



Photo – Ric Evans  
Pittsburgh Ballet Theatre Principal Dancer Ying Li

## **CLEOPATRA**

# INTRODUCTION

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Dear Educator,

Exciting changes are going on in the world of ballet and the realm of education as we begin to bring our visions for the new millennium to reality. New relationships and collaborations we are forging will challenge and reward us all.

Ballet companies have already been working together to mount productions that are either too big or too expensive for one company to handle alone. Pittsburgh Ballet Theatre and Houston Ballet brought you the spectacular production of *Dracula*. We have now expanded this pas de deux to a pas de trois. PBT and Houston Ballet have been joined by Boston Ballet so that we are able to bring you *Cleopatra*. Partnerships not only help with the expenses. They also bring together people with different areas of expertise. A good example is our work with Manchester Craftsmen's Guild for *Indigo In Motion...a unique fusion of jazz and ballet*.

Pennsylvania has now established achievement standards for fine arts as well as the academic disciplines. That act may encourage other unexpected partnerships. For *Cleopatra*, PBT has been fortunate to work with Carnegie Museum of Natural History. These new partnerships between cultural organizations offer teachers even more opportunities to refresh their enthusiasm and increase their knowledge for educating students.

Pittsburgh Ballet Theatre is committed to the education of our audience, both present and future. With that commitment comes our partnership with you, the teachers, who work daily to develop a love of ballet and the arts in your students. Thank you for continuing to keep Arts Education as a vital part of your school curriculum.

Terrence S. Orr  
Artistic Director

# How to Use This Handbook

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This handbook is designed for teachers whose students will be attending Pittsburgh Ballet Theatre's special school performance of *Cleopatra*.

The activities and exercises included in this handbook are designed to prepare your students for the performance and to encourage critical thinking on the aesthetics of ballet. The discussion questions do not have right or wrong answers. Rather, they engage thinking in a new direction and illustrate that dance is a form of language.

The activities have been carefully created for integration into classroom discussion. Several of the activities have been adapted from those designed by teachers who participated in previous season's programs. In their evaluations, these teachers observed that those students who had received some preparation for the performance demonstrated a higher level of interest and response.

The activities in this handbook are grouped according to narrative, technical and choreographic elements. There is also a section that suggests ideas for follow-up activities. Each activity is designed to meet one or more of the stated objectives. *We know that you will not be limited by the suggestions in this book and that you will need to adapt these activities to meet your individual instructional needs.*

The collaborative nature of producing a ballet can lend itself to expanding the ballet experience beyond your classroom. There are many opportunities for interdisciplinary studies. Physical Education classes can participate by teaching basic ballet positions and introducing general fitness and nutrition to understand the strength and stamina a dancer must develop in order to perform. While the art classes may create beautiful scenery and costume sketches, the Tech Ed and Family and Consumer Sciences departments may work to translate those sketches into three-dimensional scenery and costumes. The historical and cultural aspects of the *Cleopatra* story provide an opportunity for the arts to enter the history class. Carnegie Museum of Natural Sciences offers many programs for more in-depth study of Egypt. Whatever opportunities you pursue for interdisciplinary uses of this handbook, we know the students will benefit by an expanded awareness of the many talents needed to put together a production such as the ballet. The reward for all of us who are involved in educating young people comes when we see the looks of enjoyment on their faces and hear the reactions and comments on the elements that work together to create this elaborate and beautiful presentation of *Cleopatra*.

# Objectives

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The experience of attending a ballet performance will help your students develop an appreciation of their cultural environment. Through the activities outlined in this handbook, the student should be able to:

- 1) Demonstrate how a story can be translated into a ballet.
- 2) Demonstrate how a composer and choreographer use music, movement and mime to help create a ballet.
- 3) Demonstrate how costumes, scenery and lighting help support plot, theme and character in a ballet.
- 4) Write a thoughtful, informed critique of a performance.
- 5) Demonstrate knowledge of careers and professions related to the production of a ballet.

# **What to Expect at the Benedum Center**

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It is a special privilege to attend a live performance at the Benedum Center. Polite behavior allows everyone, including the dancers, to fully enjoy and concentrate on the performance. Discuss with your students the following aspects of audience etiquette:

1. Once inside the Benedum Center you will not be permitted to leave and re-enter the building.
2. Before being seated, you will be given a program. It includes a synopsis, historic information on the ballet, the cast and biographies of the dancers and other PBT personnel.
3. Be sure to sit in the section assigned to your school. An usher will be happy to help you find where your school's seats are located.
4. Talking to your neighbor in a normal speaking voice is fine prior to the performance and during intermissions. Remember, the performance begins with the orchestral Overture and during the performance, even the softest whisper can be distracting to those nearby. **DO NOT TALK DURING THE PERFORMANCE.**
5. There will be two intermissions. This allows the dancers time to rest or make elaborate costume changes, the production staff time to make major set changes and students time to stretch their legs and use the rest rooms.
6. The taking of pictures is prohibited during a performance, so it is best to leave your cameras at home.
7. Applause is the best way to communicate with the dancers. It tells them that you are enjoying the performance. If you see something you like, feel free to applaud!
8. Remain with your class. The Benedum Center is very large, and it is easy to get lost.
9. Chewing gum, food and drink are not acceptable in the theater.
10. The Benedum Center is considered an Historic Landmark. There are a lot of different things that the students can look for when they arrive. In the next section, there are different items listed with some interesting facts about each one.

# **History of the Benedum Center for the Performing Arts**

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Pittsburgh Ballet Theatre performs in the Benedum Center for the Performing Arts. Built in 1928, the theater was originally called the Stanley Theater and was constructed in conjunction with the Clark Office Building. Over the years, entertainers such as Orson Welles, Frank Sinatra and a host of big bands and rock-and-roll groups have performed at the Stanley.

When the theater opened, there was a Wurlitzer organ in the orchestra pit that had been purchased for \$125,000. It was used for sing-a-longs and silent movies until 1936. That year, the St. Patrick's Day flood destroyed the organ. The water rose to the edge of the balcony before leveling off. Three men were trapped in the theater for three days before being rescued in pontoon boats by the police.

Two other companies owned the Stanley prior to the Benedum Foundation. In 1976, the Cinemette Corporation bought it. Then, DiCesare-Engler Productions purchased the building in 1977 and used it for rock concerts until 1982.

In 1984, The Benedum Foundation bought the run-down theater and decided to restore it to its 1928 grandeur. The budget for the project was \$42 million. This figure includes both the restoration and the purchase of the property behind the theater.

Because the building is considered an Historic Landmark, special rules had to be followed in the restoration. They could not make any major structural changes to the building unless given special permission. The colors, fabrics, and the materials used had to be as close to the original as possible. The painters scraped down through the layers of paint to find the original colors. The colors of the carpeting were discovered when a workman found a small piece in a heating duct. The murals on the ceiling of the Grand Lobby were restored using photographs.

Every effort was made to have as many of the materials as possible made in Pittsburgh or Pennsylvania. The carpet was woven in England, but the drapery fabric was made in York, Pennsylvania on one of the two remaining jacquard looms in the United States. It took seven weeks to make the 400 yards needed.

## **History of the Benedum Center for the Performing Arts (*continued*)**

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The architects were given permission to add the wooden acoustical arch that is directly in front of the original proscenium. It has special panels that can be moved to change the acoustics of the hall to accommodate vocalists, instrumentalists, or actors.

The size of the Stanley stage and the dressing rooms were deemed woefully inadequate and therefore the architects requested special permission to add a support building. Permission was given and the Pittsburgh Cultural Trust purchased the block of land adjacent to the theater for the addition. The additional space also allowed the construction of one of the largest stages in the country. The first is the Metropolitan Opera House stage in Lincoln Center, New York City. The second is the stage at the Indiana University School of Music in Bloomington, Indiana.

Pittsburgh Ballet Theatre, Pittsburgh Opera, Civic Light Opera and the Pittsburgh Dance Council are all constituents of the Benedum Center and perform there regularly.

# **Things to Look for at the Benedum Center**

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**1. The Marquees** - When you arrive at the theater note the marquees on the front and Penn Avenue sides of the theater. They were designed in 1928 to showcase the "new" electric lights. By the terms of the Historic Landmark agreement there is only limited reference to the new name of the theater – The Benedum Center for the Performing Arts. See if your students can find all of the references to the Benedum Center and to the original name, the Stanley Theatre.

**2. Grand Lobby** - All but one of the murals on the ceiling of the Grand Lobby were destroyed over the years. Celeste Parendo, the painter who recreated them, worked from photographs of the designs and from one well-preserved mural for the colors. Much of her work was done with Q-Tips. She tried to lie on her back and paint as Michelangelo did with the Sistine Chapel, however, the blood ran out of her hand and she couldn't paint. She quickly found ways to kneel or stand on the scaffolding in order to finish her painting.

**3. Orchestra Pit** - It is divided into two sections, each of which can be raised or lowered by the built-in hydraulic lift. When we have a smaller orchestra, half of the pit is raised and additional seating is installed. If an orchestra is not required, the entire pit is raised for seating.

**4. Proscenium Arch** - The opening around the stage is the proscenium. In accordance with the guidelines of the Historic Landmark restoration, the original elaborately painted plaster arch has been restored. (You can see the top of the arch from the balcony.) An exception to the restoration guidelines was made for the wooden acoustical arch that your students will see. The panels in the arch can be adjusted to change the acoustics of the theater or they can be opened to accommodate vocalists, actors or musicians.

**5. Chandelier** - Believe it or not this beautiful centerpiece to the theater's elaborate dome weighs 2 tons or 4,000 pounds and has over 500,000 pieces. When it is cleaned, the chandelier is lowered to a certain point and then scaffolding is built around it. Each crystal is washed in soapy water and replaced. Enough to make you put off the spring-cleaning!

**6. The Stage** - This is the third largest stage in the country. The first is the Metropolitan Opera in New York City and the second is the Bloomington Indiana School of Music. The full stage measures 144 feet wide by 78 feet deep. The performance space that you will see is 56 feet by 56 feet. The wooden floor is covered with marley, a black rubber-like, non-skid surface.

# What is Ballet?

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**BALLETOMANIA:** Passionate enthusiasm for ballet, obsessed by ballet.

Ballet is a way of telling a story using music and dance instead of words. Ballet consists of movements that have been developed over the centuries. Classical ballet is found all around the world: Europe, the United States, China, Japan, Russia and South America.

The history of ballet has been ongoing for over four hundred years since its first recorded beginnings in 1581. However, even the first recorded ballet, *The Ballet Comique de la Reine Louise*, was not the first ballet in history. Dance is as old as mankind itself. Louis XIV was a great supporter of the arts. During his reign dancing became an important part of court life. By 1681, dance had moved from the courts to the stage in the opera-ballet *Le Triomphe de l'Amour*. Opera-ballet continued as an art form into the mid-eighteenth century. At that time, Jean Georges Noverre believed that classic ballet could tell a story and express emotions without the aid of spoken words or songs. The *ballet d'action*, a dramatic style of dancing to convey a narrative, was born.

Early classical ballets such as *Giselle* and *La Sylphide* were created during the Romantic Movement in the first half of the 19th century. This movement influenced art, music and ballet. It was concerned with the supernatural world of spirits and magic. It often showed women as passive and fragile. These themes are reflected in the ballets of the time and are called "romantic ballets." This is also the period of time when dancing on the tips of the toes, known as pointe work, became the norm for the ballerina.

Ballets created during the latter half of the 19th century such as *Swan Lake*, *The Nutcracker* and *The Sleeping Beauty* represent "classical ballet" in its grandest form. Their main purpose was to display the classical techniques to the fullest. Complicated sequences that show off demanding steps, leaps and turns are choreographed into the story.

Ballets created during the 20th century are called "contemporary ballets." They do not always have a definite story line. However, they often have a theme, concentrating on emotions and atmosphere in order to arouse feelings in the audience. Emotions and reactions differ from person to person when viewing this style of ballet. George Balanchine, founder of New York City Ballet and considered by many as the greatest classical choreographer of the 20<sup>th</sup> century, played a large part in bringing American Ballet to the respect and eminence it holds today in the world of dance. Twentieth century choreographers continue to create diverse styles of ballets, and ballet companies are giving dance audiences a wide range of ballets from which to choose. From old classics to new works, it is an exciting time for dance and balletomanes!

# What Are Pointe Shoes?

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Founder of New York City Ballet and famous choreographer George Balanchine once said that if no pointe existed, he would not be a choreographer. Pointe shoes allow a ballerina to create the illusion of lightness and to project an increased sense of daring. Without pointe shoes, much of the magical quality of ballet would be lost.

Ballerinas began dancing on pointe between 1815 and 1830 using soft shoes reinforced by stuffed toes and starch. Since then, pointe dancing and the toe shoe have evolved considerably. Today pointe shoes provide comfort and support for a dancer, whether she is on pointe or in a flat position.

The contemporary pointe shoe is handmade by American and European manufacturers. The tip is made of a hardened box or block made of densely packed layers of fabric and paper hardened by glue. This box of glue and fabric encases, protects and supports the toes and gives them a small platform on which to perch. The rest of the shoe is made of a leather outer sole, a sturdy insole and a supple shank. The side and top of the shoe are covered with a cotton lining and an outer layer of satin, canvas or leather.

Dancers don't just put on pointe shoes and begin dancing. Selecting and preparing shoes is a very involved process. Dancers usually have a favorite cobbler who makes their shoes to very exacting specifications, including measurements, materials and finishing elements. Dancers know their cobbler by the mark put on the bottom of the shoe. But because of the handmade nature of each pair of shoes, no two pairs are ever identical. To ensure a proper fit, a dancer must have a fitting for each new pair of shoes.

Once a dancer has selected new pointe shoes, she must prepare them for dancing. It takes an hour or longer to "ready" a shoe for dancing. Each dancer has her own personal way of preparing her shoes. Dancers will darn the shoes to provide traction and to prevent the satin from fraying. Some pound the point with a hammer or squeeze the box in a door to soften it. Some cut the satin off the tips and use a carpenter's file to rough up the sole. To mold the shoes and prolong wear, dancers line the inside with Future Floor Wax or shellac. Finally, the ballerina attaches elastic and ribbons to hold the shoe in place. Legend has it that one dancer glued her entire foot to her shoe to keep it in place!

Dancers break in shoes by wearing them to class and rehearsal. Once they are broken in, dancers set the pair aside for a performance and use another pair. Dancers may change their pointe shoes several times during a performance depending on the range and difficulty of the ballet. Each female dancer goes through 100-120 pairs of pointe shoes each season at the Pittsburgh Ballet. It's no wonder the Ballet spends \$80,000 on pointe shoes each year!

## Getting to Know Principal Ballet Dancer Ying Li

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There are two things I love to do that are very important in my life: dancing and painting. When I was a child my neighbors were painters. I would sit for hours watching them. Sometimes I would borrow a piece of sculpture to take home and ask my father if we could draw it. When I was dancing in Columbus, I attended the Columbus College of Art and Design during the off-season. I learned basic drawing and oil painting. It was my first chance for formal lessons in drawing and painting. I love to paint flowers. One of my paintings is in the atrium at PBT. Another one is in the UPMC Sports Medicine Center on the South Side.

In a special thing happened to me when I was 15 years old. At that time  
Ballet was invited to China to teach at the Beijing Dance Academy. He  
classical Chinese music for me, and then chose me to dance a pas de deux with  
and a student. The ballet was *Esmerada*. It was a turning point in  
my life. The door that led me to my transformation from a student into a  
performer. Months later I happened to meet him again. I was given an  
opportunity to perform at the Prix de Lausanne where I was fortunate to win first prize. Mr.  
Suzanne judges. She has also been awarded the Pittsburgh Cultural Trust  
Award for an established artist.



He is from China

**Training:** I was selected at age 11 to go from Shanghai to the Beijing Dance Academy. I became a full-time dance student, but I also studied academic subjects like other students.

**Favorite role:** When I am dancing a role, it is my favorite. I like them all. When I was younger, I preferred the traditional roles. Now, new roles are challenging and interesting.

**Favorite choreographer:** Kenneth MacMillan, George Balanchine, Jiri Killian, John Cranko, and Ben Stevenson, especially his smaller pieces like *Four Last Songs*.

**Favorite thing about dance:** It lets me say what I have to say without speaking words. I also love the challenge of performing. You get one chance to give the audience what you have rehearsed over and over. With painting, I can always change something that I don't like. With performing, each time you get only one chance.

**Family:** My mother and father, who are in China. My sister and her one-year-old daughter are also in China.

**Any pets:** 6 fish. I would love to have a dog.

**Favorite vacation:** I don't know. It might be a place I have not gone yet.

**Finish this statement: "People may be surprised to know that..."** I met my husband when I was 12 years old. \*Ying Li is married to PBT Principal Dancer Jiabin Pan.

## Getting to Know

# Principal Ballet Dancer Jia-bin Pan

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When I was a child in China, government committees were sent to schools in all the provinces to choose children for certain careers. I was 11 years old when a group came to find students for the Beijing Dance Academy. Once you were chosen, your training began immediately. To choose a ballet student, first they examined your face and the basic structure of your body. They measured your height, the length of your arms and your legs. After I was measured, I participated in some movement classes. The committee was watching to see how your body responded to music and spoken directions. After being selected, I left my home in Su Zhou City and went to live at the Beijing Dance Academy. It was exciting to go to the capital city, but it was hard leaving home. At first I did not like dancing at all, but when I was about 12, I saw films of Baryshnikov and Peter Martins. I thought, "If dancing can be like this, I could get interested in that." It changed my attitude, and I became serious about my dancing.



Now the system in China is more like here in America. If you have an interest in dance, you go to an audition, and try to be chosen.

**Hometown:** Su Zhou City, China

**First professional job:** National Ballet of China

**Other jobs:** Both my wife and I sometimes teach at the Pittsburgh Youth Ballet.

\*Jiabin Pan is married to Pittsburgh Ballet Theatre principal dancer Ying Li.

**Favorite Role:** I like roles that give me space to be creative so that I do not have to do the role exactly like everyone else. I also like roles with very challenging choreography.

**Greatest Influence:** My wife, Ying Li.

**Other interests besides ballet:** When I was younger, I thought I might like to be an engineer. I like computers and high tech subjects.

**Family:** My parents and two older brothers live in Su Zhou City, China. Each one of my brothers has one child, so I have a niece and a nephew.

**Hobbies:** Interior design in my home.

**Favorite spot or hangout in Pittsburgh:** Schenley Park Overlook. It is a nice place to go running.

**What magazines do you read?** Financial magazines, House Beautiful, and Arts magazines.

**Future plans:** That is a tough question. I think I might like to go back to school or start a business.

**Advice to students:** I don't think I feel old enough to give advice, but I do suggest that you pursue the things you like to do.

# **A Portrait of Cleopatra – Queen of Egypt**

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When we think of Cleopatra, we usually envision not only a queen but also a picture of Egypt. A hot desert setting dotted with ancient pyramids of wealthy pharaohs and the mysterious giant Sphinx at Giza that we have all seen in photos. Many of the images and artifacts we think of as being contemporary with Cleopatra were actually from another age, and another culture.

Who was Cleopatra – Queen of the Nile, Ruler of Egypt, temptress of Roman officers and leaders? Many facts about Cleopatra and her place in history may come as a surprise to those of us who know her by her glamorous reputation as the femme fatale of ancient Egypt and the conqueror of the hearts of powerful Roman leaders. For more insight into the real Cleopatra, we need to look at her heritage, her education, and some of her personality traits. There may be more to the "real" Cleopatra than you ever dreamed!

## **Heritage**

Would it shock you to know that Cleopatra was not a native Egyptian? She was Macedonian Greek descended from the family of Alexander the Great who conquered Egypt in 333 BC. For 3000 years Egypt was ruled by the pharaohs, revered kings who were sometimes believed to be the human incarnations of Egyptian gods. Three thousand years of pharaohs ended with the Persian conquest of Egypt in 341 BC. Less than ten years later, Alexander the Great swept over Egypt from Macedonia (northern Greece) and established a line of kings and queens whose dominion would rule Egypt for three centuries until the death of its greatest queen – Cleopatra. Alexander placed his half-brother Ptolemy on the throne of Egypt, beginning the dynasty in which all the kings were named Ptolemy and the queens, Cleopatra.

It was a fascinating phenomenon that allowed a small group of Macedonian Greeks to rule an entire country of native Egyptians for three hundred years. Alexander the Great was wise enough to know that immense territories could not be ruled without the cooperation of the conquered peoples. He and the dynasty of Ptolemaic kings honored the ancient gods of the Egyptians and even helped with the preservation of their historical monuments. It is interesting to note that the ancient pyramids and Giant Sphinx at Giza were almost two thousand years old when Cleopatra was born. The Macedonian overlords did not interfere or tamper with existing Egyptian institutions and government structures. They let the Egyptians exist in the culture that had sustained them for three thousand years. They even absorbed some of the significant native Egyptian practices into their own Greek culture. Two examples of particular importance were the idea of divine hereditary kingship, and the practice of royal incest. The first attributes the divinity of a god or goddess to the king or queen, while the second requires marriage between brother and sister, who rule together, thus keeping the royal bloodline pure.

## **Intellect and Charm**

The Ptolemies treasured and fostered learning. In the city of Alexandria, the capital city that Alexander established at the delta of the Nile River, they established and maintained a great library and museum. It was here that knowledge was first collected and systematized. It was a source of great pride in Egypt. Many papyrus scrolls were lost in a great fire during Julius Caesar's time in Egypt. It took several hundred years before some of the knowledge lost in those transcripts could be regained. Since learning and knowledge were regarded with such importance, and because the royal lineage required brother and sister to rule together, daughters as well as sons were educated.

With this historical and cultural information as a backdrop let us now look at "the" Cleopatra. Cleopatra VII Philopater or "she who loves her father" was a strong, brilliant, and visionary woman. It has been said that her beauty was unconventional. It was not as much physical as it was of the mind and spirit, being witty, intelligent, and powerful. She was the only Ptolemaic pharaoh to learn the Egyptian language. As a matter of fact, she spoke seven other languages besides Egyptian and Greek, the language of her heritage.

It has been said that Julius Caesar was the only person she ever knew who was her equal in power, intelligence, and wit. When Caesar arrived in Alexandria, he was unaware that her brother Ptolemy XIII and his co-conspirator, Pothinus had banished Cleopatra to the desert so that Ptolemy could be sole ruler of Egypt. Caesar sent for her because he knew that Ptolemaic law stated that brother and sister rule together. While the conspirators were fabricating an explanation, Cleopatra devised a clever way to deliver herself to Julius Caesar. (Look carefully in Act I of the ballet to see how Cleopatra managed to sneak herself into the palace to meet him.) It took very little time for him to be captivated by her. She was twenty-one years old; he was fifty-one. He took his whole army into battle to gain full power for her in Egypt.

## **Faithfulness and Loyalty**

Cleopatra's reputation in history comes mostly from Roman reports and writings. The views of Octavian, who described Marc Antony as "the lovestruck victim of a wicked temptress," were passed down through the ages in the writings of Virgil and Horace who adopted those views. There is another side to the story.

The atmosphere of Egypt and Rome during that period in the first century BC was a vicious one. Rulers, including Cleopatra, thought nothing of banishing or putting to death those who might threaten their power. However, she was also considered to be an uncommonly moral and faithful woman in the respect that she loved only two men in her life: Julius Caesar, whom she worshipped and was faithful to until his assassination on the Ides of March in 44 BC, and Marc Antony, with whom she was madly in love and whose suicide preceded her own by only a very short time. She bore four children: one son, Caesarion, to Julius Caesar, and three to Marc Antony, a set of twins (boy and girl) and another son.

She was also faithful to Egypt. Cleopatra, like her father before her, particularly endeared herself to the Egyptian people. She truly believed herself to be Isis, incarnate. Isis, the

goddess of life, together with her brother-god, Osiris were believed to be the benefactors of humankind responsible for giving the world agriculture, law, and civilization itself. She was revered as the ideal loving wife and mother, creative and compassionate, yet she was the mistress of powerful magic and could bend fate to her will. This combination of power and passion was the perfect duality with which Cleopatra could identify. Marriage ceremonies did not exist in Egypt as they did in Rome, so to establish her marriage to Julius Caesar they took a trip down the Nile River on a ceremonial barge for all the Egyptians to see. Although she did have some personal motives for that, other Ptolemaic rulers had never bothered to make any effort to connect with the masses. With Marc Antony, she participated in a type of Egyptian ceremony to establish their marriage. Neither marriage was recognized in Rome, of course, because each man had a Roman wife.

Even though Cleopatra adored these men, her dealings with them also had political motives. She wanted to remain sole ruler of Egypt, and she wanted her Egypt to remain independent.

## Wealth

Alexandria was the largest, richest, most splendid city on earth. Because of its location at the Nile delta on the Mediterranean, it was the crossroads of Europe, Africa, and Asia. The Ptolemies were excessive without apology. In fact they felt that reveling in their wealth was the least they could do to thank the gods for providing it. A perfect example of the lavishness of wealth comes from the following description of Cleopatra's meeting with Antony in Tarsus. It is from Lives From Plutarch: The Modern American Edition of Twelve Lives.

*“As he prepared for the Parthian war, he commanded her to appear before him to answer charges that she had helped Cassius against the Triumvirate. She ignored his orders, but came on her own terms and in her own time, confident of her charms and cleverness. She made elaborate preparations and dramatized her arrival by floating down the river to Tarsus in a magnificent gilded barge with purple sails, and with silver oars beating time to the music of flutes and fifes. She lay under a canopy of gold, dressed as Venus and surrounded by beautiful young boys who were supposed to be Cupids. Her maids were dressed like Sea Nymphs and Graces, some steering at the rudder and some working at the ropes. Perfume from the barge enveloped the crowds who deserted Antony and ran to see the spectacular sight. It was said that Venus had come to Bacchus for the joy of Asia. Antony invited her to supper, but she thought it better for him to come to her barge. Willing to show his good humor and courtesy, he accepted her invitation. That evening he was astounded by the magnificence of her preparations and the spectacular illumination she had contrived for his entertainment, with many chandeliers lighted at once in patterns of squares and circles.”*

This portrait of Cleopatra gives only an overview of this remarkable woman. Judgement of her morals and ethics is yours to make, but no one can deny that this is a woman whose equal is rarely found in the annals of history.



## **Dramatis Personae**

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Cleopatra, Queen of Egypt

Julius Caesar

Marc Antony

Ptolemy, Cleopatra's younger brother

Pothinus, traitor to Cleopatra

Alcebiades, trusted advisor of Cleopatra

Calpurnia, wife of Caesar

Octavian, heir to Caesar's fortune

Brutus, leader of Caesar's opposition

Cassius, political foe of Caesar

Iras, handmaiden to Cleopatra

Charmian, handmaiden to Cleopatra

# Synopsis

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## ACT I

### Scene 1: Cleopatra's Bed Chamber

Cleopatra's handmaidens wait for their queen to awaken. They help her to prepare for the new day. Ptolemy, her jealous brother, and his confidant, Pothinus, spy on the proceedings, plotting to rid Egypt of Cleopatra, leaving Ptolemy as the sole ruler.

### Scene 2: The Throne Room

Pothinus, alone in the throne room with young King Ptolemy, plans for his young friend to rule Egypt alone. They order the guards to take Cleopatra and her loyal servant Alcebiades to the desert and leave them to die.

### Scene 3: The Desert

Believing Cleopatra to be the spirit of Isis and to have special powers, the guards release her.

### Scene 4: The Throne Room

King Ptolemy and Pothinus have taken over the palace, and a decadent party is under way. Suddenly Caesar arrives, demanding to see Cleopatra. Ptolemy explains that she has disappeared. Suddenly, Alcebiades and the guards enter disguised as merchants, bringing a gift for Caesar. King Ptolemy is put under arrest. The vicious Pothinus hides in the palace, planning to kill Cleopatra so that Ptolemy will be restored as king.

### Scene 5: Cleopatra's Bed Chamber

Caesar has fallen under the charms of the queen. She dances for him, when suddenly Pothinus attempts to assassinate her. The two most powerful rulers in the world are left alone together.

## ACT II

### Scene I: The Streets of Rome

Caesar and his wife Calpurnia are joined by Marc Antony, Cassius, Brutus, and Octavian. Together they await Cleopatra's arrival.

### Scene II: Calpurnia's Bed Chamber

Calpurnia dreams that Caesar is murdered at the senate. She awakens and begs Caesar not to go to the senate. He ignores her warnings.

**Scene III: The Senate**

Octavian has conspired with Brutus, Cassius, and the other senators to murder Caesar upon his arrival at the senate. Calpurnia is horrified to find the bloodstained body of Caesar, and confronts Cleopatra, blaming her for Caesar's death. Alcebiades forces Cleopatra to flee to Egypt. Marc Antony arrives, consoling Calpurnia and vowing to pursue Cleopatra and bring her back to Rome.

**Scene IV: Cleopatra's Barge**

Knowing that Antony is in pursuit of her, Cleopatra prepares herself for his arrival on her barge. Marc Antony enters, and confronts Cleopatra. Their confrontation turns to passion, and they unexpectedly fall in love.

**Scene V: The Senate**

Receiving the news of the romance between Cleopatra and Marc Antony, Octavian goads the senate into attacking Egypt to bring Antony and Cleopatra to justice.

**Scene VI: The Palace Garden**

Cleopatra enjoys an afternoon in the garden with her newfound love. Suddenly they are warned that ships are burning in the Nile and that Rome is attacking. Alcebiades escorts Cleopatra to the safety of the palace, while Marc Antony stays behind to assess the seriousness of the attack. Wounded soldiers enter the garden, informing Marc Antony that the battle is lost. Fearing that Cleopatra has been killed, Marc Antony decides to commit suicide rather than be captured by Octavian.

**Scene VII: The Throne Room**

Cleopatra realizes that the Egyptian forces have been vanquished, and she thinks that Marc Antony is dead. To avoid being captured by Octavian and his army, she makes the decision to take her own life. Suddenly Alcebiades arrives, bringing the wounded Mark Antony to her. He dies at her feet. Trapped, she takes her own life.

*Based on a scenario by D.L. Groover*

## **The Choreographer: Ben Stevenson**

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Ben Stevenson, internationally respected as a choreographer and teacher, is in his twenty-fifth year as Artistic Director of the Houston Ballet. He has nurtured the company from a small local company that had not ventured beyond its home territory to one of the nation's largest companies. Their tour schedule includes countries around the world.

Born in Portsmouth, England in 1936, he studied ballet as a child. When the London Festival Ballet toured to his hometown, he participated as an extra in their performances. His talent was recognized by Anton Dolin, who recommended him for a scholarship at the Arts Educational School in London. He feels lucky that the school was not strictly a ballet school because he was forced to study acting and modern dance. He was also encouraged to choreograph and teach. Those experiences helped to mold his versatility and influenced the development of his strong commitment to theatricality. Upon graduation he received the Adeline Genee Gold Medal, highest award given to a dancer by the Royal Academy of Dancing.

During his career as a dancer he performed with the Sadler's Wells Royal Ballet and the London Festival Ballet where he was promoted to principal dancer. He also "crossed over to the other side" and performed in musical theater productions in London's famed West End. Mr. Stevenson has had the honor of working with a list of legendary English choreographers whose expertise with full-length story ballets and theater helped influence his creativity and commitment in this genre.

When interviewing for the position of Artistic Director of Houston Ballet, he expressed very specific ideas about the kind of ballet company he wanted to build. To his surprise he found that his dreams fit right in to what the Houston trustees were looking for. His plan for a cohesive company capable of full-length story ballets and new contemporary works was launched. He wanted the best performance and practice facilities and freedom to develop a school where dancers would be trained in a style he believed would build a strong company. It all worked together to produce a world-renowned organization.

Two years later, Mr. Stevenson traveled to China on behalf of the U.S. government as part of a cultural exchange program. Since then, he has been invited back almost every year to teach at the Beijing Dance Academy. He is the only foreigner to have been made an Honorary Faculty Member at both the Beijing Academy and the Shenyang Conservatory of Music. Although he is usually referred to as a British choreographer, all of his work in that area has been done in the United States.

## About the Choreography

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The choreography of the ballet *Cleopatra* offers an interesting combination of classical ballet steps and angular Egyptian poses that are reminiscent of hieroglyphic figures and ancient tomb paintings and carvings. The angularity occurs mostly in the ports de bras (positions of the arms) with flexed hands and arms. You may also see a flexed foot and ankle.

Sean Kelly was in Pittsburgh recently to "set the ballet" (teach the choreography to PBT dancers). He has spent many years with Houston Ballet as a dancer and more recently, as ballet master. He explained how these two movement vocabularies work together in *Cleopatra*.

*Near the beginning of the ballet there are twelve handmaidens to Cleopatra standing on the sides and toward the back of the stage. They appear very much like a hieroglyphic backdrop, setting the Egyptian atmosphere and character of the ballet. They appear to be very two-dimensional, like a painting with angular shapes to their arms and upper bodies. Cleopatra and her two closest handmaidens, Iras and Charmian, dance in front of this living mural. Even though there is some angular Egyptian style to their upper body, the movement vocabulary is still classical ballet with lots of movement, sweeping and circular. When the twelve handmaidens move forward and are incorporated into the choreography with Cleopatra, Iras, and Charmian, their movements also become more classical, circular, and fluent.*

As the ballet progresses we see a change in Cleopatra, both in her character and her choreography. Ben Stevenson has been quoted, "Cleopatra has to be slightly stylized; you've got to feel she's the queen of Egypt, without words." Kelly confirms this by comparing the two pas de deux between Cleopatra and Marc Antony. The first, upon their meeting in Tarsus, Cleopatra appears very strong, stiff, and angular. She **is** Egypt, and this meeting is a political one regardless of the feminine wiles she may employ. However, she falls madly in love with him. As the story continues to unfold, her character develops more as a woman than as a queen, and her movements become softer. The last pas de deux in the final scene is the least angular of all the choreography. A reporter from the Boston Herald wrote, "...the second act softened Cleopatra's veneer and the tone for the ballet. Cleopatra fell in love with Marc Antony and as she let him into her heart, her dancing became more human, letting go of the Egyptian looking flexed feet, bent knees and outstretched palms she kept during the introductory scenes."

# The Composer

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## Nicolai Rimsky-Korsakov 1844-1908

When Rimsky-Korsakov was working so hard to become a real composer, trying to overcome his lack of formal training; he had no idea that his music would be used one hundred fifty years later to set the stage for a spectacular ballet whose heroine was an Egyptian queen. Rimsky-Korsakov never actually composed for ballet. His forte was the symphony orchestra and opera.

Born into an aristocratic Russian family in 1844 his introduction to music came from four Jewish musicians (two violins, cymbals and tambourine) who were employed on the family estate and called to entertain when the family had company. He started piano lessons at age six, and at nine, he first tried his hand at composition. He was discouraged from pursuing a musical profession because that was not considered an appropriate career for a young man of high birth. Instead, he entered the Naval College in St. Petersburg. He was a good student, but always kept up his interest in music. On Sundays and holidays he studied piano and cello. In 1861, not long before he was commissioned and sent abroad for three years with the Navy, his piano teacher introduced him to Balakirev, a well-known musician and composer. This was a decisive event in his life. It rekindled a desire to study music more seriously and began the quest to make up for his lack of formal instruction in musical theory. Through his acquaintance with Balakirev, he met Cui, Borodin, and Mussorgsky. These musician-composers became known as "The Five". Balakirev was the only professional musician. The other five composers had different careers: army engineer, ex-ensign, naval cadet (Rimsky-Korsakov) and chemist.

While Rimsky-Korsakov was on his assignment with the Navy, he composed his first symphony, which he sent to Balakirev, one movement at a time. The mentor advised and corrected his work, encouraging him to complete it. Then, Balakirev performed it at the Free School of Music, St. Petersburg in 1865. Young Nicolai was in attendance. His symphony was well received, and the audience was surprised at his youth. He remained in St. Petersburg and established his position in "The Five". Together they analyzed musical scores, studying all of the masters. They critiqued each other's work and helped each other to improve. They did not embrace the philosophies of the two music conservatories in Russia. The focus was too German. They wanted something else. Dramatic music for the voice and orchestral music, both focusing on the national traditions of their country, was of more interest to them. They did not want to be tied to the rules of the German academic tradition.

Rimsky-Korsakov was appointed professor of composition and instrumentation at the St. Petersburg Conservatory in 1871. He retired from the Navy and devoted his career to music. Even after he was acknowledged as an accomplished composer he felt inadequate at his lack of formal training in theory. Even though he had already composed works such as *Sadko* and the "Antar" symphony, he took it upon himself to study the fugue and counterpoint. Then, feeling that some of his earlier works were immature in technique, he revised them. Although Tchaikovsky did not think very highly of "The Five", he made an exception with Rimsky-Korsakov. In 1875 Tchaikovsky paid him tribute by saying, "I do not know how to express all my respect for your artistic temperament...I am a mere artisan in music, but you will be an artist in the fullest sense of the word."

On more than one occasion he declined directorship of the Moscow Conservatory, choosing to remain in St. Petersburg where he died in 1908. Two of his famous pupils were Glazunov and Stravinsky.

## About the Music

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### Composer-Arranger: John Lanchbery

John Lanchbery is a well-known and much sought after composer, arranger and conductor. He is no stranger to ballet, having been musical director and conductor of notable ballet companies: Metropolitan Ballet, Sadler's Wells Theatre Ballet, The Royal Ballet, The Australian Ballet, and American Ballet Theater. He is also no stranger to Pittsburgh Ballet Theatre having done the musical score for the production of *Dracula*. Lanchbery has composed music for films and various ballet and television programs. His work includes the score for the film *The Turning Point* with Mikhail Baryshnikov and Leslie Browne. More recently he has arranged scores for *The Birth of a Nation* and *The Iron Horse*.

In a recent phone conversation from his home in Melbourne, Australia, Mr. Lanchbery discussed the music for *Cleopatra* and the creative process that led to this very beautiful and descriptive score.

*After my first discussion with Ben Stevenson, I set out to look for a composer. My first thought was Glazunov, because many variations in his music lend themselves to ballet. Also, Glazunov has a lot of orientalism in his music. However, there was not enough 'guts' in the music. It needed more zing and savagery. Anyway, the music is copyrighted until 2006.*

*I then thought of Rimsky-Korsakov. In Melbourne there is a wonderful library where they have the complete works of Liszt, which I used when composing the music for "Dracula." The complete works of Tchaikovsky, which I used when working on the "Snow Maiden," and the complete works of Nicolai Rimsky-Korsakov are also in the collection.*

*I looked into the orchestral music first, and immediately found what I was looking for in the Second Symphony – 'Antar.' The symphony exists in three different versions. The piano works seemed to have weak writing, so I found nothing there except Preludes and Fugues too much in the style of Bach. Next I looked at the operas and found a gold mine. They were filled with exotic themes that would make valid accompaniments for ancient Egypt. There was a slightly wild aspect to the music. I listened to the recordings and made notes in the scores on certain themes and segments I thought would be appropriate for certain scenarios in the story.*

*For example: "good for 2 minutes at the meeting of  
Julius Caesar and Cleopatra"*

*First I put together a rough piano copy. That is the first step.*

*Ben's [Stevenson] conception of the form of the ballet was that Act I would culminate with a pas de deux between Julius Caesar and Cleopatra, and Act II would culminate with the pas de deux between Antony and Cleopatra. Love was to be the subject of the culmination of both acts.*

*When I submitted the score to Ben, he was not happy with the Caesar pas de deux because the music was from "Scheherazade." Even though it was a perfect choice musically, Ben thought that the music was too recognizable and was a ballet itself, with its own identity. In a ballet, the Composer is to the Choreographer as the Librettist is to the Composer in opera. Since the choreographer has the last word, it was back to the drawing board for me.*

*It was at that point that Ben was about to make one trip to Australia. By that time I had found other music for the Caesar/Cleopatra duet and Act I was finished. At our meeting I also played two choices of music from which Ben could choose for Caesar's triumphant entry into Rome. After that, the rest of the collaboration took place by post. At this time I began the orchestration of Act I but was also involved in putting together Act II. I was doing two major tasks at the same time.*

*For Act II, I delved into more of Rimsky-Korsakov's operas. However, I decided to use one more movement from the symphony 'Antar.' That was the final death scene – the pas de deux of Antony and Cleopatra, where he dies in her arms. Once Ben made his choice for the start of the second act, it was time to send him the piano copy.*

*"The composer of a ballet is like a tailor, making a suit to measure."*

*The first meeting of Marc Antony and Cleopatra was when she set out to capture him with all her beauty and seductive wiles. The worry from Ben was that my choice of music meandered too much. He wanted an old-fashioned pas de deux. This usually has two themes starting quietly with the first theme, then building, spending time on the second theme. The first theme then returns **fortissimo** for the finale of the piece. I hope that Rimsky-Korsakov will forgive me for the way I resolved this situation. I returned to an aria from "The Golden Cockerel." I had originally passed it over because of its simplicity, but it has the oriental flavor I was looking for. Then I took it and gave it a Khachaturian treatment. Prior to this I stuck very carefully to Rimsky-Korsakov's orchestrations, but this time I added counterthemes of my own and made a couple slight alterations to the orchestration making it necessary to ask for more musicians in the orchestra.*

*Here is an example of what can happen when you think everything is finished and rehearsals begin. Early on, I had written a quiet ending for the death scene of Cleopatra and Marc Antony where the music dies out. Even though the score had already been sent to the copyist, Ben decided that it needed a loud finish so I had to write an alternative ending with vicious, loud music where the enemies would rush in to try to prevent Cleopatra from killing herself. This would allow them to make a triumphant entrance into Rome and make a spectacle of their triumph over Cleopatra. It would be a very different entrance into Rome for her than the last time when she was with Julius Caesar.*

*This is what happened at the rehearsals. They rehearsed the loud ending that Ben wanted. Then for some reason he said to try the original quiet ending that I had originally written. Then Ben said, "Do the loud ending for me again." Then – "Do the original quiet one again." Then – "Damn, it, but Jack Lanchbery was right." At that point, the decision was made that the ballet would end with the original quiet, tragically sad ending.*

## About the Costumes

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*Blending ancient authenticity with popular myth and making it dance.*

Preparing the designs for the costumes for *Cleopatra* was a three-step process for costume-designer Judanna Lynn. She states that first, she indulged her long-standing curiosity about all things Egyptian and did extensive research, concentrating especially on the art of the period, the first century BC, as well as that of an earlier time.

It is noteworthy to realize that Judanna Lynn included the earlier periods of Egyptian history in her research because we have already established that the native Egyptian population under Cleopatra's rule maintained their daily life in much the same way as their ancient predecessors.

The following excerpt from "Daily Life in Ancient Egypt", provided by Carnegie Museum of Natural History, gives us a picture of how the Egyptians really looked and dressed.

*“The dress of the ancient Egyptians consisted not only of the clothes they wore but also of the elaborate costume jewelry that served to embellish the usually plain garments. White linen was most commonly used for clothing, though wool was used quite frequently. Garments were draped around the body rather than tailored, and sewing was kept to a minimum. Colored or patterned cloth was rarely used. Prior to the New Kingdom the basic dress for men was a kilt, which fell just above the knee. It was made from a rectangular piece of linen wrapped around the body and tied at the waist with a knot or fastened with a buckle. In the New Kingdom [1539-1070 BC] men usually wore a short underkilt over which hung a long, heavily pleated skirt that was knotted at the hips with a fringed sash. Also worn was a short, wide cape covering the upper part of the body and hanging from the shoulders.*

*Prior to the New Kingdom, women wore simple sheath dresses falling from the breast to just above the ankle, but in the New Kingdom dresses became much more elegant. The sheath dress was worn, but only as an undergarment. On top was worn a heavily pleated fringed robe.*

*Children and those participating in rigorous exercise frequently wore no clothes at all. Both boys' and girls' heads were usually shaved except for a long, braided sidelock.*

*Although the Egyptians spent much of their time barefoot, both men and women sometimes wore sandals made from papyrus, palm leaves, or leather fastened by leather thongs. The standard sandal had a thong that passed between the first and second toes and attached to a bar that went across the instep. Sandals were always removed in the presence of a superior.*

*An integral part of the Egyptian costume was a wig or a hairpiece attached to the natural hair. Because of the intense heat, many Egyptians shaved their heads or cut their hair very short, although some kept their hair very long and elaborately coiffed.*

*Both men and women wore jewelry such as earrings, bracelets, anklets, rings and beaded necklaces. They incorporated into their jewelry many minerals including amethyst, garnet, jasper, onyx, turquoise, and lapis lazuli, as well as copper, gold, and shells. Because the Egyptians were very superstitious, frequently their jewelry contained amulets.*

*Cosmetics were not only an important part of Egyptian dress, but also a matter of personal hygiene and health. Many items related to cosmetics have been found in tombs and are illustrated in tomb painting. Oils and creams were of vital importance against the hot Egyptian sun and dry winds. Eye paint, both green and black, is probably the most characteristic of the Egyptian cosmetics. The green pigment was malachite, an oxide of copper. The black paint, called kohl, was a sulfate of lead and, in the late Middle and New Kingdoms, was soot. Kohl was usually kept in a small pot that had a flat bottom, wide rim, tiny mouth, and a flat, disk-shaped lid. Many kohl pots have been found in Egyptian tombs. To color their cheeks, the Egyptians used red ocher mixed with a base of fat or gum resin; ocher may have also been used as lipstick. Henna, a reddish-brown dye, was certainly used to color hair and perhaps also the palms of the hands, soles of the feet, and nails."*

The second consideration for Judanna Lynn was the choice of music. Feeling that the music is the "anchor point of the visual aesthetic of the ballet", she knew that she wanted to find a visual metaphor for the beautifully lush, sensuous, and colorful orchestral harmonies of the Rimsky-Korsakov music.

The third step in her creative process was the challenge of finding a way to create an "Egyptian" look, while giving the choreographer costumes that would allow for the greatest freedom of movement. As represented on the tomb sculptures, friezes, etc. Egyptian clothing was not designed with ballet in mind. Those stylized, ankle-hugging, movement-constricting garments would never do in this context. Obviously it would be necessary to take some liberties with historical fact for practical matters. The other issue was that fact that Cleopatra was actually of Greek heritage but common lore places her in the context of an earlier Egyptian environment (thanks to Hollywood!). It was decided that it would be best to go with this accepted anachronism.

Janet Groom Campbell, Pittsburgh Ballet theatre Costumier, was responsible for the costumes that were built here in Pittsburgh. She tells us about some of the challenges that had to be met.

How many costumes are in this production of Cleopatra?

*There are one hundred and nineteen costumes in the ballet of "Cleopatra." Cleopatra, herself, has six different costume changes. There are also forty-four wigs and seventy-six different headpieces that are fabric, floral, knitted, beaded, braided, wired or feathered, and that doesn't count the helmets.*

What about jewelry?

*The Egyptians wore a lot of elaborate jewelry. In ballet we always have to build costumes with movement in mind. For this reason, some of the jewelry is actually attached to the costume so it does not move in the wrong direction when a dancer is dancing. Some of the jewelry is really fabric applique. It just gives the illusion of being jewelry.*

The drawings of ancient Egyptian women often show them in very straight sheath dresses. How could you use this style in a ballet?

*We build pleated insets, called godets, into the costume. When standing still the dress appears to be a sheath, but the pleated godets provide a wider fabric that allows for the dance movement.*

How were the elaborate designs applied to the fabrics?

*There were several different methods that we used. Some of the designs are appliqued. We cut out the patterns and then stitched them on to the larger fabric. Many of the designs are too small and detailed for applique. They sort of resemble hieroglyphics. Those were painted on. Most of the fabric painting was done at Boston Ballet because they have expertise in that area. Another method we learned to use for these costumes was applying gold leaf. The gold scroll-like pattern on Calpurnia's dress, which was built at PBT, uses this technique. We used a design stencil to apply special glue to the fabric. It had to set for several hours, then we applied the thin metal leaf and used the heat of an iron to adhere it to the fabric. It is similar to the way the artisans applied the metal leaf to the plaster wall designs when the Benedum Center was restored. This was a new technique for us. It is always exciting to learn new things.*

How did you achieve the pleating in the materials?

*All of the pleating was done in New York. We had to use polyester fabric because natural fibers would not hold the pleats through all of the washing and wearing.*

How did the Egyptians hold pleats in their cotton materials?

*It is possible that they used a technique called "broomstick pleating." You wrap a wet piece of fabric tightly around a stick and then let it dry. When it is unwrapped, there will be tight pleating in the fabric. You would have to do that each time it is washed.*

These costumes must be made to withstand time and many performances. It is a real challenge. The *Cleopatra* costumes were built mainly in Houston, Boston, and Pittsburgh, with some special work being done in Atlanta, New York, and San Antonio. The boots were built in Portland, Oregon.

## About the Production

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The technical elements of a ballet production: scenery, props, lighting, and special effects are important components that serve to create the reality of the story in a given time and place. At the same time they create the fantasy of the theater that transports us beyond our reality into the realm of imagination. The scenery for *Cleopatra* is larger than life, in keeping with a legend that seems larger than life. Thomas Boyd, the scenic designer; Judanna Lynn, the costume designer; and Ben Stevenson, the choreographer, all wanted the production of *Cleopatra* to be historically accurate. To achieve that end, much time was spent learning about Egyptian art and other creative outlets of the culture. This research into the art and history of Egypt greatly influenced the design motifs that were used. Thomas Boyd states,

*"Cleopatra lived from 69-30 BC. What we think of as ancient Egypt – the pyramids, temples, sphinxes, and monuments, was as ancient to Cleopatra as she is to us. As a result, Judanna and I tried to be historically accurate, placing the production in the time period during which Cleopatra actually lived. But we also allowed ourselves to be influenced by other, more fanciful images of Egypt. We used the conventional perception of ancient Egypt as a springboard, but we expanded upon it.*

*Because we have twelve scenes in Cleopatra and only one intermission, lots of transitions will have to occur in front of the audience. This profoundly affected my approach. My choice of fabrics and how each scenic element is placed in relationship to another were all influenced by the fact that the audience will see most of the scene changes. We are striving for a very fluid, cinematic approach, with a smooth, seamless transition between scenes."*

It is how those transitions are made from one scene to the next that makes the technical elements of *Cleopatra* truly unique in the genre of story ballets. David Holcomb, Production Manager of Pittsburgh Ballet Theatre shares some of these unique staging elements with us.

When talking about transitions from one scene to another on the stage there are some vocabulary words we need to know.

- ◆ ***Fly system*** – mechanisms high above the stage that are used to move the drops up and down and side to side. It can also be used for other special effects.
- ◆ ***Drop*** – piece of material that hangs from a pipe (batten) up in the fly system. A drop is usually opaque and you cannot see through it. It is used as a background for the action and other scenery and props. It is also used to hide the preparations for an upcoming scene.
- ◆ ***Scrim*** – a drop that is made of a sheer material. If lighted from behind, you can see the scene before the scrim is removed. That is called a "bleed through."
- ◆ ***Travel*** – when a drop is opened or closed by separating in the middle and moving sideways, just like the draw drapes you might have at home on your windows.
- ◆ ***Fly*** – when a drop or scrim goes up (fly out) or down (fly in).

Because there are twelve scenes in *Cleopatra* covering quite a few geographic locations, Thomas Boyd devised some clever and interesting ways to accomplish these transitions without interrupting the flow of the dancing or the action of the story. For instance, the same backdrop is used for the entire ballet, but you see different sections of it through the "cut drops" or other scenery that is placed in front of it. Then the lighting changes complete the illusions by creating the atmosphere that transports us from the desert to the sea to the marble halls of the Roman senate. The only time you see the whole drop is in the desert. Flies and travelers are used as backdrops for many of the scenes while the next scene is being prepared behind them.

Let's consider the beginning of the ballet. This is called an "in one" scene because the drop (in this case a scrim) is placed at "wing one" closest to the front of the stage. A larger scene is behind the scrim where the main story action begins. To reveal Scene 2 as quickly and fluidly as possible an unusual technique is used. You will see a *bleed through* that is accompanied by the scrim travelling and flying all at the same time.

Traveling Drop

Flying Drop

Drop that flies and travels at once.

From these three simple drawings you can see how much quicker and more fully the scene will be revealed. The whole thing is operated by two pulley mechanisms operated by the stagehands.

### Fly Mechanism

### Travel Mechanism

When the cord is pulled down toward the floor, the scrim is raised or lowered.

When the cord is pulled down toward the floor, each side of the scrim moves toward or away from the center.

When the "fly" stagehand pulls the cords and the "traveler" stagehand holds the cords so they cannot move, you will see what happens. It's an awesome effect! Pay attention so you do not miss it at the end of Scene 1. If you watch closely you will catch this same technique a couple more times during the performance. It is an old technique that is expensive and finicky; therefore, it is usually used only in large, big budget productions like *Cleopatra*.

## **Plot, Theme and Character**

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The exercises in this section focus on the elements of plot, theme, and character. Though dramatic structure in its strictest definition does not exist in ballet, a story ballet does share the elements of plot, theme and character.

These activities make references to the legend of Cleopatra as well as the **Synopsis** of the ballet *Cleopatra* and the **Dramatis Personae**. These activities are an excellent introduction to the ballet, and the ideas discussed in this section will support activities in other sections of this handbook.

# Plot, Theme, and Character: Activity 1

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## Dramatis Personae (Cast of Characters)

From the **Synopsis** and **Dramatis Personae** beginning on page 13, identify the characters and their relationship to Cleopatra and her palace.

- |                  |  |
|------------------|--|
| A. Cleopatra     | _____ Cleopatra's younger brother  |
| B. Julius Caesar | _____ Roman Senator  |
| C. Marc Antony   | _____ Roman Senator, led Caesar's opposition                                   |
| D. Ptolemy       | _____ Julius Caesar's Roman wife   |
| E. Pothinus      | _____ Ruler of Roman Empire,<br>assassinated on the Ides of March              |
| F. Alcebiades    | _____ Ptolemy's co-conspirator   |
| G. Calpurnia     | _____ Queen of Egypt   |
| H. Octavian      | _____ Caesar's heir  |
| I. Brutus        | _____ Trusted advisor of Cleopatra   |
| J. Cassius       | _____ Roman ruler,<br>Self-destruction resulted from<br>his love for Cleopatra |

## **Plot, Theme, and Character: Activity 2**

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The story of Cleopatra is part history and part legend. Our perception of Cleopatra and her role in history has been influenced by the way she has been represented in the arts. From Plutarch's *Twelve Lives* to Shakespeare's *Antony and Cleopatra* to the Elizabeth Taylor-Richard Burton Hollywood version of *Cleopatra* (notice that Antony lost his billing), the legend of Cleopatra has been glamorized. Sometimes historical fact may be altered when it is presented in an art form. You may hear that practice referred to as "artistic license."

1. Read an historic account of Cleopatra's life.
  - ◆ What differences do you find in the ballet synopsis?
  - ◆ What criteria do you think Ben Stevenson used when he chose the events that are represented?
  - ◆ What do historical sources say about the suicides of Cleopatra and Marc Antony?
  
2. Using research from your own studies in history class:
  - ◆ Choose a story from a period in history that interests you.
  - ◆ From the story, choose several events that you feel are most important.
  - ◆ Develop your "Dramatis Personae."
  - ◆ Write a scenario for each important event.
  - ◆ With your cast of characters and scenarios completed, you may choose to:
    - write a play
    - write a poem
    - stage a ballet
    - make a video

Each art form will present it own set of challenges. Where might you have to exercise "artistic license?"

## **Plot, Theme, and Character: Activity 3**

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### *The Language of Ancient Egypt*

Hieroglyphics is a form of writing in which picture symbols are used to represent ideas and sounds. The hieroglyphics we are most familiar with was used in ancient Egypt for more than three thousand years. It was used for religious inscriptions on temples and stone monuments, and also to record the words and deeds of royalty. The names of kings and queens were always written in a cartouche, an elongated oval frame

Because the use of hieroglyphics gradually disappeared, it was regarded for many years as a secret and magical code used by Egyptian priests. In 1799, a French officer in Napoleon's army discovered a stone tablet near the mouth of the Nile River at Rosetta, Egypt. The Rosetta Stone, as it came to be known, has an inscription in three languages: Egyptian hieroglyphics, Egyptian demotic (a later, simpler form of Egyptian writing), and Greek. Scholars worked for more than twenty years to decipher the hieroglyphics, with limited success, until a French scholar, Jean François Champollion, made a breakthrough in 1822. By studying the position and repetition of the proper names in the Greek text, a language that has been read and understood for thousands of years, he was able to identify a similar pattern in the Egyptian hieroglyphics. The content of the Rosetta inscriptions is a commemoration of the coronation of Ptolemy V Epiphanes, King of Egypt from 203-181 BC, who was married to Cleopatra I of Syria. It is fascinating that the two names used to begin deciphering the Egyptian hieroglyphics on the Rosetta Stone were the cartouches of Ptolemy and Cleopatra! The Rosetta Stone may be seen in the British Museum in London.

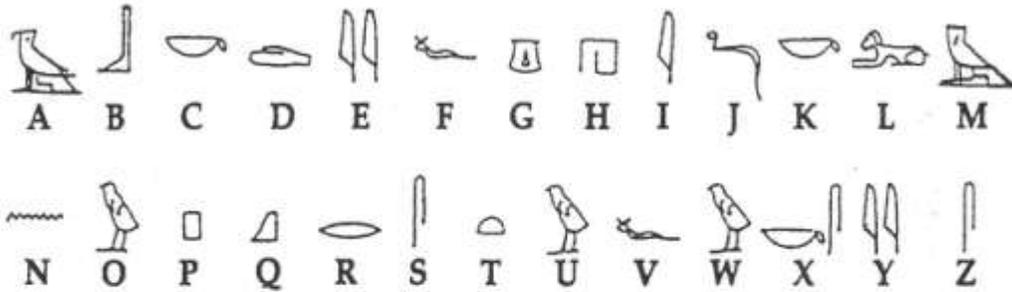
# Plot, Theme, and Character: Activity 3 (cont')

## Write Your Name in Hieroglyphs

Use the code below to write your name the way ancient Egyptians might have written it. Note that the vowels (A, E, I, O, and U) and the letters V and Z did not exist in hieroglyphs. We have used "sound-alike" substitutes for these letters. The Greeks added the lion symbol for the letter "L" after 332 BC, when they controlled Egypt.



### Hieroglyphic Code



My Name in English: \_\_\_\_\_

My Name in Hieroglyphs: \_\_\_\_\_

You must do one more thing. If you are female, put this symbol after your name: . If you are male, use this symbol: . These female and male determinants were always used by the Egyptians.

Now enclose your name in a cartouche, as you would have if you had been a member of Cleopatra's royal family.

## **Music, Movement, and Mime**

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Music and Movement are the essence of dance, and in classical ballet there is the added dimension of pantomime, gestures which can be literal or symbolic. In this section, you will find activities designed to acquaint your students with the ballet's music and to introduce them to the choreographic process.

The information in this section will consider how Egyptian culture and our perception of it have been translated into a classical ballet.

# **Music, Mime, and Movement: Activity 1**

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## **Music from Different Ages**

The following three selections of music were used by John Lanchbery when he put together the score for *Cleopatra*.

Symphony No. 2 – '*Antar*'  
Overture to *The Invisible City of Kitezh*  
Oriental Dance from *Le Coq d'Or*  
Indian Dance and Fanfare from *Mlada*

- 1) After listening to one or more selections (see **Discography**), name some of the musical elements that allow this Russian music to paint such an Egyptian picture.
- 2) What musical instruments did musicians play in Cleopatra's time? What occasions were accompanied by music and dance?
- 3) Rimsky-Korsakov was discouraged by his family from following a professional career in music. How was the profession of musician regarded in Cleopatra's day? Does that differ from the way we think of professional musicians in America today?

## **Music, Mime and Movement: Activity 2**

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The following pictures are examples of **ports de bras** or **positions of the arms**. As with the positions of the feet, there is an accepted vocabulary that is traditional with classical ballet. These positions are used in the choreography of classical ballets both traditional and contemporary. The names of these positions may vary, depending on the school or method of ballet that you use.

Have your students research the positions of the feet and arms for classical ballet so they will be able to see the differences in *Cleopatra*.

**first position**

**bras en bas**  
(arms held low)

**demi-bras**

**demi-seconde position**  
(half-way between  
first and second)

**second position**

**third position**

**fourth position**

**closed**

**open**

**fifth position**

# Music, Mime and Movement: Activity 3

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## Dance Like An Egyptian

In **The Choreography** on page 19, some techniques used to create an Egyptian look while using a classical ballet vocabulary of movement.

- 1) Demonstrate several poses you think could be used to give an Egyptian appearance.
- 2) What historical sources did the choreographer use as the model for this look?

## Choreography for the Men

"In a dance staged in the Roman senate, they show off their fierce, athletic prowess in an impossible combination of innovative, direction changing jumps that barely lets their knees bend to receive them back to the earth before they take flight again." *Lauren Kern, Dance Critic – Houston Press*

- 1) After seeing the ballet, compare the character of this dance in Rome to the dances that take place in Egypt. What is different?
- 2) The techniques listed in the above quote were used by the choreographer for more than one purpose.

What was he trying to show about –

- ◆ the Roman Senate
  - ◆ the role of the male dancers in a classical ballet company
- 3) Compare the physical strength and athleticism of dancers to other athletes. What kind of strength training do you think would benefit dancers as well as other athletes?

## **Music, Mime and Movement: Activity 3 (cont')**

### **Choreography for the Women**

Only two female characters in the ballet wear pointe shoes. Who are they? Why do you think Ben Stevenson, the choreographer, chose to have the other women wear soft ballet shoes?

Ask one of your classmates who takes ballet classes to bring pointe shoes and soft ballet shoes to school. What differences do you see? How does the type of shoe that is worn affect the appearance of the dancer and the choreography? Why do you suppose Stevenson chose to make use of the ballet slippers in the way that he did for this particular ballet?

## **Costumes, Scenery, and Lighting**

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In his book "Perceiving the Arts", Dennis Spore suggests that dance is essentially a visual and theatrical experience, and part of our response is to those theatrical elements of dance that are manifested in the performance.

In dance, as in theater, technical elements come together to create the spectacle of production, and we should look at costumes, scenery and lighting as an important part of dance. The activities in this section should encourage students to consider the technical elements of dance.

# **Costumes, Scenery, and Lighting: Activity 1**

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## **Capes, Capes, and More Capes**

Capes are often used in ballet to accentuate a personality or enhance an atmosphere. A cape can create a sense of mystery or evil. It can also represent royalty and opulence. Cleopatra wears three capes in this ballet. The one on the front cover of this study guide is for her triumphant entry into Rome after her alliance with Julius Caesar. She also wears one when she arrive in Tarsus on her golden barge to meet Marc Antony. The most unusual one is referred to by the production staff as, the "cape drape."

The "cape drape" uses a theater technique called a "kabuki drop." **Kabuki** is a form of Japanese theater. The common method of changing backdrops in kabuki theater does not use a fly or a traveler, instead, it uses a series of drops made of China silk that are hung one behind the other on the pipes above the stage. When one scene is over, the drop falls from above, revealing the new scene behind. You will see Cleopatra's "kabuki drop" cape in Act I of the ballet.

In **About the Production** beginning on page 27, the fly and traveler systems for operating the show drops is described.

- 1) From the above description of a "Kabuki Drop", draw a diagram of the fly system above the theater stage showing how you think the mechanism would operate to release the scrim.
- 2) Create a kabuki drop using different weight materials. What different effects do you notice, based on the fabric that is being used.
- 3) Cleopatra's capes are used for three different occasions in the ballet.
  - ◆ What did Designer Judanna Lynn need to consider when she designed these capes?
  - ◆ How do the fabrics and styles differ?
  - ◆ Compare the occasions for which the capes are worn and the fabrics that are used.
  - ◆ Does the dancer who is playing the role of Cleopatra dance when she is wearing a cape?

## Costumes, Scenery, and Lighting: Activity 2

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### Draw Like an Egyptian

Ancient Egyptians decorated their temples with many types of scenes. They drew pictures of the gods as a reminder of divine power and their promises to the gods. They drew battle scenes showing the king defeating Egypt's enemies to protect the temple and thus all of Egypt forever.



The Egyptians also drew pictures in tombs. Scenes of food offerings showed what the dead person was to enjoy in the afterlife. Daily life scenes provided a familiar environment for the spirit.

Egyptians drew people with their bodies and heads sideways, but they drew eyes and chests as seen from the front. In Egyptian art, the more important a person was, the larger he or she was drawn.

*The following illustrations show some common characteristics of Egyptian clothing and artistic style. More ideas can be found in **About the Costumes** beginning on page 24. Based on these ideas and other research on Egypt that you may be doing, draw your own Egyptian person. You may want to consider wigs, headpieces, jewelry, and tools as well as clothing styles.*

## **Follow-up Activities**

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The follow-up activities may be the most important part of the field trip experience. They provide the teacher with a method of evaluation, and they provide the opportunity for the student to extend his or her experience.

# Reporting On An Ancient Civilization in Modern-Day Terms

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Newspapers didn't exist during the time when Cleopatra, Caesar and Marc Antony lived. News spread by word of mouth, from one person to another. However, the cities of Rome, Italy and Alexandria, Egypt were large enough to have had newspapers, if they had been invented.

Many newsworthy stories and photographs of Cleopatra, Caesar and Marc Antony's relationship would have made the front page of the fictional Alexandria Times and Roman Tribune newspapers.

For Example:

- ◆ The relationship between Cleopatra and Marc Antony made the senate in Rome very angry. The Roman senators were concerned about Marc Antony giving Cleopatra the lands that had been won by Roman armies in battle.
- ◆ Cleopatra's Golden Barge arrives to meet Marc Antony.
- ◆ The death of Caesar at the hands of the Roman senators, Brutus and Cassius.
- ◆ Octavian's troops enter Alexandria, Egypt.
- ◆ Cleopatra's death by snake bite.

Have students decide what the major news stories, worthy of front-page coverage, might have been had there been newspapers in Rome and Alexandria.

Once they have chosen their story headlines, have them write all the stories and sidebar stories that go with the headline. Include drawn or cut out pictures of the main characters or events of the story.

Look at real newspapers to get ideas on how many story "angles" one story might be given. For example: Think of each story from the point of view of different characters in this story. An example might be a story about what the people of Egypt fear about the future. Or, perhaps, a feature story on Mediterranean ship design, poisonous snakes, or Roman soldiers.

Lay out the front page like a real newspaper. Look at a real newspaper to get ideas. Give the paper a name. Date the paper edition. Pass it around for others to read to learn about what you saw at the ballet.

*Printed with permission from Boston Ballet. The activity originally appeared in "A Teacher's Guide" for the Boston Ballet Student Matinee Pilot Program.*

# Carnegie Museum of Natural History

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*Whether it's our amazing Hall of Ancient Egypt, guided tours, classes or outreach programs, the museum is the perfect place for your students to explore Ancient Egypt!*

## **At The Museum**

### **Tours**

*Life in Ancient Egypt*

(Grades 3-6)

Travel back in time to ancient Egypt and visit a burial tomb, learn about a pharaoh's boat, and examine our hands-on artifacts.

*Egyptian Archaeology*

(Grades 7-12)

Students explore ancient Egyptian religious beliefs, funerary customs, technology, and environment.

For details, contact the Group Visits Office at (412) 622-3289.

### **Class**

*Journey Down the Nile*

(Grades K-3 and 4-6)

1 ½ hours

Students hone their map skills by identifying many important sites in ancient Egypt.

For details, contact Diane Grzybek at (412) 622-3238 or  
GrzybekD@CarnegieMuseums.org

### **Teen Docents**

Saturdays, Noon – 4:00 pm

Teen Docents will be stationed with touchables in Walton Hall of Ancient Egypt to answer all of your questions about Egypt!

## **Online**

Visit our online exhibit *Daily Life In Ancient Egypt* at

<http://www.clpgh.org/cmnh/exhibits/egypt/index.html> These pages are a great resource for students and educators, complete with teachers' materials!

For more information about these and other educational opportunities, check out the museum's Web site at <http://www.clpgh.org/cmnh>

## **Outreach**

### **In-School Program**

Trained volunteers come to your classroom for a one-hour presentation on *Daily Life in Ancient Egypt* during the New Kingdom (ca. 1539-1070 B.C.) Using artifacts, visual aids, and touchable materials, students explore the archaeological evidence uncovered at the tomb maker's village of Dier-el-Medina.

For details, contact Susan McJunkin at (412) 622-3235 or [McJunkinS@CarnegieMuseums.org](mailto:McJunkinS@CarnegieMuseums.org)

### **Educational Loan Collection**

An ancient Egypt kit with reproductions, slides, books, maps, and a teacher's guide is available for two-week loans to schools.

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### **Museum on the Move**

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For details, contact Lenore Adler at (412) 688-8687 or [AdlerL@CarnegieMuseums.org](mailto:AdlerL@CarnegieMuseums.org)



**Carnegie Museum  
of Natural History™**

# **Pittsburgh Ballet Theatre Job Descriptions**

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***Artistic Director:*** The guiding force behind the company. Responsible for the artistic growth and direction of the organization. Among other things, the artistic director selects the dancers for the company and determines what the ballet company will perform each season.

***Managing Director:*** Responsible for the financial and professional success of the company. Oversees all non-artistic personnel.

***Resident Choreographer:*** Responsible for creating new ballets for the company to perform.

***Conductor:*** Auditions and selects musicians for the PBT Orchestra. Conducts the Orchestra for performances. Arranges music and determines the size of the orchestra for the piece. Works with dancers and Ballet Masters on tempo. Controls the tempo and sound of the orchestra while considering the dancers' needs.

***Resident Composer:*** Collaborates with choreographers to compose original music for ballets.

***Ballet Master:*** Advises the Artistic Director on scheduling and casting. Scouts for new talent and choreography. Works with the dancers on a regular basis, teaching company class, rehearsing upcoming ballets and constantly coaching and refining the dancers' work.

***Assistant to the Artistic Director:*** This position could actually be called "Coordinator for the Artistic Staff" because the person in this position assists the Artistic Director, Resident Choreographer, Conductor and Ballet Masters. Other responsibilities include workman's compensation for the dancers, negotiating music rights, and handling logistics for visiting artists.

***Rehearsal Pianist:*** A pianist who works with the company on a daily basis playing music for company class and rehearsals.

***Production Manager:*** Responsible for making the production look the way the Artistic Director perceived it to look. Negotiates with designer and union personnel.

## **Job Descriptions, continued**

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**Stage Manager:** Assists the production manager and "calls" the shows. The Stage Manager gives everyone their cues including lighting technicians, dancers, conductor, props and sets for the performance. He runs the show. He is also responsible for the audio and video requirements for the company.

**Costumier:** Makes new costumes for ballets and alters existing costumes to fit other dancers. PBT's Costumier also designs costumes and creates her own patterns out of plain brown paper.

**Marketing Director:** Responsible for all income goals. Oversees Public Relations, Subscriptions, Group Sales and Telemarketing.

**Director of Public Relations:** Pitches story ideas to the media and is responsible for most of the written communication to all of PBT's audiences, for example the PBT newsletter and programs.

**Arts Education Director:** Responsible for developing and implementing arts education programs within the community.

**Telemarketing Manager:** Oversees phone representatives who sell subscriptions and request contributions.

**Subscription Relations Manager:** Handles seating and ticketing for ballet subscribers as well as all customer service opportunities.

**Director of Development:** Responsible for soliciting contributions from corporations, foundations and individuals.

**Tour Manager:** Responsible for booking PBT on national and international tours. Handles all logistics of dancers' itinerary.

**Comptroller:** Accountant for the Ballet. Oversees the budget by tracking expenses, income and cash flow.

**School Director:** Manages all aspects of the Pittsburgh Ballet Theatre School including training, recruiting and scholarships.

**Ballet Teacher:** Responsible for teaching dance to children and adults through PBT School.

# Glossary

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**ballerina (bah-luh-ree'nah)** A leading female dancer of a ballet company. A dancer earns the title ballerina through years of hard work and great dancing.

**balancé (ba-lahn-say')** A rocking step much like a pas de valse and is an alteration of balance, shifting weight from one foot to another.

**ballet (bah-lay')** From the Italian *ballare*, to dance.

**chainé, or déboulé (sheh-nay')** A series of turns on pointe or demi-pointe executed in a line or in a circle, in which the feet remain close to the floor and the weight is transferred rapidly and almost imperceptibly from one foot to the other as the body revolves.

**choreographer (cor-ee-og'ra-fer)** Someone who makes dances. Originally the word meant someone who records dances, but has come to mean the person responsible for the design of movement in ballet.

**classic (klas'ik)** When applied to ballet, the word classic is not the contrary of Romantic. Classic applies to a rigorous basic vocabulary of steps and movements capable of infinite variations and a system of instruction that makes such variation possible for individual dancers.

**corps de ballet (core, di, bah-lay')** Dancers who appear only in large groups. The corps de ballet is the backbone of every ballet company.

**divertissement (di-ver-tis-mah')** A section of a ballet consisting of dances that have no connection with the plot.

**entrechat (an-tray-sha')** Probably from the Italian *intrecciare*, to weave to braid. A beating step of elevation in which the dancer jumps straight in the air from a plié and crosses his feet a number of times, making a weaving motion in the air.

**jeté (zhe-tay')** From the French *jeter*, to throw. This is a jump in which the weight of the body is thrown from one foot to the other.

**pas de deux (pah, duh, duh')** A dance for two people.

**piqué (pee-kay')** Executed by stepping directly on the point or demi-pointe of the working foot in any desired direction or position with the other foot raised in the air.

**pirouette (peer-oo-wet')** A complete turn of the body on one foot.

**plié (plee-ay')** From the French *plier*, to bend. In the classic dance, this is a bending of the knees, with the knees wide open and the feet turned outward. The function of the plié in the dancer's body is like the function of the springs in an automobile, and is necessary for the development of flexibility.

**port de bras (port, duh, brah')** In ballet, the movement or carriage of the arms.

**sauté (soh-tay')** Jumped or jumping.

**tutu (too'too)** Slang term for the very short petticoat worn by a dancer in the interest of modesty.

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# Discography and Videography

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## Recordings

### *The Golden Cockerel*

The Choir and Orchestra of the Bolshoi  
Evgeny Svetlanov, Director  
Recorded Live at the Bolshoi Theatre  
MCA Classics Art & Electronics, 1991  
A Soviet/American Joint Venture      Distributed by MCA Records, Inc.

### *Rimski-Korsakov: Le Trois Symphonies*

Orchestre National De L'Urss  
Dirigé Par Evgueni Svetlanov  
Enregistré a Moscou en 1977 et 1983  
Le Chant Du Monde  
Harmonia Mundi – France

### *Rimsky-Korsakov: Suites*

Scottish National Orchestra  
Neeme Järvi – Conductor  
Chandos Records, Ltd., 1984

## Videos

Since Ben Stevenson's ballet of *Cleopatra* is new in 2000, there are no videos available for consumer use. The only other time *Cleopatra* has been the focus of a ballet was in the early 1900's.

### *Cleopatra*

Elizabeth Taylor and Richard Burton  
Joseph Mankiewicz, Director  
Twentieth Century Fox Productions, 1963.

This film is glamorized for Hollywood and takes some artistic license, but the events are historically accurate enough to give a good background on the story. This film was made before films were rated for content. Please preview the film before showing it to students.

### *Cleopatra's Palace*

Discovery Channel    1-888-404-5969 (Viewer Relations)

This video is a companion to the book, *Cleopatra's Palace*, and is available from the Discovery Channel Store.

