

**A MIDSUMMER NIGHT'S
DREAM**

CINCINNATI
Ballet

Feb. 11-13, 2011
ARONOFF CENTER FOR THE ARTS
Shakespeare-inspired ballet
full of romance, enchantment
and high comedy.

Cynthia Kessler, Artistic Director
Photography: Peter Mueller
Design: Leah Hunter

Lesson Plan: *Midsummer Night's Dream: The Ballet*

February 2011 Victoria Morgan, Choreographer

“A Magical Night”

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Lesson at a Glance:

Grade Band: 7-12

Note: These plans are designed for middle school through high school students. The subject area does not seem suitable for younger students.

Integrated Subjects:

Dance, Music, Drama, Language Arts, Social Studies

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I. (A) About The Cincinnati Ballet Production

William Shakespeare completed *A Midsummer Night's Dream* in 1596. Felix Mendelssohn composed the Overture to *A Midsummer Night's Dream* in 1826, when he was 17 years old, and he composed incidental music for the play in 1843. Marius Petipa was the first choreographer to turn the music and story into dance, devising a small pas de deux for Titania and Oberon in 1876. Then, in 1962, one of ballet's greatest choreographers, George Balanchine, turned the music and the story in to a full-length ballet for New York City Ballet. And in February 2003, Victoria Morgan choreographed Cincinnati Ballet's *A Midsummer Night's Dream*. In 2011, she worked with Brian Isaac Phillips of Cincinnati Shakespeare Company to expand the narrative voice and update the choreography for the production. Cincinnati Ballet's *A Midsummer Night's Dream* is the result of 415 years of artistic collaboration. Both the stage play and the Ballet have been made into movies several times. *Midsummer Night's Dream* is one of Shakespeare's most performed and beloved works.

I. (B) Lesson Overview

The lesson provides a synopsis of both MIDSUMMER NIGHT'S DREAM and HIGH SCHOOL MUSICAL 2. Students will be asked to compare and contrast the two stories. They are also given the opportunity to explore their own abilities in creating dance from these and other stories. Translating

a play to a ballet will be examined and an opportunity to create movements of their own to “HIGH SCHOOL MUSICAL II” will be offered. Information on the choreographer’s main sources, the play, and past ballet creations by Balanchine and others will also be examined. The music of Mendelssohn used in the Ballet will be noted. Listening to the music and exercising both imagination and creativity are encouraged. Developing a timeline will help give students historical perspective for the Ballet.

I. (C) Instructional Objectives

The students will:

1. Develop skills in comparing and contrasting literature
2. Develop skills in communicating through physical movement (pantomime.)
3. Understand how a story can be told through dance.
4. Connect different events in the same time period.

II. Midsummer Night’s Dream THE SYNOPSIS And Characters

Prologue: A rural street just outside Athens

Hermia enters with her beloved Lysander. They unexpectedly meet Hermia’s father, Egeus, who opposes their romance. The Mechanicals interrupt and pass through to begin rehearsal for a play they are performing as part of the wedding celebration for Duke Theseus of Athens and Hippolyta, Queen of the Amazons.

Act I Scene I: Theseus’ Palace

Hermia returns with her father. Demetrius, who is in love with Hermia, is with them. Helena enters, trailing Demetrius, who is her true love. Hermia pleads with her father to allow her romance with Lysander, but he demands she turn her affections toward Demetrius. They bring the quarrel to Theseus, who deems that Hermia must follow her father’s wishes. The group leaves the palace, but Hermia sneaks away to meet Lysander, and they decide to flee for the forest. Helena observes their great escape and tells Demetrius, who follows the lovers into the forest, with Helena trailing behind.

Act I, Scene II: The Big Forest

Mischievous hobgoblin Puck and other forest sprites and fairies attend to Oberon and Titania, the King and Queen of the Forest. Titania enters with her new “prize,” a Changeling child stolen from an Indian king. Oberon wants the child for himself and the King and Queen begin to fight. Titania and her nymphs defend the child and leave the forest. Oberon remains, alone. At this moment, Demetrius arrives, with Helena following in love with Demetrius, who is in love with Hermia. Oberon decides to “help” the situation by ordering Puck to find a magic flower with love potion, so that Demetrius will fall in love with Helena. When Puck returns, he mistakes Lysander for Demetrius, and squeezes the potion into Lysander’s eyes as he sleeps. Helena enters and wakes up Lysander, who falls in love with Helena.

Titania enters with her nymphs and the Changeling. After dancing to exhaustion, Titania and the Changeling retire to a web-covered bower, near the spot where the Mechanicals are rehearsing their play, *Piramus and Thisbe*. Puck and Oberon overhear the actors and decide to test the cast’s imagination by turning one of them, Bottom, into a donkey. The players retreat in fear. In the confusion, Oberon invades Titania’s bower, squeezes the love potion into her eyes and steals the Changeling. Puck leads Bottom, the donkey, to Titania’s side. When she wakes up, she sees him and immediately falls in love with him. Helena enters, chased by Lysander. Oberon recognizes the

mistake and demands Puck correct the situation. Chaos ensues as the lovers fight with each other. Hermia, meaning to slap Demetrius, hits her beloved Lysander, who passes out. Hermia faints. Puck finally succeeds in assembling the couples in correct order, but not without last-minute adjustments.

The lovers wake to find they are united with their true loves. Oberon, feeling pity for Titania, removes the love spell. Titania, upon waking, finds a donkey in her bed and promptly kicks him out. Oberon offers the Changeling and the three depart together. The Mechanicals return to rehearse the play without Bottom, when they find him restored to human form. All rejoice.

Act II, Scene I – Theseus’ Palace Garden

Theseus and Hippolyta are preparing for the wedding ceremony. The lovers and guests arrive. Helena is married to Demetrius and Hermia to Lysander. The Mechanicals begin their play. In it, Píramus and Thisbe are a couple in love but separated by a wall. In secret, the two decide to meet at Nina’s tomb at night. The man with the lantern and dog represent moonshine. Thisbe is first to arrive, but she is apprehended by a lion. In the struggle, Thisbe drops her shawl. But the lion is no match for her, and she overtakes him. Píramus enters to find Thisbe’s bloodied shawl. Thinking she must be dead, he kills himself. Thisbe returns to the scene and, finding Píramus dead, kills herself as well. Theseus has seen enough. He excuses the Mechanicals and invites his guests to dance. Puck transforms the stage into a magical forest. Titania’s nymphs unite with Oberon’s fairies and sprites. All are at peace with each other. Oberon, Titania and the Changeling recede while Puck concludes the dream.

The Characters

- The Athenians:
 - [Theseus](#), Duke of Athens
 - [Hippolyta](#), Queen of the Amazons and betrothed of Theseus
 - [Egeus](#), father of Hermia, wants to force Hermia to marry Demetrius
 - [Lysander](#), in love with Hermia
 - [Helena](#), in love with Demetrius
 - [Demetrius](#), in love with Hermia
 - [Hermia](#), in love with Lysander
 - [Philostrate](#), Master of the Revels for Theseus
- The supernatural characters:
 - [Oberon](#), King of the Fairies
 - [Titania](#), Queen of the Fairies
 - [Puck](#), a.k.a. Robin Goodfellow, servant to Oberon
 - Titania's fairy servants (her "train")(Wait on Bottom):
 - [Peaseblossom](#), fairy
 - [Cobweb](#), fairy
 - [Moth](#), fairy
 - [Mustardseed](#), fairy
- The acting troupe (also known as *The Mechanicals*):
 - [Peter Quince](#), carpenter, who leads the troupe.
 - [Nick Bottom](#), weaver; he plays Píramus in the troupe's production of "Pyramus and Thisbe".
 - [Francis Flute](#), the bellows-mender who plays Thisbe.
 - [Robin Starveling](#), the tailor who plays Moonshine.
 - [Tom Snout](#), the tinker who plays Wall.
 - [Snug](#), the [joiner](#) who plays Lion.

III. About High School Musical 2

This original musical, distributed by the Disney Channel, was the second in the film series and was very loosely based on *Midsummer Night's Dream*. The premiere was seen by over 18 million viewers in the United States making it the highest rated Disney Channel Movement of all time. It was later adapted for the stage into two versions, one a shortened 70 minute presentation and the other a full length version. The original movie was written by Peter Barsocchini and directed by Kenny Ortega. The music was composed by 11 different individuals.

The Synopsis (Plot) and Characters

The school year ends with everyone at East High School looking forward to summer vacation ("What Time Is It"). Troy Bolton is still dating Gabriella Montez, who decides to stay in Albuquerque with her mother. Troy eventually decides to look for a summer job to gain money for college.

Sharpay and Ryan Evans plan to spend part of the summer at their family's country club, Lava Springs ("Fabulous"), but Sharpay's summer plans also include pursuing Troy, whom she has arranged to be hired at the club. However, Troy convinces the club's manager, Mr. Fulton, into hiring Gabriella and their close group of friends as well; including Taylor and Chad. Sharpay is enraged upon learning that Gabriella is working as one of the lifeguards but is unable to get her fired so she orders Fulton to give them difficult tasks so they would be best to quit. Fulton attempts to intimidate the group but Troy rebuilds their confidence and convinces them that they can persevere ("Work This Out").

Troy continues to worry about funding for college. Sharpay senses his need and arranges for Troy to be promoted, hoping that this will convince him to sing with her at the talent show. Meanwhile, Kelsi writes a ballad for Troy and Gabriella. Troy agrees to sing with his friends in the show ("You Are The Music In Me"), not knowing that Sharpay is vying for his attention. (In the extended version, Sharpay and Ryan trap Troy as he prepares for a date with Gabriella, and perform their potential show stopper ("Humuhumunukunukuapua'a").)

Ryan realizes he does not mean much to Sharpay anymore, as she is ready to blow her brother aside for the opportunity to perform with Troy. This leads to tension between the twin siblings and Ryan angrily informs Sharpay that he will no longer obey her orders. Taylor and Gabriella invite Ryan to the baseball game, where he persuades the Wildcats to take part in the talent show ("I Don't Dance").

Troy and Gabriella's relationship is strained when Troy sees Ryan with Gabriella, sparking jealousy. Owing to a "promise" from Troy, he and Sharpay practice their song for the Midsummer Night's Talent Show ("You Are The Music In Me (Sharpay Version)").

When Sharpay discovers that Ryan and the Wildcats are putting together their own performance in the show, she orders Mr. Fulton to ban all junior staff members from performing. Gabriella angrily confronts Sharpay about her interference and quits her job at Lava Springs. Troy overhears the exchange, and tries to persuade Gabriella to change her mind. Gabriella expresses her loss of trust with Troy ("Gotta Go My Own Way") and leaves Lava Springs.

Troy returns to work the next day to find that his friends refuse to talk to him. Kelsi silently shows Troy the notice from Mr. Fulton, causing Troy to question his own motivations ("Bet On It"). He begins to reconcile with Chad and his other friends. Then Troy confronts Sharpay, informing her that he will not sing with her. The Wildcats and Chad forgive Troy for his absence and convince him to sing in the talent show, which he does only under the condition that they are all allowed to perform as well.

At Sharpay's supposed instruction, Ryan gives Troy a new song to learn moments before the show. As Troy goes onstage, he asks Sharpay why she switched the song, and Sharpay is shocked to find that her brother tricked her. Troy sings the song ("Everyday") alone, until Gabriella surprisingly joins him onstage. In the end, Sharpay proudly presents her brother, Ryan, with the award for the talent show. After the talent show, all the Wildcats go to the golf course to enjoy the fireworks.

Cast of Characters

- **Troy Bolton** is the main [protagonist](#) of the film. He is the most popular male student at *East High School*, and the captain of the [varsity basketball](#) team.
- **Gabriella Montez** is Troy's girlfriend who is relieved that she will still be attending East High. She is the lifeguard at the Lava Springs Country Club.
- **Sharpay Evans** is the [antagonist](#) of the film determined to win the talent show at any costs and sabotage Troy and Gabriella's relationship.
- **Ryan Evans** is Sharpay's [twin](#) brother who lives in the shadow of his [primadonna](#) sister.
- **Chad Danforth** is Troy's best friend, and is very good friends with Jason and Zeke.
- **Taylor McKessie** is Gabriella's best friend. She is also friends with Kelsi Nielsen and Martha Cox, and is dating Chad. She is captain of the school Scholastic Decathlon team. She has a summer job at *Lava Springs* as an Activities Coordinator. She always sees through Sharpay, and tends to be cynical when it comes to boys.
- **Thomas Fulton** is the manager of Lava Springs. He is shown to do whatever possible to please Sharpay.
- **Jack Bolton** is Troy's father.
- **Vance Evans** is Sharpay and Ryan's father.
- **Darby Evans** is Sharpay and Ryan's mother and president of the Lava Springs Board.
- **Ms. Darbus** is the stern drama teacher at East High.
- **Kelsi Nielsen** is a student at East High. She is a [pianist](#) and [composer](#).
- **Zeke Baylor** is friends with Troy and Chad, and plays for the [basketball](#) team.
- **Jason Cross** is friends with Troy, Chad, and Zeke and plays on the basketball team.
- **Martha Cox** ([Kaycee Stroh](#)) is a student at East High. She is a friend with Gabriella, Kelsi, and Taylor.
- **Jackie, Lea and Emma** are Sharpay's friends (a.k.a The Sharpettes).
- **Lucille Bolton** is the mother of Troy and the wife of Mr. Bolton.

IV. Lesson Plan Activities

(A) General Discussion

1. While *Midsummer Night's Dream* was written in 1594 and *High School Musical 2* was produced in 2007, there are some similarities in the plots and sub plots. While the Forest is a retreat for lovers from the real world in *Midsummer Night's Dream*, The Lava Springs Country Club is a retreat for the high school students from the school year. Their talent show is even called **Midsummer Night's Talent Show**. While Oberon has Puck to do his bidding in the Forest, Sharpay has Mr. Fulton, the Club Manager, who must reluctantly do whatever she wants him to in order to keep his job at the

club. Both the Ballet and the Musical use dance to enhance the telling of their story. While the Ballet uses the music and dance only in most cases, the Musical adds words most of the time to complement the dance. Find other ways in which *Midsummer Night's Dream* and *High School Musical 2* are alike. In what ways are they different? Find at least five ways the stories are similar. Find at least five ways in which they are different.

2. Sharpay and Mr. Fulton are compared to Oberon and Puck as to their roles in the two stories. Can you find any other characters that share similar roles? (Look at the love interests and roles of the parents.)

3. While *High School Musical 2* has a one definite protagonist (Troy) and one definite antagonist, (Sharpay), *Midsummer Night's Dream* is not as easy to identify because of the multiple love interests and sub plots. Who do you think is the main protagonist in *Midsummer Night's Dream*? Who is the main *antagonist*? If you see more than one in each role, who are they and why do you think they fit that role? Explain your reasons.

4. Can you think of other stories that have similar stories or plots to either or both of the productions? What are they? In what ways are they similar?

(B) DANCE ACTIVITIES (Teacher Led and most appropriate after seeing the ballet.)

1. Both of the productions relied heavily on dance to tell the story. However in the ballet, dance and music were the principal modes. In the musical, dialogue, music, singing and dance were all used. Both also made effective use of sets to set the stage and mood. Select other music that might be suitable for a scene you like in *High School Musical 2*, and design appropriate movement to play the scene without using words. Does the music set the mood for the scene you have chosen? Notice that while *Midsummer Night's Dream* uses music from only one composer, Felix Mendelssohn; there are ten individuals listed for composing the music for *High School Musical 2*. How does the music contribute to the mood of both of the stories? Close your eyes and see if you can recreate the scene in your mind as you listen to the music you have selected for your scene.

1. If space is available, create your own special movements to the scene you have chosen. (The Pantomime section should help you learn the different ways dancers express emotions in the ballet.) You may choose one of the characters to dance or switch from one to another if you prefer. Remember, it is not only the way you move the body, but your facial expressions as well that helps tell the story. Notice how the dancers in *Midsummer Night's Dream* express their emotions. Remember to vary space, time and energy based on the ideas you are trying to convey. (This activity could involve the entire class in creating the scene.)

2. The sets in the two productions are very different. The forest atmosphere is very different from a desert scene. How do light and darkness contribute to the mood in each story? Note: *If you have not seen the movie, it would be helpful to see High School Musical 2.*

3. Select a story to choreograph. The pantomime section included can help you tell the story you select without using words. Also, become familiar with "Who's Who in the Ballet"

The following activities can be used either before or after viewing the ballet. The exception is the Art activity which is most appropriate after the performance.

(C) SCIENCE

1. In *Midsummer Night's Dream*, Puck uses "the juice of flowers" to make the victims act in a particular way. There was an atmosphere of "magic" with Puck and the Fairies in the Forest. While this is certainly not scientific, in today's world, we do know that there are mind altering drugs that can alter one's moods. Some of these are used to treat depression and other diseases associated with the mind. Several drugs actually do come from plants. (Opium really does come from poppies.) How has this knowledge been helpful to society? How has it been hurtful? Hypnosis can also be used to break down inhibitions.

(D) ART

1. The visual richness of the play will stimulate active young artists. After seeing the performance, have your students draw a picture of their favorite character or their favorite scene in the Ballet. Have them write a short caption under their drawing describing what they have drawn.

(E) LANGUAGE ARTS

Select a scene from the ballet and write your own dialogue that might be used in a spoken version. Share samples of your work with the class.

(F) SOCIAL STUDIES

1. Create a timeline of other significant events that happened during the periods when Shakespeare lived (1564-1616). Move to when Mendelssohn lived (1809-1847). Lastly, Move to the era when Balanchine lived (1904-1983). Notice that, while the periods are different in many ways, there are always some common threads. (War, birth of notables, etc.)

Ohio State Academic Standards

The Arts

DANCE

Dance - Creative Expression and Communication

Benchmark A: (5-8) Perform basic dance movements, body positions and spatial patterns from one or more dance styles or traditions.

Benchmark C: (9-12) create a personal work that demonstrates originality, unity, clarity of intent and a dynamic range of movement.

Dance – Historical, Cultural and Social Contexts

Benchmark B: (5-8) explain the social and historical contexts that influence the development of dance in a culture.

Benchmark C: (9-12) Explain ways in which works of dance relate to the themes and issues of their historical, cultural and social contexts.

Dance – Analyzing and Responding

Benchmark B: (5-8) analyze how dance elements are used to convey concepts or themes in dance performances.

Benchmark C: (9-12) Use established criteria to assess the effectiveness of dance and theatrical elements in communicating meaning.

DRAMA/THEATRE

Drama – Connections, Relationships and Applications

Benchmark C: (5-8) Identify recurring drama/theatre themes and concepts that occur across time periods and/or cultures.

MUSIC

Music – Historical, Cultural and Social Contexts

Benchmark C: (5-8) describe how events during various historical periods have influenced the development of music.

Benchmark B: (5-8) Demonstrate ways that subject matter of other disciplines is interrelated with music.

VISUAL ARTS

Visual Arts – Connections, Relationships and Applications

Benchmark C: (5-8) Use key concepts, issues and themes to connect visual art to various content areas.

ENGLISH LANGUAGE ARTS

Acquisition of Vocabulary Standard

Benchmark A: (9-12) Verify meanings of words by the author's use of definition, restatement, example, comparison, contrast and cause and effect.

KENTUCKY PROGRAM OF STUDIES

Arts and Humanities-Dance Elements, Movements, and forms

AH-P-Da-1: Students will express various ways of moving with attention given to the elements of dance (space, time, force.)

Arts and Humanities-Elements of Drama

AH-P-Dr-4: Students will identify and use elements of drama in dramatic works.

Cincinnati Ballet
Midsummer Night's Dream: A Magical Night
From Shakespeare's Masterpiece to Magical Dance

ASSESSMENT

(Scoring – 4 = Very Well: 3 = With little help: 2 = With extensive help: 1 = Not at all)

1. The student is able to compare and contrast <i>Midsummer Night's Dream</i> and <i>H.S. Musical 2</i> .	4	3	2	1
2. The student is able to communicate through physical movement (pantomime).	4	3	2	1
3. The student can demonstrate how a story can be told through dance.	4	3	2	1
4. The student is able to explain ballet as a means of expression and storytelling.				
The student is able to connect significant events in the same periods.	4	3	2	1

scoring: 16-14 = Excellent
 13-12 = Good
 11- 9 = Fair
 8-4 = Needs Remediation

Student's Name _____

Date_____

Total Score _____

Comments:

Victoria Morgan - Artistic Director

Over the past ten years, under the leadership of Artistic Director Victoria Morgan, Cincinnati Ballet has experienced tremendous growth and critical success. From the moment she arrived in 1997, Ms. Morgan took immediate steps to raise the standard of excellence by attracting celebrated talent to Cincinnati Ballet from the international dance world, including outstanding dancers, choreographers and ballet masters.

Ms. Morgan initiated creative collaborations with other ballet companies for the sharing of production expenses of new works and the revitalization of important repertoire as well as the first-ever exchange program with neighboring BalletMet Columbus. Cincinnati Ballet dancers joined with BalletMet dancers for the spectacular *Stars & Stripes* in March 2006. She has broadened the company's horizons and exposure by presenting new programming such as the Come Together Festival and the Ballet Russe de Monte Carlo Festival which was in collaboration with the Cincinnati Art Museum and received national recognition in the New York Times as one of the top ten dance events in 2002. She also enhanced Cincinnati Ballet's repertoire by personally creating world premieres, such as *Romeo and Juliet*, *A Midsummer Night's Dream*, *Swan Lake* (Act I & III) *Princess and the Pea*, *Beyond Innocence*, and *Cinderella* to name a few. Last season the company toured to Anchorage, and presented *The Nutcracker*, in Cleveland for a first time tour, introducing Cincinnati Ballet to new audiences. August of 2003 marked the company's first appearance at the Vail International Dance Festival.

With support from primary board members and major donors, Ms. Morgan helped to lay the foundation for the future with initiatives such as the 21st Century Campaign, resulting in two new satellite locations for the Otto M. Budig Academy of Cincinnati Ballet, endowment of Frisch's *The Nutcracker*, the creation of new works, a new ticketing and marketing system, and the expansion of Cincinnati Ballet's downtown location, The Mickey Jarson Kaplan Performance Studio with 250 seats. Ms. Morgan is on the board of Dance Magazine, has served on the NEA evaluation panel, was presiding judge for the 2005 New York International Ballet Competition, and was a judicator for the Benois de la Danse Awards Gala in Moscow, Russia in April 2006.

Ms. Morgan came to Cincinnati Ballet after nearly a decade as resident choreographer for the San Francisco Opera. Prior to that, she was a principal dancer for San Francisco Ballet (1978-1987) and Ballet West (1969-1978). Her repertoire included leading roles in numerous classical ballets such as *Giselle*, *Swan Lake*, *Cinderella* and many ballets by George Balanchine. Ms. Morgan also danced in modern and contemporary ballets by William Forsythe, James Kudelka and Val Caniparoli among others. In addition, Ms. Morgan performed lead roles for television and film and her choreography was featured in the PBS documentary, *The Creation of O.M.O.*

Ms. Morgan graduated Magna Cum Laude with an M.F.A from the University of Utah.

Carmon DeLeone

Carmon DeLeone celebrates his 42th season with Cincinnati Ballet as Music Director. Our Maestro has composed many original scores for the company including his most recent *The Princess and the Pea*. His best-known work, *Peter Pan*, composed for Cincinnati Ballet in 1994, enjoys continued praise throughout the United States and Europe. Maestro DeLeone conducted the debut of *Peter Pan* in London during a 28-performance run with the Atlanta Ballet at the prestigious Royal Festival Hall. His list of ballet score creations also includes *Frevo*, *Guernica*, *With Timbrel and Dance*, and Ruth Page's *Billy Sunday* which was televised nationally in 1983. It will be newly staged this season along with his *With Timbrel and Dance* for a TV documentary and 13 performances by the Ruth Page Dance Center in Chicago.

In the fall of 1999, Carmon DeLeone made his New York Carnegie Hall debut with the Orchestra of St. Lukes. He was immediately re-engaged to conduct and host the following season's Family concert Series at the Carnegie. He has made frequent guest appearances with the Luxembourg Philharmonic Orchestra. Our Maestro is pleased to have made his initial New York conducting debut with the Alvin Ailey American Dance Theater for their season-opening gala performance of *Carmina Burana* and *Revelations* at New York's City Center.

Maestro DeLeone is also Music Director of the Illinois Philharmonic Orchestra and the Middletown Symphony. He was named 1995 Illinois Music Director of the Year, and under his leadership, the Illinois Philharmonic was named 1992 Illinois Orchestra of the Year.

For 12 years, Maestro DeLeone was on the conducting staff of the Cincinnati Symphony Orchestra serving as Assistant, and later Resident Conductor with Music Directors Max Rudolf, Thomas Schippers, Walter Susskind and Erich Kunzel. He was also selected personally by Maestro Erich Leinsdorf to participate in an intensive master conducting seminar at Lincoln Center. Our Maestro is the proud recipient of the Post-Corbett Award and has been named a Distinguished Alumni of the Cincinnati College-Conservatory of Music. Cincinnatians are familiar with his popular weekly radio show, Sunday Morning Music Hall on WRRM-FM, and recordings of his music for dance, performed by the Utah Chamber Orchestra and the Cincinnati Ballet Orchestra, are available at WGUC's "90.9 Music Store" at www.wguc.org.

Tippytoe Trivia

- The introduction of pointe work in the mid-nineteenth century gave the ballerina a more dominant role in the ballet world. Prior to the pointe shoe male dancers took center stage!
- Marie Taglioni is claimed to be the first ballerina to dance sur la pointe.
- Pointe shoes were no more than a slipper with extra stitching at the toe 150 years ago. The ballerina did not stay en pointe for very long.
- Anna Pavlova is the ballerina credited with the developing the modern pointe shoe we know today.
- Dancers will stuff the toes of their pointe shoes with lambs wool, Kleenex or even paper towels to make them more comfortable and absorb perspiration.
- There are no left or right pointe shoes. They are hand made to a pattern of each individual dancer's feet.
- Dancer's feet get shorter and wider as they get older.
- A principle dancer may wear a pair of pointe shoes for only one performance!
- Ballet pointe shoes are made of canvas, satin, shellac and glue.
- Dancers will hammer, bang on concrete and even slam in doors their point shoes to soften them so they will make less noise on stage.
- Ballerinas may cut, bend or tip out the shank of their pointe shoes; some will darn the toes for extra support and to hold the rosin on the tip of the shoe.
- Some ballerinas will also cut a slit in the shoe to give their bunion extra room.
- Yes their feet hurt! But-women study ballet for at least 4-6 years in soft slippers before they are allowed to wear their first pair of pointe shoes. The toes, feet and legs must be strong enough to support them properly and the dancer must have excellent dance technique.
- When asked when a girl should go en pointe George Balanchine once said, "When she can do something once she is up there!"
- Although uncommon, some ballets do call for men to dance en pointe. For example Puck in Sir Frederick Ashton's *A Midsummer Night's Dream* and Victoria Morgan's male lead in *Beyond Innocent* wore pointe shoes. Also, the men in the dance company, Les Ballets Trockadero all wear pointe shoes. This company satirizes the female ballerina.
- One's legs and feet hold the dancer up on pointe, not the shoes.
- A pointe shoe should fit like a glove. It should bend when the foot bends and straighten when the foot straightens-if that is what the dancer wants! Depending on their foot structure, some dancers want or need a stiff soled shoe.
- Some dancers alternate shoes from the left to the right, but most people do not have identical feet, so most dancers do not alternate once a shoe is broken into a fit.
- Pointe shoes are not made with ribbons and elastic already sewn on. Ribbons and elastics are usually sown on by the dancer in a way that feels most comfortable to her.

Attention School Bus Drivers:

What to expect when you bring students to the Aronoff Center for the Arts, located in downtown Cincinnati.

As you know, the traffic and parking in the downtown area can be very frustrating. In an attempt to make things run more smoothly for all involved, here is information concerning the trip to the Aronoff Center.

1. It is recommended to the teacher or person in charge, that they plan on arriving a minimum of 30 minutes before show time. *A Midsummer Night's Dream* begins at 10:30am.
2. He/she should have a 'bus sign' with the school name on it, to be placed in the right-side passenger window, next to the door. This sign should remain in the window until after the group has re-boarded.
3. When you arrive at the Aronoff Center, you may find that there are buses re-loading or unloading, and that there is no space for your bus to pull up. In this case, you will be asked (by an Aronoff Center staff person outside) to drive around the block and come back to allow time for a space to open up.
4. Passengers will unload on Seventh St., between Walnut and Main. However, they must stay ON the bus until met by an Aronoff Center staff person.
5. An Aronoff Center staff person will place a number in the bus window and give the teacher in charge the same number. This will help us quickly identify the bus, the proper group, and speed up the reloading process. This person will also instruct the driver where to park and when to pick up the passengers. (Drivers may be directed to either the Aronoff's "turnaround parking" area, or to the Stadium Plaza. Buses sent to the Stadium Plaza will be sent back to the Aronoff Center by an Aronoff Center staff member at the proper time.
6. Bus drivers are asked to remain with their buses during the performance. If a bus driver must leave the bus, an Aronoff Center staff member will inform the driver what time the bus must be ready to load its passengers. This Student Matinee will last approximately 2 hours.

Thank you for your cooperation in this matter.
The Cincinnati Ballet Company

