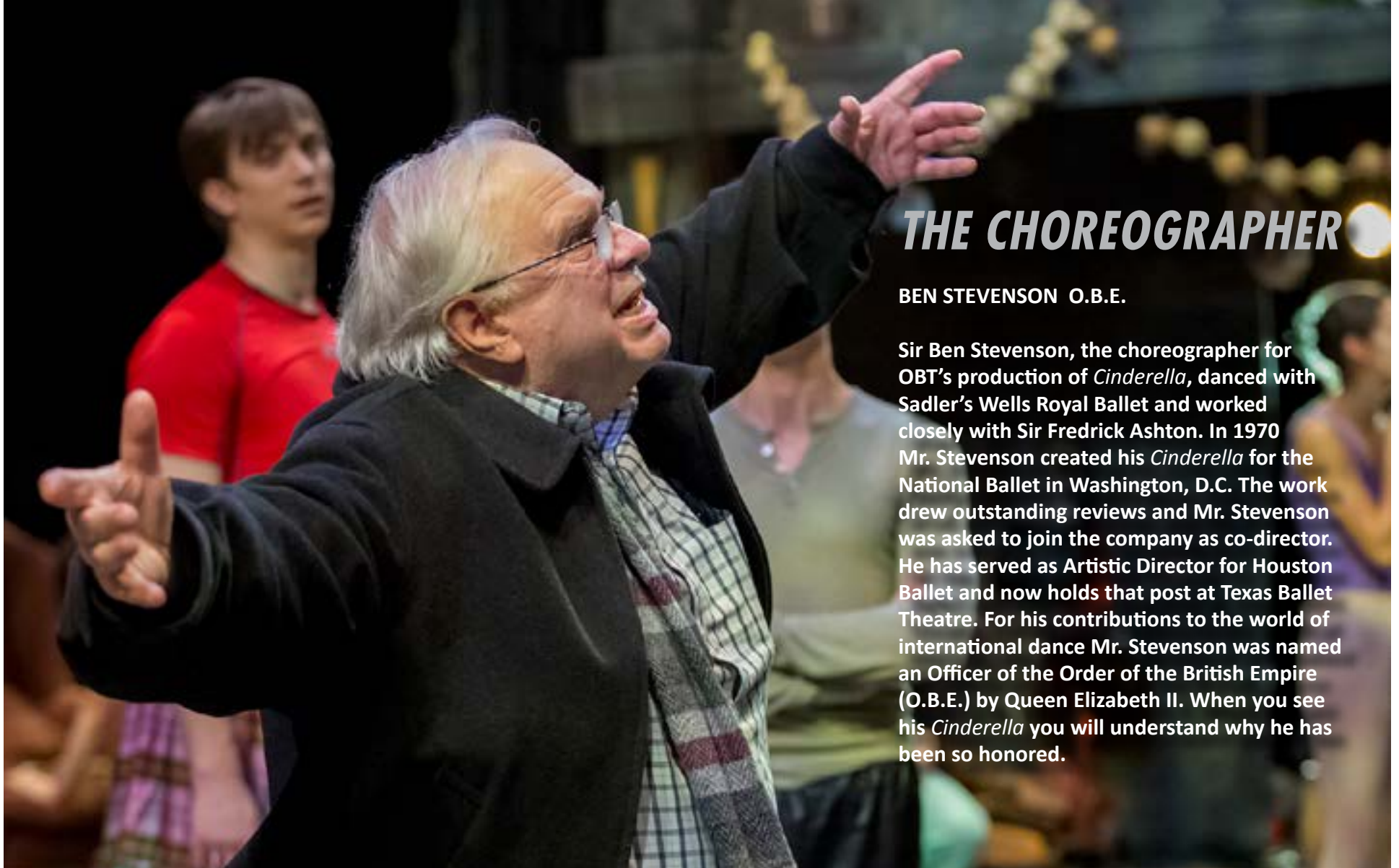
SERGEI PROKOFIEV

Half a century after the Russian premiere of *Cinderella*, Sergei Prokofiev, the masterful Russian composer, wrote his own score for *Cinderella*. Having recently enjoyed the success of his composition for *Romeo and Juliet*, he began composing *Cinderella* in 1940, but the outbreak of World War II interrupted his writing and inspired him to create his epic opera, *War and Peace*. Prokofiev finished *Cinderella* in 1944, amidst the war-torn Soviet Union, and two more Russian versions of the ballet were choreographed using his new score: Rostislav Zakharov's production for the Bolshoi Ballet in 1945, and Konstantin Sergeyev's version, produced the following year for the Kirov. Both emphasized the triumph of the downtrodden over tyrannical forces, in celebration of the Soviet Union's defeat of Germany during World War II. Prokofiev said, "I wrote *Cinderella* in the traditions of the old classical ballet: It has *pas de deux*, *adagios*, *gavottes*, several waltzes, a *pavane*, *passepied*, *bourée*, *mazurka* and gallop. Each character has his or her variation." Within this structure Prokofiev said, "What I wished to express above all in the music of *Cinderella* was the poetic love of Cinderella and the Prince, the birth and flowering of that love, the obstacles in its path, and finally the dream fulfilled." And imagining the story's heroine, Prokofiev wrote, "I see Cinderella not only as a fairy-tale character but also as a real person, feeling, experiencing and moving among us."

Listen to [Cinderella's Waltz](#). 



Check out [pictures of OBT's 2015 production of Cinderella!](#) 



THE CHOREOGRAPHER

BEN STEVENSON O.B.E.

Sir Ben Stevenson, the choreographer for OB T's production of *Cinderella*, danced with Sadler's Wells Royal Ballet and worked closely with Sir Fredrick Ashton. In 1970 Mr. Stevenson created his *Cinderella* for the National Ballet in Washington, D.C. The work drew outstanding reviews and Mr. Stevenson was asked to join the company as co-director. He has served as Artistic Director for Houston Ballet and now holds that post at Texas Ballet Theatre. For his contributions to the world of international dance Mr. Stevenson was named an Officer of the Order of the British Empire (O.B.E.) by Queen Elizabeth II. When you see his *Cinderella* you will understand why he has been so honored.

Photo by Blaine Truitt Covert



Photo by Blaine Truitt Covert

Left to right: Michael Linsmeier as the Stepsister (also in large photo at right), Avery Reiners as the Jester, and Brett Bauer as the Stepsister in OBT's premiere of Ben Stevenson's *Cinderella*



Robert Helpmann and Sir Frederick Ashton as the Stepsisters in *Cinderella* by Royal Opera House Covent Garden

EN TRAVESTI

Prokofiev's score has remained the most popular for *Cinderella* ballets, and was first used in the West by Sir Frederick Ashton when he choreographed *Cinderella* for Sadler's Wells Royal Ballet in 1948. In his production Ashton cast the step sisters *en travesti*, which means casting men in female roles. Ashton himself played one of the Stepsisters in the ballet's premiere. *Cinderella* marked Ashton's first full-length ballet in the tradition of the 19th century classics and his production influenced generations of choreographers.

Kassandra Gruener, MA Ed. *Director of Education Outreach*

Photo by Randall Milstein

OTHER CINDERELLA STORIES

Consider the topic “Is goodness always rewarded?” by comparing two Cinderella stories: [Yeh-Shen\(China\) and Sotface \(Ojibwa\)](#) [🔗](#)

Read Dance Critic [Martha Ullman West's 2015 article](#) [🔗](#), “OBT Slips on The Slipper,” about OBT's *Cinderella* in Oregon ArtsWatch.



“Cinderella Fleeing the Ball” by Anne Anderson.



[Bound](#) [🔗](#)

By Donna Jo Napoli
In this searing book (for young adults), Donna Jo Napoli, acclaimed author of *Beast and Breath*, delves into the roots of the Cinderella myth and unearths a tale as powerful as it is familiar.

Continued from page 4

ACT TWO

As Act 2 opens, we are transported to a spectacular ballroom. The Stepsisters make an absurdly graceless entrance, and are soon followed by the arrival of a beautiful guest — Cinderella resplendent in her new surroundings. When she locks eyes with the Prince, it is love at first sight. They dance, but their time together is interrupted by the fateful striking of the clock at midnight. She rushes out — leaving behind one shoe. Heartbroken, the Prince retrieves the shoe, vowing to find his true love as the curtain falls on Act 2.

ACT THREE

In Act 3, we see Cinderella at home, sleeping by the fire. When she awakens, her dream of the ball seems impossible until she finds her one remaining magical slipper in her pocket. The Stepsisters return home, bragging about the wonderful time they had at the ball. Before long, the Prince arrives in search of the rightful owner of the dropped slipper. The Stepsisters go through a laughable series of attempts to cram the shoe onto their oversized feet. Cinderella sits by the fire, unnoticed, until the Prince calls her to him. Coming near to him seems almost too much for her and she drops the shoe that was hidden in her pocket. When the Prince sees the shoe is a match, he is sure of her identity and their fate is complete. They dance and the Fairy Godmother returns and transforms the kitchen once more. The fairies return to dance their blessings. Members of the court, winged angels, the fairies and the Fairy Godmother gather, and in the final tableau we see the coronation of the new King and Queen.

CASTING A BALLET

The following pictures are from rehearsals in 2015. As you might see the dancers look like they are having fun—they are also concentrating as they memorize the many movements and dramatic actions that they must do to convey the story. Throughout the 5 to 6 weeks of rehearsal for *Cinderella*, while the dancers learn many new dances and sequences of movements, they must constantly rehearse and remember what they have already been taught. It is the dancer's job to remember what they have been taught. It takes a lot of focus, dedication, and practice.

At times there are as many as 40 people on the stage at once. Dancers are often cast to learn several roles in any ballet. They must also have a costume fitted to them to

wear in case they are called to do that role.

Sometimes a dancer performs one role on Thursday and a different role on Friday—that makes it exciting! But sometimes dancers learn a role and never get to perform it onstage. This seems like a lot of extra work, but it is important to have several people learn any given role in the ballet, just in case someone is injured, the vacant part can be quickly filled.



Michael Linsmeier, Ye Li, and Brett Bauer in rehearsal.

Photo by Blaine Truitt Covert

OBT BY THE NUMBERS

OBT has **22** professional dancers and **4** apprentices in the Company

OBT2, Oregon Ballet Theatre's junior company, has **15** dancers.

Cinderella also used **13** student dancers from Oregon Ballet Theatre's School.

Questions to consider: How would it feel to work very hard to learn something and never get to “show what you know”? Has that ever happened to you? Is there any personal value for a dancer to learn a part and never get to dance it? Where can this happen in other types of work?

CINDERELLA IN REHEARSAL

The people that teach the ballet to the dancers are called “stagers” and “rehearsal assistants.” In 2015, Janie Parker came to OBT and taught the choreography to the dancers. We call that “setting the ballet.”
Continued on next page.



Photo by Blaine Truitt Covert

Xuan Cheng in rehearsal.

Continued from previous page.

OBT's Rehearsal Director Lisa Kipp and Ballet Master Jeff Stanton also learned the choreography so that they could rehearse it when the stager was gone. Lisa and Jeff are the Rehearsal Assistants for our 2019 staging of *Cinderella*. They remembered the ballet by studying their notes and watching videos from 2015. Then they taught much of the ballet to the dancers so that when the Stager, Dawn Scannell, came, she could spend her time polishing it. It is pretty amazing that Lisa and Jeff know the whole ballet by heart, and yet they do not perform it onstage.



Lisa Kipp



Jeff Stanton



Photo by Blaine Truitt Covert

OBT'S EDUCATION OUTREACH WORK IN SCHOOLS

OBT has a team of teaching artists that serve as guest teachers in schools, collaborating with classroom teachers to bring movement into the classroom as well as helping students learn more about dance, especially ballet and how it relates to their world. The teaching artists work with curriculum and address Common Core standards. OBT Teaching Artist Robyn Ulibarri looked at K-8 curriculum for Literacy and shares the following ideas on how students can integrate their experience of seeing *Cinderella* into their 21st Century learning. She also includes ways to add movement literacy to the process.

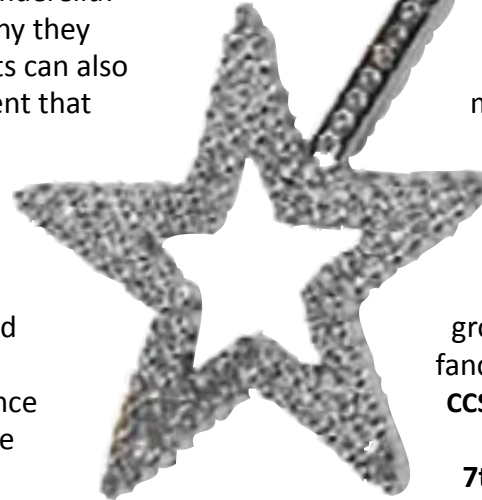
Kindergarteners: Draw a picture of your favorite part of the show. Then, students can gather in a circle and share out, using their picture to help explain. Students can also create a shape that they remember seeing in the performance. **CCSS.ELA-LITERACY.SL.K.1;**
CCSS.ELA-LITERACY.SL.K.5

1st Grade: Draw a picture of your favorite character from *Cinderella*. Explain in small groups why they are your favorite! Students can also share a traveling movement that they remember seeing in the performance.

CCSS.ELA-LITERACY.SL.1.5

2nd Grade: Partner up and ask your partner about a moment in the performance that stood out to them (be as detailed as possible). Each student tells the class about their partner's favorite moment. Students could show or tell how the dancers were moving in that moment. **CCSS.ELA-LITERACY.SL.2.4**

3rd and 4th Grades: Discuss in small groups how Cinderella showed her kind-hearted nature throughout the performance, referring to evidence. How did she move her body to show her kind hearted nature? **CCSS.ELA-LITERACY.SL.3.4;** **CCSS.ELA-LITERACY.SL.4.1**



5th Grade: Create an opinion piece and share in small groups. "I think Cinderella's spell only lasted until midnight because..." **CCSS.ELA-LITERACY.SL.5.4**

6th Grade: Write a script revealing the Jester's point of view of the ball. Act out in small groups. Try to include a pose or fancy movement that the jester did! **CCSS.ELA-LITERACY.W.6.3**

7th grade: Using research and reasoning in small groups, discuss why oranges were given to guests at the ball. Share out with your class. Just for fun, try to juggle with oranges. **CCSS.ELA-LITERACY.SL.7.1**

8th Grade: Using evidence and reasoning, make the claim in a class discussion that Cinderella is an example of a strong female. What evidence of strength does the ballerina present as she portrays Cinderella. **CCSS.ELA-LITERACY.SL.8.4**

These activities were built upon the following English Language Arts Standards:

“To build a foundation for college and career readiness, students must have ample opportunities to take part in a variety of rich, structured conversations—as part of a whole class, in small groups, and with a partner.”

CCSS.ELA-LITERACY.SL.K.1

Participate in collaborative conversations with diverse partners about kindergarten topics with peers and adults in small and larger groups.

CCSS.ELA-LITERACY.SL.K.5

Add drawings or other visual displays to descriptions as desired to provide additional detail.

CCSS.ELA-LITERACY.SL.1.5

Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

CCSS.ELA-LITERACY.SL.2.4

Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

CCSS.ELA-LITERACY.SL.3.4

Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

CCSS.ELA-LITERACY.SL.4.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly

CCSS.ELA-LITERACY.SL.5.4

Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

CCSS.ELA-LITERACY.W.6.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.



Brian Simcoe (Prince) and Xuan Cheng (Cinderella). Photo by Blaine Truitt Covert

CCSS.ELA-LITERACY.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.8.4

Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

WORDS TO KNOW

Build vocabulary by learning more words or phrases related to dance.

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

Casting: The selection of dancers for different roles.

Choreographer: The artist who composes dances

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

Dance Critic: A person who views a dance performance and writes critical articles for news media.

Ensemble: A group that works together

En travesti: A performer playing a role of a different gender.

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.

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



Photo by Jingzi Zhao

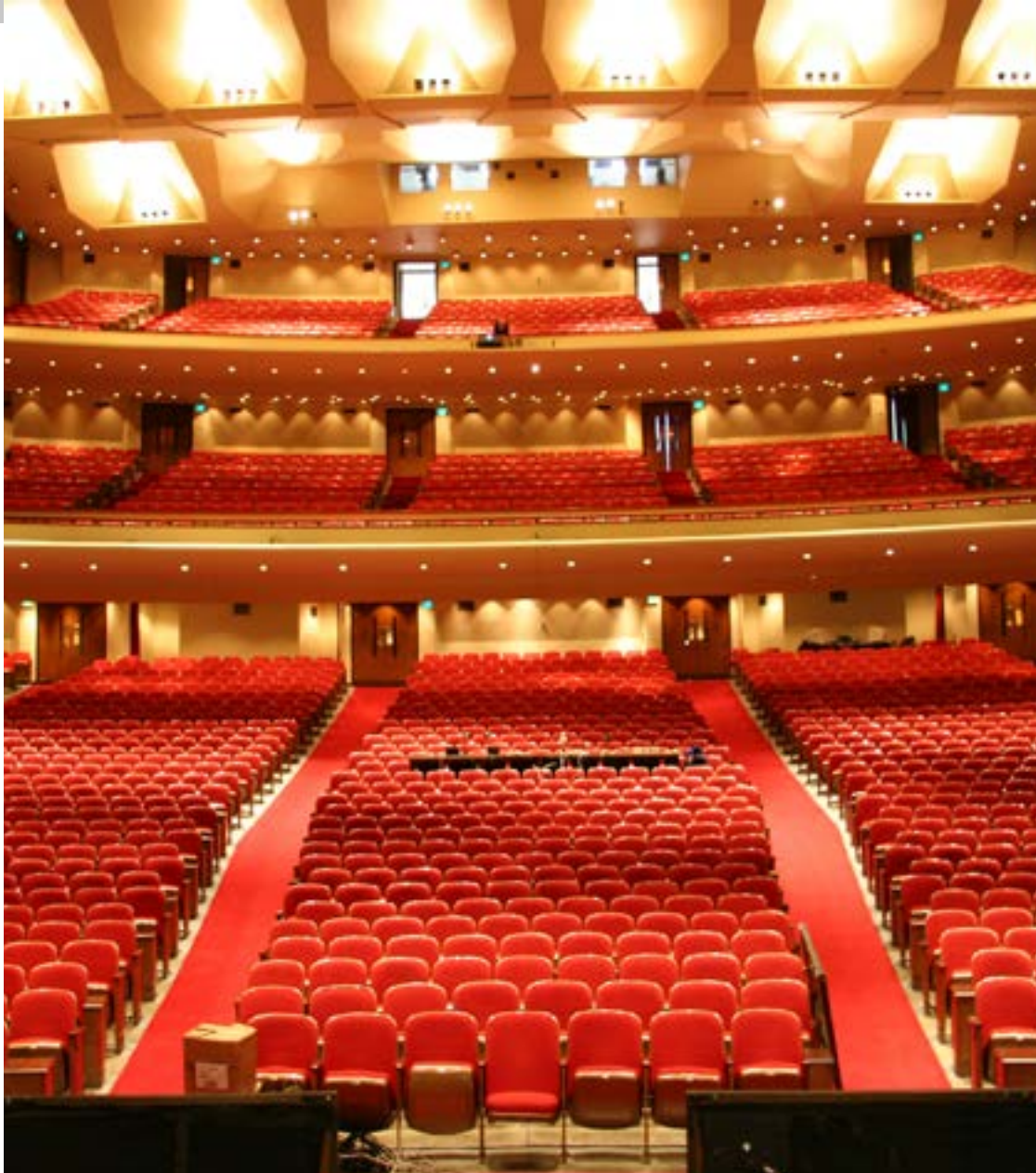
Avery Reiners as the Jester.

Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance)

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.





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 45 minutes 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, B, or C. 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.