UPMC presents

WEST SIDE STORY SUITE + IN THE NIGHT + FANCY FREE

With the PBT Orchestra

Audience Guide to the Ballets

May 4 – 6, 2018 | Benedum Center | Pittsburgh

PITTSBURGH BALLET THEATRE

Choreography by Jerome Robbins

PBT gratefully acknowledges the following organizations for their commitment to our education programming:

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Cover image – Artists of Pittsburgh Ballet Theatre;
Photo: Duane Rieder

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THE PRODUCTION

PBT's production is part of a global, year-long celebration of the 100th birthdays of choreographer Jerome Robbins and composer Leonard Bernstein. They collaborated on several important works, including the ballet *Fancy Free* (the basis for the hit musical *On the Town*) and the Broadway and film sensation, *West Side Story*, from which *West Side Story Suite* is taken. PBT is also presenting Robbins' *In the Night*, set to music by Frédéric Chopin.

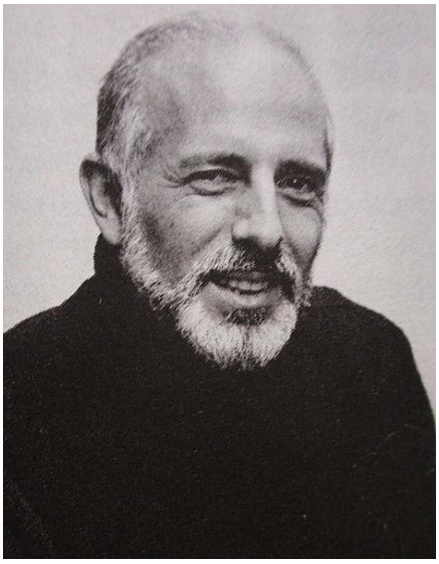
Passing Along the Dance: The Role of the Répétiteur

For this production répétiteurs have visited for several weeks over the course of the season to "set" the ballets on the company. Ballet is an art form that is taught in person, through demonstration, from one dancer to another. While we use video and digital imagery to learn a particular work, ballet is largely handed down through demonstration and instruction by a répétiteur (from the French verb répéter, to repeat)—one who teaches the steps and roles of a ballet to a company of dancers. He or she has an intimate connection with a particular choreographer's work, often learning directly from the choreographer. Our répétiteurs for this program are authorized by the Robbins Rights Trust to stage these works.

The Robbins Rights Trust ensures the artistic integrity of Robbins' works. The ballets on our program are performed by permission of the Robbins Rights Trust.

THE CHOREOGRAPHER

Jerome Robbins (1918—1998)



Jerome Robbins, born Jerome Rabinowitz in New York City in 1918, is world-renowned for his work as a choreographer of ballets as well for directing and choreographing in theater, movies and television. He began his career dancing in the choruses of Broadway productions and tried his hand at choreography in Pennsylvania summer stock productions, with young actors and dancers like Danny Kaye and Carol Channing (Robbins' dance version of *Our Town* was the Broadway debut of Kaye as a dancer and of Robbins' choreography). By 1944 he had joined American Ballet Theatre where he choreographed the ballet *Fancy Free* with the young composer Leonard Bernstein.

In 1948 George Balanchine invited Robbins to join his new company, New York City Ballet, and named him associate artistic director. Over the next two decades Robbins alternated between creating ballets and Broadway productions. In 1951 he choreographed *The King and I* on Broadway, creating its famous dance numbers, including "Shall We Dance" and an unconventional ballet within the musical, "The Small House of Uncle Thomas." The Broadway productions of *Peter Pan* (1954), *West Side Story* (1957), and *Fiddler on the Roof* (1964) followed.

Robbins was politically active and in the 1940s was a member of the American Communist Party's Theatrical Transient Group for a short time. In 1953 he was called before the House Un-American Activities Committee, where he denounced his affiliation with the Group and named eight colleagues who had also been members. Though he never publicly commented on the incident, it is thought that harassment from the FBI, threats of exposing his homosexuality and fear of being blacklisted on Broadway were behind his testimony. The experience haunted him: he wrote that he would never "find a . . . release from the guilt of it all."

By the late '60s Robbins returned to New York City Ballet and turned his creative energies almost completely back to ballet, which was his first love. In all he choreographed more than 60 ballets, including *The Concert*, *Les Noces*, *Afternoon of a Faun*, *Dances At a Gathering*, *Glass Pieces,* and *Brandenburg.* He received dozens of awards over his career—five Tonys, two Oscars, one Emmy, the Kennedy Center honors, the French Legion of Honor and more. On his death in 1998, from the effects of a stroke, the lights on Broadway were dimmed.

Photo credit - https://commons.wikimedia.org/wiki/File:Jerome_Robbins_ca._1968.jpg

THE COMPOSER

Leonard Bernstein (1918 – 1990)

Bernstein composed the music for *Fancy Free* and *West Side Story Suite*. He and Robbins were lifelong friends.

Bernstein was an American conductor and composer who brought a jazzy and eclectic energy to classical music. He was music director of the New York Philharmonic from 1958 - 69 and was also associated with many of the world's leading orchestras. Among his compositions are symphonies, operas, ballets, and scores for film and Broadway. He pioneered classical music education on television, starring in a series of lectures for many years. He received numerous awards and honors, including Tony, Emmy, and Grammy Awards. He's one of the first American conductors to achieve world-wide fame.

Bernstein and Robbins met when they were young artists making their way in New York - both were around 24 years old. Robbins was at American Ballet Theatre, dancing and also creating his first ballet, *Fancy Free;* he'd heard of Bernstein and sought him out as a possible composer for the ballet. They were so in sync that on their first meeting they hit upon the theme for the ballet. They produced three additional ballets together and in 1957 collaborated on *West Side Story* for Broadway.

Photo credit - Carl Van Vechten; Source: Wikimedia Commons

Did you know?
Bernstein's first symphony, *Jeremiah*, premiered here in Pittsburgh at the Syria Mosque in January 1944. Bernstein himself conducted the Pittsburgh Symphony in the performance.

ROBBINS / BERNSTEIN COLLABORATIONS

Fancy Free · ballet · 1944
On the Town · musical · 1944
Facsimile · ballet · 1946
Age of Anxiety · ballet · 1950
*Wonderful Town** · musical · 1953
West Side Story · musical · 1957
West Side Story · film · 1961
Dybbuk · ballet · 1974

*Robbins was the "show doctor" for this production

SIGNATURE STEPS – ROBBINS' STYLE OF MOVEMENT

"Why can't we dance about American subjects? Why can't we talk about the way we dance today and how we are now?"

- Jerome Robbins

Jerome Robbins was the first choreographer to bring a uniquely American consciousness and aesthetic to the art form of classical ballet. His style includes:

- vernacular and every day movement
- elements of jazz, modern and street dancing
- elements of ballroom and other social dances
- emphasis on ease and naturalness of movement
- humor
- movement vocabulary that is distinctive to and helps define individual characters
- American social themes and topics

Adapted from *Jerome Robbins' NY Export: Opus Jazz – The Film, A Resource Guide for Dance*
Photo credit - Artists: Joseph Parr, Yuto Ideno, Alexander Castillo, Lucius Kirst, Cooper Verona, Kurtis Sprowls; Photo: Duane Rieder

FANCY FREE

Choreography Jerome Robbins

Composer Leonard Bernstein

Music Original score; "Big Stuff," by Bernstein, recorded by Dee Dee Bridgewater

Staging Bart Cook

Costume Design Kermit Love

Lighting Design Jennifer Tipton, after Ronald Bates, recreated by Burke Brown

Scenic Design Oliver Smith

Number of Dancers 7

World Premiere Ballet Theatre, April 18, 1944

Fancy Free was Robbins' and Bernstein's first work together. A young dancer with Ballet Theatre (now American Ballet Theatre), Robbins had managed to get approval to choreograph a ballet (his first) for the company. He'd come up with a timely idea, inspired by the painting "The Fleet's In!," by Paul Cadmus - three sailors on shore leave palling around World War II-era New York City. No composer stepped up to take on the project until someone suggested Bernstein, whose star was already on the rise. When the two met in the summer of 1943, both just 24 years old, they instantly clicked. Bernstein hummed a melody he'd jotted down that morning, Robbins loved it, and *Fancy Free* was born.

Robbins' main job at the time was dancing, not choreographing, and with Ballet Theatre's heavy tour schedule he had to create the ballet on the fly, between stops, on the tour bus, in hotel lobbies and on the street as the dancers walked to and from the theater. He kept in touch with Bernstein in New York by mail, sending him notes about mood and tone for different sections, and Bernstein sent back homemade records so that Robbins could hear what he was creating. The two worked and tweaked until the last minute and, finally, on April 18, 1944 *Fancy Free* premiered in New York. At the end, when the audience demanded an astonishing 22 curtain calls, everyone knew something remarkable had just happened.

In the ballet Robbins and Bernstein (and designer Oliver Smith) capture a moment in wartime New York that they - and the original audience - were all living in. We feel that era the minute the curtain goes up: Smith's spare and wistful set design and Bernstein's jazzy score create an atmosphere that is - to this day - undeniably American. Robbins' first try at professional choreography signaled his genius for natural, spontaneous movement that adeptly reveals character and relationships. The sailors' gestures transmit both the easy warmth of their camaraderie as well as their individual personalities. At the heart of the ballet are their solos - a dance-off of classically based ballet variations that are also brilliant character studies. Robbins seamlessly blended ballet's structure with everyday movement, with the rhythm and form of popular dance styles, and with his own keen and funny observations

about friendship and human connections. In a way *Fancy Free* set American ballet free, with a new concept of what belonged in the art form.

Image credit - "The Fleet's In:" https://en.wikipedia.org/wiki/Paul_Cadmus#/media/File:PaulCadmusTheFleetsIn.jpg
Photo credits – Artists, page 6: Yoshiaki Nakano; and this page: William Moore, Yoshiaki Nakano, Luca Sbrizzi, Jessica McCann. Photos: Duane Rieder

Creating the Sailors' Characters

Robbins' choreography beautifully shows the warm "buddy" relationship of the three sailors. He also expertly sketches their personalities in their three solos. His libretto for the ballet gives us an idea how he translated the sailors' personalities through movement and Bernstein's music. Their caps even play a role!

(Quotes are from Robbins' scenario as reprinted in *Ballet in America*, by George Amberg, 1949.)

	Movement	**Music**
First Sailor His cap is pulled down on his brow – he's unsophisticated, a little bit of a tough guy.	Robbins noted his movement should be "bawdy, rowdy, boisterous, impudent, loud," with a "get-me-how-good-I-am" attitude. Basically, he's a show-off.	Bernstein composed a galop for this sailor – a lively, fast country dance, often used in ballet for dancers to display speed and acrobatics.
Second Sailor Wears his cap back on his head, showing his hair, a wide-eyed, innocent look.	Robbins wrote: "His movements are more naïve, lovable, there is more warmth, humor, almost a wistfulness about him."	Robbins wanted the music here to be "lighter, gayer, more happy-go-lucky, come-what-may." Bernstein composed an approachable, jazzy waltz for this sailor.
Third Sailor His cap is jauntily tilted to the side – he's more confident, suave, worldly than the others. Robbins created this role for himself, dancing it in the 1944 premiere of the ballet.	"His keynote is intensity. . . . There are swift, sudden movements . . . passion . . . an attractive flashiness and smoldering quality."	Bernstein's Danzón for the third sailor – a Cuban and Latin American dance form – follows Robbins' direction for a "Spanish or Latin" feel. The music is breezy and sensual.

Watch the Ballet
New York City Ballet's 1986 performs *Fancy Free*

Get a Dancer's Take
NYCB's Tyler Angle discusses performing in the ballet

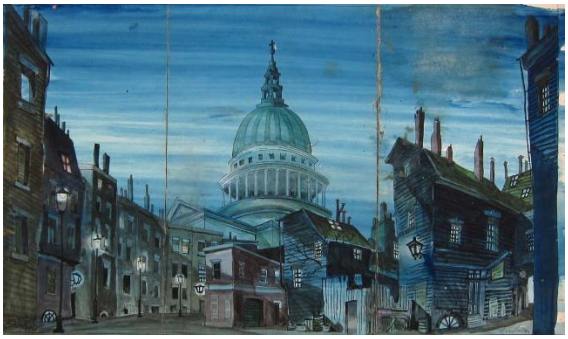
Listen to "Big Stuff"
Bernstein wrote the music and lyrics to this song for the ballet. His dream was to have his favorite blues singer, Billie Holiday, record it for the production: Bernstein's sister Shirley ended up recording it instead. A few years later Holiday did record the song. (Our production uses a recording by singer Dee Dee Bridgewater.)

Répétiteur, Designers and other Artists

Bart Cook staged *Fancy Free* and *In the Night* for this production, and has worked with PBT in the past on Robbins' *The Concert* and several Balanchine ballets. He is a highly regarded dance professional not only as a former principal dancer and ballet master for New York City Ballet (1971-1993), but as a répétiteur for both the George Balanchine Trust and the Robbins Rights Trust since 1988. He has traveled worldwide to most major ballet companies. He is noted specifically for his contribution to Balanchine's "black and white" ballets such as *Agon, The Four Temperaments, Episodes*, and *Symphony in Three Movements*, and for Jerome Robbins' ballets, *The Cage, Glass Pieces, Fancy Free, Dances at a Gathering* and *The Concert*. In 2011 Mr. Cook received the Distinguished Alumni Award from his alma mater, the University of Utah. He is vice-president and co-founder of the Apollo Arts Initiative Foundation, a not-for-profit organization dedicated to fostering an appreciation of the arts from their deeper holistic perspective.

Oliver Smith (1918 – 1994) graduated from Penn State University in 1939 with a degree in Architecture and immediately headed to New York City. He'd already designed a couple of ballets (including Agnes de Mille's smash hit *Rodeo*) when he heard about Robbins' project and knew he wanted to be a part of it. Smith was the same age as Robbins and Bernstein – the third creator of the ballet who would have celebrated a 100th birthday this year.

Smith was an immensely important and prolific figure in the world of stage and film design. His creations number in the hundreds. They include such diverse and iconic standards as Broadway's *My Fair Lady* and *Carousel*, and the film versions of *Oklahoma*, *Camelot* and *The Sound of Music*. For Robbins he designed *Fancy Free*, the Broadway and film versions of *West Side Story*, *Jerome Robbins' Broadway*, the ballets *Facsimile* and *Interplay* and more. He



became co-director with Lucia Chase of Ballet Theatre (at age 25), co-produced plays and musicals, taught at New York University's Tisch School of Design, and won eight Tony awards. He died in 1994.

For more information about Smith visit these sites:
New York Times Obituary for Oliver Smith:
Oliver Smith Collection at the Library of Congress

Image credit - Set design for *My Fair Lady*; Credit: Oliver Smith Collection, Music Division, Library of Congress

Kermit Love (1916 – 2008) had already designed costumes for ballet (like Smith, he worked on *Rodeo* by Agnes de Mille) before signing on to work on *Fancy Free*. Later he would collaborate with some of the great ballet choreographers and companies, including George Balanchine (a 40-year relationship), Twyla Tharp and the Joffrey Ballet. Love was also a successful designer for stage and film and an in-demand puppeteer and marionette maker. His most famous work is known the world over: working from Jim Henson's vision, Love is the artist who built Big Bird and brought a few other *Sesame Street* Muppet characters to life. Learn more about the designer here: The Guardian's Obituary for Kermit Love

Visit these links for more information about:

Lighting designers Jennifer Tipton, Ronald Bates, and Burke Brown

Recording artist Dee Dee Bridgewater

IN THE NIGHT

Choreography Jerome Robbins

Composer Frédéric Chopin

Music *Nocturne Opus 27, No. 1* (1835), *Nocturnes Opus 55, No. 1* and *No. 2* (1843), *Nocturne Opus 9, No. 2* (1830-1831) for solo piano

Staging Bart Cook

Costume Design Anthony Dowell

Lighting Design Jennifer Tipton, recreated by Burke Brown

Pianist Yoland Collin

Number of Dancers 6

World Premiere New York City Ballet, January 29, 1970

Robbins is considered one of the foremost interpreters of Frédéric Chopin in dance. Four of his ballets are set to the composer's music: *The Concert* (1956), *Dances at a Gathering* (1969), *In the Night* (1970) and *Other Dances* (1976). In all of these works Robbins uses Chopin's complex textures and beautiful melodies to explore how we interact with each other. *In the Night* is set to four nocturnes, under the darkened intimacy of a starlit sky.

In the ballet three classical pas de deux portray couples at varying moments in their relationships. In the first duet we see a young man and woman who appear to be in the thrill of new love. The choreography is breathless with airy lifts: They sweep each other off their feet. When the second couple strides onto the stage we immediately feel the routine of their movements. They're used to each other, perfectly in sync, literally going through the motions. Then the choreography opens up with a completely different quality - it's suddenly intense and tender. Perhaps they're remembering how it used to be; or perhaps a lingering passion seeps up from beneath the routine surface of their lives. As they exit the stage neither looks to see where they're going. In the last duet the couple is fighting, their anger translated into turbulent choreography. They rush at each other, berate each other, dismiss each other. Finally they come to a truce. In forgiveness, apology or maybe surrender, the woman kneels before the man and he lifts and cradles her. At the end of the ballet, the three couples return to the stage and briefly acknowledge each other, then recede into their own nighttime worlds.

Robbins created the ballet in the fall of 1969 at a moment of deep despair. Among other painful difficulties, two recent romantic relationships had crumbled. *In the Night* emerged from his own loss as a disarmingly poignant look at love.

Photo credit - Artists: Luca Sbrizzi, Hannah Carter; Photo: Duane Rieder

Watch the Ballet
The Paris Opera Ballet performs *In the Night*

Explore the Music
The Fryderyk Chopin Institute has an informative discussion of Chopin's nocturnes. Scroll down on the linked page for more links to each work, including the nocturnes in *In the Night*.

Répétiteur, Designers and other Artists

Visit these pages and links for more information about:
Composer Frédéric Chopin
Répétiteur Bart Cook: See page 8
Costume Designer (and former Royal Ballet director and principal dancer) Anthony Dowell
PBT Company Pianist Yoland Collin
Lighting Designers Jennifer Tipton and Burke Brown

WEST SIDE STORY SUITE

Choreography Jerome Robbins
Composer Leonard Bernstein
Music "Prologue," "Something's Coming," "Dance at the Gym," "Cool," "America," "Rumble," "Somewhere Ballet"
Staging Julio Monge
Costume Design Irene Sharaff
Lighting Design Jennifer Tipton, recreated by Burke Brown
Scenic Design Oliver Smith
Number of Dancers 28
World Premiere New York City Ballet, May 18, 1995

Robbins' and Bernstein's *West Side Story*, their edgy and of-the-moment retelling of *Romeo and Juliet*, took Broadway by storm in 1957, and in 1961 the film version was an even bigger phenomenon. Instead of the Montagues and Capulets, the feuding parties are young Puerto Rican immigrants living in Manhattan and youths of European heritage. With a story by Arthur Laurents, lyrics by Stephen Sondheim, and Robbins and Bernstein collaborating at the height of their powers, *West Side Story* remains a pinnacle of the American musical.

The *Suite* is a set of dances selected from the musical, first for the theatrical production, *Jerome Robbins' Broadway* (1989), and then for New York City Ballet in 1995 (Robbins added a new solo set to "Something's Coming" for the NYCB production). The ballet distills the musical into its most essential pieces - the choreography that's the heartbeat of the story's narrative.

Robbins based his movement in the language of ballet but also drew from a colorful palette of movement styles. Social dancing - swing, mambo, cha cha, the Lindy - stage fighting, physical comedy, and every day, spontaneous human gestures combine to fluidly (and instantly) define characters and situations. We know right away, from their distinctive movements and

mannerisms, who the Jets and the Sharks are in "Prologue." We know where they come from and what the tensions are. In "Cool," the iconic finger-snapping gesture reveals, with a flick of the wrist, that this simmering neighborhood turf war is a powder keg that's about to explode. "America's" choreography takes ballet form and movement and spikes it with the flair and personality of dance styles Puerto Rican immigrants brought to their new home.

The song "Somewhere" is presented in the *Suite* as it was created for the Broadway production. In the film, there's no dancing when Tony and Maria (the Romeo and Juliet lovers from rival gangs) sing it together, a desperate plea for the world to someday accept their forbidden love. In the *Suite*, the "Somewhere Ballet" is for an ensemble - a moment where the feuding gang members dance together. Here Robbins returns to themes of belonging and connectedness, ideas he explored throughout his career. With expansive and poignant choreography, "Somewhere" creates a dream world of peace and community shared by us all.

Photo credit – Artists: Masahiro Haneji, Alejandro Diaz, Corey Bourbonniere. Photo: Duane Rieder

Read an excerpt of Robbins' original scenario for "Somewhere" in the Leonard Bernstein Collection at the Library of Congress

Watch these videos documenting the rehearsal process here at PBT:
Ballet Dancers make Vocal Debuts in *West Side Story Suite*
Behind the Scenes: Acting in *West Side Story Suite*
Sneak Peek: UPMC Presents *West Side Story Suite*

West Side Story Suite **Production Timeline**

1940s Robbins conceives the idea of a *Romeo and Juliet*-style musical, set in Manhattan and with the working title *East Side Story*: originally the warring gangs were to be Catholic and Jewish youths.

1950s Robbins, Bernstein, writer Arthur Laurents and lyricist Stephen Sondheim re-imagine the story with gangs of Puerto Rican and Irish / Polish heritage and rename it *West Side Story.*

1957 The Broadway production premieres – noted by many as a watershed moment in American theater.

1961 The film premieres. Robbins was fired by the production company before the film was completed, due to budget overruns and other issues (Robbins had a reputation of being incredibly exacting, demanding, and difficult). Despite the dismissal, he won Academy Awards that year for Best Director (with Robert Wise) and for Brilliant Achievements in the Art of Choreography on Film.

1989 Robbins creates *Jerome Robbins' Broadway*, a show featuring dances from several of his musicals, including *Fiddler on the Roof*, *The King and I*, and *West Side Story.* The production won five Tony Awards.

1994 Lincoln Kirstein, co-founder of New York City Ballet, asks Robbins to create a "choral ballet" for NYCB. He thought a *West Side Story* ballet would be particularly appealing and would help draw a younger audience. This idea had surfaced before, when George Balanchine was NYCB's artistic director: he famously shot it down with the reply, "Our boys don't fight."

1995 Robbins reworks the *West Side Story* numbers from *Jerome Robbins' Broadway* into a suite of dances of the ballet stage, adding a solo set to "Something's Coming." The *Suite* premieres on May 18, 1995.

Répétiteur, Designers and other Artists

Julio Monge staged *West Side Story Suite* for PBT. As a dancer in the original production of *Jerome Robbins' Broadway*, he learned the work directly from Robbins himself. His Broadway performing credits also include *On Your Feet*, Lincoln Center's *Twelfth Night*, *Man of La Mancha*, *Fosse, Victor/Victoria*, and Paul Simon's *The Capeman*. His choreographic works include *The Somewhere Project*, celebrating Carnegie Hall's 125th anniversary; Tony Kushner's adaptation of *Mother Courage and her Children*, starring Meryl Streep; and the musical *Radiant Baby*, both directed by George C. Wolfe. His work also includes *The Three Penny Opera* at Williamstown Theater Festival starring Betty Buckley; Jose Rivera's premiere of *References to Salvador Dali Make me Hot* starring Rosie Pérez, and the revival of Pablo Cabrera's *La Verdadera Historia de Pedro Navaja* in San Juan, Puerto Rico. Mr. Monge will be resetting Jerome Robbins' original work for upcoming *West Side Story* productions at Houston Grand Opera, Glimmerglass Festival, Kansas City Lyric Opera, Atlanta Opera and Chicago Lyric Opera.

Visit these pages and links for more information about:

Vocal coach Joan Barber

Costume Designer Irene Sharaff

Lighting Designers Jennifer Tipton and Burke Brown

Scenic Designer Oliver Smith, see page 8

THEATER PROGRAMS

Fri., May 4, Afterthoughts: begins immediately after the 8 p.m. performance

Don't miss this special opening night discussion with artists who staged, rehearsed and coached the ballets. Répétiteur Julio Monge (*West Side Story Suite*), Bart Cook (*In the Night* and *Fancy Free*) and vocal coach Joan Barber join Artistic Director Terrence S. Orr for a lively audience Q & A. Located at the front of the orchestra section in the theater; no reservations necessary.

Sat., May 5, 7 p.m: Insights
This weekend is a celebration of the 100th anniversaries of the births of Jerome Robbins and his life-long friend and collaborator, Leonard Bernstein. Tonight PBT Maestro Charles Barker and Artistic Director Terrence S. Orr discuss Bernstein – one of America's greatest composers – and his brilliant scores for *Fancy Free* and *West Side Story Suite*. On the Mezzanine. Please reserve your spot here or email education@pittsburghballet.org.

Sun., May 6, 2 p.m: Talks with Terry
Never seen ballet class before? This is your chance! Watch a few minutes of the company's onstage warm-up class; then get a preview of the ballets with Artistic Director Terrence S. Orr. Located in the theater; no reservations necessary.

Sun., May 6, 3 p.m: Audio-described and Closed-captioned Performance
PBT presents a live narration of the ballet for patrons with visual impairment and closed captioning (for songs with lyrics) for patrons with hearing impairments. Devices available at Guest Services.

ACCESSIBILITY

We believe dance is for everyone! Pittsburgh Ballet Theatre is committed to including everyone from our greater Pittsburgh community and beyond in the beauty, discipline, and creativity of dance. We strive to make our company, school and art form accessible to talented and committed students and families.

Theater Accessibility Services

Wheelchair accessibility: The Benedum Center for the Performing Arts features elevators, accessible restrooms and companion seating (available only on the main floor of the theater). Guide dogs are permitted; please inquire when purchasing tickets. Please inform your ticketing representative when purchasing to take advantage of wheelchair and companion seating.

Braille and Large Print Programs: With assistance from the Western Pennsylvania School for

Blind Children Outreach/Braille Project, PBT makes printed Braille programs available at the Benedum Center for patrons who are visually impaired. Large-print programs also will be available. Please see front-of-house staff at the Benedum Center for a program.

Assistive Listening Devices: Assistive listening devices are available at the Benedum Center for Performing Arts for patrons who desire amplification. Neck loops are available. Please see an usher at the Benedum Center when you arrive to obtain an Assistive Listening Device, which are available on a first-come, first-served basis.

Audio Description: Audio Description is available for all patrons to hear and experience dance through verbal description that paints a picture in the mind. For more information about our audio description program, including dates and pre-performance sensory seminars, please visit our audio description page.

Closed Captioning is available for this production on May 6, at 3 p.m.

Sign language interpretation may be available for performances that use music with lyrics and educational programs only upon request. We kindly request at least two weeks advance notice before the performance or program dates to ensure that we are able to secure interpreters.

Sensory-Friendly Performances: PBT is proud to present a sensory-friendly performance once per year. Learn more here.

Audio Program Notes: Audio program notes are produced for each of PBT's productions. The recordings are produced in collaboration with the Library for the Blind and Physically Handicapped, part of the Carnegie Library of Pittsburgh system. Listen here.

For more information about all of the accessibility services at the Benedum Center for the Performing Arts, please visit the theater's accessibility page.

Studio Accessibility

Dance for Parkinson's: This program, based on the Dance for PD® program, invites people with Parkinson's, their families, caregivers, and friends, to become participants in the dance process! Learn more here.

Adaptive Dance: Themed around classic story ballets, our adaptive dance classes are designed for students with Autism Spectrum Disorders or other sensory sensitivities. We emphasize creative movement principles and simplified ballet technique within a welcoming and structured studio environment. Learn more here.

Children's Scholarship Program: This program aims to expose more children to dance at an early age by funding need-based scholarships for talented and committed students from ages 5-

8. Learn more here.

PBT in the Community: PBT's education team brings ballet into neighborhoods, schools and community centers in an effort to engage and inspire more people with the mind-body benefits of ballet and movement. Learn more here.