

PITTSBURGH BALLET THEATRE



# DRACUȚA

**October 27- 29**  
**Benedum Center | Pittsburgh**

Audience Guide

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## Audience Guide

# DRACULA

<b>Choreography</b>	Ben Stevenson
<b>Music by</b>	Franz Liszt
<b>Music arranged by</b>	John Lanchbery Sound
<b>Scenic Design</b>	Thomas Boyd
<b>Costume Design</b>	Judanna Lynn
<b>Lighting Design</b>	Timothy Hunter
<b>Lighting re-created by</b>	Christina R. Giannelli
<b>Dracula rehearsed by</b>	Li Anlin Assistant Artistic Director, Texas Ballet Theater

Flying by Foy

Pyrotechnic effects by Pyrotecnico

Dracula is a co-production of Pittsburgh Ballet Theatre and Houston Ballet.

World Premiere, Houston Ballet, March 13, 1997

Houston, Texas, Brown Theater at the Wortham Theater Center

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## CONTENTS

- 3 About the Ballet
- 4 Synopsis
- 6 The Vampire Myth
- 6 The *Dracula* Story
- 8 A Literary Timeline
- 9 A Timeline of *Dracula* Films
- 9 The Choreography
- 12 The Music
- 14 The Costumes
- 16 Scenic Design
- 18 Theater Programs
- 19 Benedum Center
- 19 Accessibility

### About the Ballet



*Dracula* premiered in 1997 both at Pittsburgh Ballet Theatre and Houston Ballet as a co-production of the two companies. Houston Ballet Artistic Director Ben Stevenson assembled the artistic team and created the storyline and choreography. PBT shared the cost of the \$1 million-dollar production and is co-owner of the ballet. This is the fifth time PBT has performed *Dracula*; our last production of the ballet was in 2011.

Artist: Nurlan Abougaliyev. Photo: Rich Sofranko

## DRACULA SYNOPSIS

### Act I - Dracula's Castle in Transylvania



In the gloom of the evening, Count Dracula and his Brides awaken from their coffins in the crypt of his castle. Kidnapped by Dracula long ago, the Brides now exist in the world of the undead to entertain and serve the Count. A carriage arrives with Renfield, Dracula's trusted henchman, and Flora, a lovely young woman from the village. She will become Dracula's next bride.

### Act II: The Village

The village square is bright and bustling with activity. The Innkeeper and his wife are celebrating the eighteenth birthday of their daughter Svetlana; all the villagers join in the merriment. Svetlana and Frederick are in love. She tells him that it's about time they were engaged and playfully nudges him to ask her father for permission. The Innkeeper isn't so keen on the idea at first but finally relents.

The lovers joyfully dance together, and afterward, an old woman gives Svetlana a necklace of garlic blossoms. Suddenly, Flora staggers in — she is pale and looks ill. People reach out to her but she claws at them, collapsing. She is helped to a chair and when Svetlana tries to comfort her Flora snatches off Svetlana's necklace. The priest notices in horror the bite marks on Flora's neck; she springs up to attack the villagers. The Priest holds her off with his cross.

Lightning streaks across the darkened village and Dracula appears. He's been informed of the beauty of



Svetlana and has come to abduct her. Renfield and the carriage careen into the square; Frederick and the villagers try to save Svetlana but they're no match for the vampire's power. The carriage sweeps Svetlana away to the castle.

### Act III: The Bedroom of Count Dracula



Flora and the other Brides await Dracula's return. He enters, and Renfield drags in the terrified Svetlana. The Brides swarm around her, and Dracula commands them to prepare her for the wedding ceremony. Svetlana returns in a bridal gown; she struggles against him, but Dracula overpowers her. Renfield bursts into the room, warning Dracula that Frederick, the Innkeeper and the Priest are not far behind. Dracula summons the Brides, and a battle ensues. Finally, Frederick pulls down the curtain, and daylight spills into the room. Dracula recoils and, in a desperate attempt to escape, he flies up toward the chandelier. As the smoke clears, Frederick tenderly takes Svetlana in his arms. They dance together once again.



Synopsis photo credits: Act 1 - Stephen Hadala and PBT artists; Act II - Julia Erickson and Stephen Hadala; Act III - Nurlan Abougaliev and Alexandra Kochis; Nurlan Abougaliev, Stephen Hadala, Julia Erickson. All photos by Rich Sofranko.

## THE VAMPIRE MYTH

Stories of vampire-like creatures can be found as far back in history as Ancient Rome, Greece and Egypt. The vampire image we know today emerged during the 1700s in Eastern Europe—vampires were believed to be evil spirits who lurked in graveyards where they would enter dead bodies and awaken them to an “undead” state.

Historians who’ve studied the belief in vampires have suggested that there may be a number of reasons for these myths to arise in a community, such as social or political upheaval or disease epidemics. Vampire myths are thought to have played a role in explaining diseases that were not understood at the time; vampire “scares” would sometimes erupt in the same region and at the same time as an outbreak of the plague or other diseases. Vampirism seems also to have roots in a misunderstanding of the decomposition of the body at death, humans’ fear of dying, the desire to reconnect with those who’ve died, and a desire to live forever.

To ward off evil spirits from a loved one’s dead body, people placed weapons, garlic, seeds, and/or religious objects (like a crucifix) inside the coffin. Another method was to lay a brick inside the corpse’s mouth, so that a vampire couldn’t enter the dead body.

For more information about vampire myths take a look at these articles on [National Geographic’s](#) website and at [LiveScience.com](#).

The last notable vampire scare in the U.S. was in 1892 in Rhode Island, when a young woman named Mercy Brown died of tuberculosis. Her family thought her undead spirit was returning and spreading the disease to them. Her father exhumed her corpse, removed her heart from her body, and burned it, to ensure that she would no longer be able to infect the family.

## THE DRACULA STORY

*Dracula* author Bram (Abraham) Stoker (1847 - 1912) was an English civil servant, actor and theater manager. He began his writing career with a somewhat dry-sounding government manual (*The Duties of Clerks and Petty Sessions in Ireland*) as well a few short stories. He published his first novel in 1890 and soon began researching European folklore and stories about vampires. He published *Dracula* seven years later.



*Dracula* is told in a series of gripping diary and journal entries, ship log entries, telegrams and newspaper articles written by the main characters. Count Dracula, a vampire from Transylvania (the central part of present-day Romania), travels to Great Britain in a quest to find new blood and spread the undead curse. A young British lawyer, imprisoned in Dracula's castle as the novel opens, escapes the clutches of Dracula's brides at the castle and journeys back to England. He leads a small band, including his fiancé, a professor and a doctor, to track Dracula down, chase him back to Transylvania, and finally kill him.

It is thought that Stoker ran across the name Dracula in his research for the book. Dracul (meaning *dragon*) was the clan name of 15th-century Romanian ruler Vlad II. His son, Vlad III (*Dracula*, or *son of Dracul*), was also known as 'Vlad the Impaler,' who is said to have brutally killed tens of thousands of invading Ottoman Turks by impaling them on stakes set in Romanian forests. At the last minute before publication, Stoker substituted the more alluring Dracula for the original name he'd chosen for the character (Count Wampyr). He also changed the title from *The Un-Dead* to *Dracula*.

When *Dracula* was published in 1897 it was well-received but it wasn't a blockbuster: readers and reviewers saw it as not much more than an entertaining horror story. *Dracula* didn't reach legendary status until it was adapted for movie versions in the 20th century. The vampire image that Stoker created would become the definitive vampire across the globe.

More about Bram Stoker can be found at [Encyclopedia Britannica](https://www.britannica.com/biography/Bram-Stoker).

You can read the original novel at [Gutenberg.org](https://www.gutenberg.org/ebooks/29648).

Photo credit: wikipedia.org, public domain, photographer not known.

The original type-written manuscript of *Dracula* was found in a barn in northwestern Pennsylvania in 1980! It was purchased by Microsoft co-founder Paul Allen and is in his private collection.

## A LITERARY TIMELINE

Vampires began to appear in Western literature during the early 18th century, and their popularity as literary subjects has never faded. Here is a sampling of a few of the hundreds (if not thousands) of vampire stories.

**1748 - *The Vampire***, a poem by Heinrich August Ossenfelder. One of the first works of art to depict a vampire, in this poem a rejected lover threatens to visit his love interest every night to drink her blood through a vampire kiss.

**1797 - *The Bride of Corinth***, a poem by Goethe. A young woman returns from the dead to her bridegroom, “the lifeblood of his heart to drink.”

**1819 - *The Vampyre***, a novel by John Polidori. The author was Lord Byron’s personal physician, and based his dashing vampire on Byron himself.

**1847 – *Varney the Vampire***, a three-part serialization by James Malcom Rymer and Thomas Peckett Prest. These were the first stories to refer to vampires with sharpened fangs or teeth.

**1871 – *Carmilla***, by Sheridan Le Fanu. A scandalous novel about a lesbian vampire who preys on young women.

**1897 - *Dracula***, a novel by Bram Stoker. The grandfather of all modern vampire stories! The book has never been out of print.

**1975 - *Salem’s Lot***, a novel by Stephen King. The residents of a small town in Maine become vampires.

**1976 - 2016 - *The Vampire Chronicles***, a series of novels by Anne Rice. The protagonist is a French nobleman who becomes a vampire in the 18th century. Rice drew her vampires as “lost souls,” creating a sympathetic image that began to change how vampires are depicted.

**2005 - 2008 - The *Twilight Series***, by Stephanie Meyer. Four fantasy and romance novels about vampires living in the Pacific Northwest.

## TIMELINE OF MAJOR *DRACULA* FILMS

**1922 - *Nosferatu***: German Expressionist horror film, directed by F. W. Murnau; an unauthorized adaptation of Stoker's novel. Names and other details were changed from the novel (e.g. Count Dracula became Count Orlok). Stoker's heirs sued over the adaptation, and a court ordered all copies of the film be destroyed. However, a few prints of the film survived, and it's now regarded as an influential masterpiece of cinema. Stoker cites *nosferatu* as the Romanian word for vampire.

**1931 - *Dracula***: Starring Bela Lugosi; probably the most famous interpretation of the Dracula story. It is based loosely on Stoker's novel, but takes place primarily in Transylvania. Universal made many sequels and variations of this movie continuing until 1979.

**1958 - *Dracula***: A British film starring Christopher Lee; considered among the best film versions of the Dracula legend, and began a series of films that continued through 1974.

**1992 – *Bram Stoker's Dracula***: By Francis Ford Coppola, starring Gary Oldman as Dracula, Wynona Rider, Anthony Hopkins, and Keanu Reeves.

## THE CHOREOGRAPHY

**Ben Stevenson | Choreographer**

Ben Stevenson was a principal dancer with English National Ballet, where he performed leading roles in all of the classic ballets. He was artistic director of Houston Ballet for nearly three decades and is currently artistic director of Texas Ballet Theatre. He has created dozens of full-length ballets for companies in the U.S. and abroad. To create *Dracula*, Stevenson used the format of the great story ballets of the 19<sup>th</sup> century.

## A Few Highlights of the Choreography



**The Brides** The 18 Brides often dance together in a style called *ballet-blanc*—a 19<sup>th</sup> century ballet convention in which the corps de ballet is dressed all in white and dances with unified movements, creating a dramatic vision of a single entity. Their characters are usually creatures that float between reality and an otherworldly dimension – like the swans in *Swan Lake*, the Wilis in *Giselle*, or even the snowflakes in *The Nutcracker*). *Ballet-blanc* scenes were the precursor to the “pure dance” style of 20<sup>th</sup> century ballet choreographers, including George Balanchine.



**Village Dances** Most 19<sup>th</sup> century story ballets include village dances set to folk-style music. These scenes are a bright and happy, evoking a sense of innocence, community and familiarity. They are a symbol of normal life. Usually village scenes are part of Act I, but Stevenson put his in Act II – surrounding the innocent villagers with the terrifyingly dark world of Acts I and III.

Photos: Rich Sofranko. Top: Artists of Pittsburgh Ballet Theatre and School; Bottom: Alexandra Kochis and PBT Artists.



**Pas de Deux** This dance is meant to show classical movement quality of the highest level. It's generally reserved for two main characters in a ballet – in *Dracula*, Frederick and Svetlana dance a pas de deux after they are engaged in Act II. They show their love with (first) a lyrical dance together (the entrée and adage); then solos (variations) for each of them, where they show off their

artistry and technique; and finally they dance a thrilling coda together at the end. It's a long and demanding dance, requiring great endurance and technical skill. At the same time, the partnering choreography Stevenson created is surprisingly fresh and natural, conveying the characters' pure and innocent love.

Watch how the ebullient and pristine choreography of this pas contrasts with the manic and predatory movements of Dracula's pas de deux with Flora in Act I and Svetlana in Act III.



Don't miss the zombie-like choreography of the Brides! – and their slithering, wormy movements when they rise up from, and retreat to, their underground world.

Photos: Rich Sofranko. Artists: Erin Halloran and Nurlan Abougaliev. Bottom: Steven Hadala, Eva Trapp, Ashley Wegmann

## Flying in *Dracula*

The choreography for *Dracula*, *Flora* and some of *Dracula's Brides* includes flying across the stage (Svetlana also has an eerie floating scene). Stevenson called on Foy Invention (also known as Flying by Foy) to help him create the flying choreography. The company is known the world over and has created the flying techniques and systems used in hundreds of movies, concerts, commercials, television shows, and theatrical productions. Foy has “flown” many film and Broadway stars, as well as Lady Gaga, Beyonce, David Letterman, Katy Perry and Taylor Swift.

Foy will oversee the flight set-up and work with Artistic Director Terrence S. Orr and the PBT production department for the current production.

## THE MUSIC

### The Composer



The ballet is set to the music of Franz Liszt, the famous 19th-century Hungarian composer and pianist. Liszt was chosen by the choreographer, Ben Stevenson, and the renowned music arranger and ballet conductor, John Lanchbery, because they thought his music would be the perfect way to draw a picture (through sound) of “atmosphere of terror” taking over a 19th-century Hungarian village.

Liszt was a virtuoso pianist—one of the greatest who’s ever lived—and a brilliant composer. His piano compositions are known (still) to be some of the most difficult music to play. He gave the piano a new, richer, almost orchestral sound. He’s credited with a number of innovations that began to change the direction of music: one of his most notable legacies is his experimentation with harmony, creating an *atonal* sound (without a recognizable key) that was new and radical, and that foreshadowed modern music of the 20th century.

In the ballet Liszt's atonal music conjures a mournful world that is foreign and off-kilter. You'll hear it throughout the ballet, especially in the music chosen for the Brides, including this work, *The Lugubrious Gondola*:

<https://www.youtube.com/watch?v=U0sRuLKgnuM>

Liszt photo credit: wikipedia.org; public domain; by Henry Lehmann, Carnavalet Museum

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### Fast Facts about Franz Liszt

- born in 1811 in Hungary; died in 1886 in Germany
- gave his first performance as a concert pianist at age 9
- composed more than 700 works
- invented the word "recital," for a one-person, piano only concert
- considered the first "rock star:" He toured extensively (rare for the time) and fans (primarily women) swooned, screamed, cried, and threw jewelry and bits of their clothing at him as he performed. The phenomenon even had a name: Lisztomania.

*San Francisco Classical Voice* has a good, [short bio of Liszt](#).

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### Dracula's Signature Music

Liszt's *Totentanz (Dance of the Dead)* is the astonishingly sinister work that Lanchbery and Stevenson chose to identify Dracula himself. In the work Liszt used the melody of a Gregorian chant called the *Dies Irae* (pronounced DEE-ez EErAy and meaning "day of wrath"), which was written in the 13th century (possibly earlier) and used in the Roman liturgy as part of the requiem mass. *Totentanz* is a product of Liszt's obsession with death, religion, and heaven and hell - which consumed him for a time after his own father died – and lead him to frequent places of human misery: hospitals, asylums, and prison dungeons, where he visited those condemned to die.

Listen to the *Dies Irae* here:

<https://www.youtube.com/watch?v=dsn9LWh230k>

and to Liszt's heart-pounding interpretation of it in *Totentanz*:

<https://www.youtube.com/watch?v=nbEvKFqLLZs>

Liszt isn't the only one who's used the *Dies Irae* in a composition – it's been “sampled” dozens of times for film scores, including *The Shining*, *Star Wars*, and *The Lion King*.

## THE COSTUMES

### Fun Facts

- 70+ costumes in the ballet
  - Dracula's cape weighs 30 pounds and has a “wingspan” of 23 feet!
  - The fabrics ranged from \$100 per yard silks and velvets to what was on sale at Walmart!
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### About Designer Judanna Lynn

Judanna Lynn is a freelance designer for theater, ballet, and other kinds of theater arts productions (including the Disney Theme Park in Hong Kong). She has created costumes for ballets as varied as *The Nutcracker*, *Cleopatra*, and *Dracula*. She trained in ballet and danced for two companies as a young woman, so she has a first-hand understanding of how a costume should fit a dancer's body to allow the dancer's athleticism and artistry to shine.

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### Coming Up with a Concept

Lynn's design process for the ballet began with research that included:

- discussing the vision for the ballet with the choreographer
- reading the original novel
- watching old *Dracula* movies
- traveling to Eastern Europe to get a feel for the traditional dress. Click [here](#) to take a look at some traditional Romanian costumes
- researching costumes in the [Metropolitan Museum of Art Costume Institute](#) in New York

- 19th century paintings by German Romantic painters whose art was “a bit psychologically disturbing,” such as Caspar David Friedrich (see an example at Scenic Design, on page 17) and Arnold Böcklin

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## Designing for Ballet

*Clothing is as much a visual expression as the person moving it.*

-Judanna Lynn

In ballet, designers must account for the dancers' need for freedom of movement in the costumes. Lynn notes that they also must account for how the fabric itself moves - does it lag behind the note of the music? How does that affect the choreographic intent? The fabric and costumes affect how the audience sees the choreography.

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## A Closer Look at Some of the Costumes



### Dracula

Dracula's elaborately decorated cape is made with “spines” (fiberglass rods used in tents) that make the cape look like bat wings when it's extended. It's made primarily from velvet and is pieced together to resemble the face of a bat. It weighs 30 pounds and is 23 feet across.



### The Brides

The dresses of Dracula's 18 Brides are bridal gowns that are frayed and dirty (from being worn in the grave). Each has different trim and ornamentation to represent the different eras during which Dracula kidnapped the women and turned them into vampires. The outer layer of fabric is a tulle so light it floats with every movement, making the Brides look like undead spirits. In this way the fabric becomes

a part of the choreography itself, extending its visual expression and impact. Note also that the Brides all have white-blond wigs—in becoming vampires, the Brides’ hair was drained of color.



### **The Villagers**

Designs are inspired by traditional dress of Eastern Europe, Lynn said she “looks at the real thing and then abstracts and modifies those ideas through (her) imagination.” She chose colors that are on the dark side (in keeping with the mood of the ballet) but that are also vibrant.



### **The Horses**

Lynn’s design is a ghoulish interpretation of a horse, with a skull for the horse’s head. The mane and tail, as well as wrist and ankle cuffs, are made from yarn, raffia and feathers, and give the appearance of ragged, peeling hair and flesh.

Photos: Rich Sofranko. Artists: Stephen Hadala and PBT artists; Nurlan Abougaliev, Alexandra Kochis, and PBT artists; Alexandra Kochis and Christopher Budzynski; Luca Sbrizzi and PBT School artists.

## **SCENIC DESIGN**

### **A Discussion with Thomas Boyd, Set Designer**

Thomas Boyd joined Houston ballet as a dancer in 1975 and became production manager in 1985. He has designed dozens of ballets for Houston, PBT, and other American and international companies. The New York Times said his work on *Dracula* was “not just lavish, but exquisitely beautiful and atmospheric.”

**Inspirations:** "I read Bram Stoker's novel. I did a lot of research about the Balkans and Romania to get an idea of the look of the architecture, the people, the way that the mountains and sky look. I've never been to Eastern Europe, so it was intriguing for me to do this research. The works of 19th century German painter Caspar David Friedrich are very evocative of the feeling and style that I was seeking. In his work, there is a sense of immortality, of timelessness, of an energy that transcends time. And it is this feeling that I am seeking to evoke in setting the scene for the ballet."



**From inspiration to reality:** "The fact that there were three distinct locations in the scenario for the ballet was very helpful to me. I was able to concentrate on three distinct looks. The first act is the crypt scene. I wanted to evoke the dark, nocturnal world in which vampires thrive. It's the underworld, Hades, the catacombs.

The second act is set in a village, the place where Dracula's world intersects the world of

humans. So many of the great ballets have scenes that take place in a village or a garden: *Giselle*, *Swan Lake*, and *Coppelia*. But, there's a difference in our version of *Dracula*. This is not your typical 'happy peasants in the village scene.' There's a classic dichotomy here: these peasants live near Dracula's castle, under the shadow of evil.

The third act is set in Dracula's bedroom. It's a transitional place where he brings his 'guests'—the doorway to his world. The bedroom is a combination of visceral images, of flesh, and of other elements that are less expected."

*Image: The Abbey in Oakwood, by Caspar David Friedrich (ca. 1810). Learn about Friedrich and see more of his paintings [at this link](#). Photo: Rich Sofranko: Artists of Pittsburgh Ballet Theatre*

## THEATER PROGRAMS

Enrich your experience at *Dracula* by attending a pre- or post-performance educational program with PBT artists!

**Fri., Oct. 27: Afterthoughts.** Wrap up the evening with this lively talk-back with Artistic Director Terrence S. Orr and company dancers. In the theater; no reservations necessary.

**Sat., Oct. 28, 1 – 1:30 p.m: Family Pointe.** Come learn about the story of the ballet, meet Dracula's creepy horses (dancers in costume, that is!) and try out some steps from the ballet! Enter the theater at the Stage Door, 719 Liberty Ave., 15222. Reservations requested: [education@pittsburghballet.org](mailto:education@pittsburghballet.org). This program will be ASL interpreted.

**Sat., Oct. 28, 7 – 7:30 p.m: Insights.** Join us for in-depth discussion about *Dracula* with former PBT principal dancer Christopher Budzynski and Artistic Director Terrence S. Orr. Mr. Budzynski danced the role of Frederick in PBT's 2011 production and is now a full-time ballet faculty member with PBT School. Mezzanine level. Reservations requested: [education@pittsburghballet.org](mailto:education@pittsburghballet.org).

**Sun., Oct. 29, 1 – 1:30 p.m: Talks with Terry.** Start your afternoon at the ballet with this exclusive opportunity to watch the end of the company's warm-up class on stage. Then Artistic Director Terrence S. Orr rounds out the program with a ballet preview and a Q & A with the audience. In the theater; no reservations necessary.

**Sun., Oct. 29, 2 p.m: Audio-described Performance.** PBT presents a live narration of the ballet for patrons with vision impairment. Check out a headset at Guest Services.

## THE BENEDUM CENTER

The Benedum Center for the Performing Arts is the crown jewel of the Pittsburgh Cultural Trust and the Cultural District in downtown Pittsburgh. It was renovated in 1987 and is on the National Register of Historic Landmarks. The 2800 seat theatre used to be the Stanley Theater, still visible on the lighted marquees outside. It has the third largest stage in the United States measuring 144 feet wide by 78 feet deep. The Pittsburgh Ballet Theatre, Pittsburgh Opera, and Pittsburgh Civic Light Opera all use the Benedum for their performances.



## ACCESSIBILITY

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

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### Theater Accessibility Services

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

**Braille and Large Print Programs:** With assistance from the Western Pennsylvania School for Blind Children Outreach/Braille Project, PBT makes printed Braille programs

available at the Benedum Center for patrons who are visually impaired. Large-print programs also will be available. Please see front-of-house staff at the Benedum Center for a program.

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

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

**Closed Captioning** will be available for select performances with music with lyrics; offered on request with 3 weeks advance notice. Please contact [education@pittsburghballet.org](mailto:education@pittsburghballet.org) for more information.

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

**Sensory-Friendly Performances:** PBT is proud to present a sensory-friendly performance of *The Nutcracker* on Tuesday, Dec. 26, 2017, at 2 p.m. [Learn more here](#).

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

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

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## **Studio Accessibility**

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

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

**Children's Scholarship Program:** This program aims to expose more children to dance at an early age by funding need-based scholarships for talented and committed students from ages 5-8. [Learn more here.](#)

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