the Nutcracker

SEISKAYA BALLET
Early in 1891 the legendary composer Peter Ilyich Tchaikovsky received a commission from the Imperial Theatre Directorate at St. Petersburg to compose a one-act lyric opera together with a ballet for presentation during the following season. Accepting Tchaikovsky’s choice of subject for the opera, the Theatre Directorate selected Alexandre Dumas’ French adaptation of E.T.A. Hoffmann’s tale *The Nutcracker and the Mouse King* for the ballet.

Tchaikovsky was not pleased with the subject selection because he felt it did not lend itself to theatrical presentation and was therefore quite unsuited to serve as a scenario for a ballet. Both the opera and ballet were presented on December 18, 1892. The ballet, conducted by Riccardo Drigo, was received somewhat unfavorably. Dance historians have attributed this to the Nutcracker’s unusual story, which was quite different from the romantic tales normally presented.

The Nutcracker choreography was begun by the redoubtable Marius Petipa. The balance of the work was taken up by his assistant Leon Ivanov when Petipa fell ill. According to historical accounts, when the ballet was finally produced, Petipa refused to have his name linked with it, feeling his own part in its creation was insufficient to be publicly announced. Dance historians have, however, recognized his contribution, and the original choreography is generally credited to both Petipa and Ivanov.

First presented in Western Europe by the Sadler’s Wells Ballet at the Sadler’s Wells Theatre, London, January 30, 1934, the production was staged by Nicholas Sergeyev after the original Petipa-Ivanov version. The first full-length American Nutcracker was produced by the San Francisco Ballet in 1944 with choreography by William Christensen.

Although constantly changing over its sixty-plus-year history, one of the landmark Nutcrackers was brought to the Metropolitan area in 1954 by the New York City Ballet with choreography by George Balanchine. Subsequent notable Nutcrackers have been choreographed...
by Rudolf Nureyev, Royal Swedish Ballet (1967) and England’s Royal Ballet (1968), and Mikhail Baryshnikov, American Ballet Theatre (1976). With literally hundreds of productions nationwide, the Nutcracker has become the quintessential holiday classic, presented in theatrical productions on ice, on the dance stage and in the movies. This American holiday staple has also become an artistic lifeline, often providing over fifty percent of a dance company’s annual ticket sales.

The basic libretto of the Nutcracker has as many interpretations as there are staged versions. The characters’ names often change and plot twists are added. The only constant is the music. Tchaikovsky’s musical genius created one of the most recognizable and enduring scores ever written. An abbreviated version, the Nutcracker Suite, is one of the most recorded selections in classical repertoire. In the final analysis, it is the music that has truly given the Nutcracker a life of its own.

The Nutcracker is set in Western Europe during the 1800s. A doctor and town mayor, Hans Stahlbaum delights in holding large holiday gatherings for family and friends. His two children, Clara and Fritz, anxiously await the arrival of guests. The snow evokes a pleasantly festive atmosphere as the guests arrive. Tardy as always, Clara’s godfather, Herr Drosselmeyer, arrives with special fanfare. He causes quite a stir and then mesmerizes and dazzles all onlookers with his exquisite mechanical dolls.

Presents are distributed to all the children, and Fritz receives a rocking hobby train. A bit jealous, Clara approaches Drosselmeyer for her gift. He teases her with a large mouse doll. Fritz pulls a baby mouse from the mother mouse’s apron and sends Clara scampering. Drosselmeyer quickly makes amends and offers Clara an unusual prize, a colorful Nutcracker. Clara is instantly enthralled with the gift. Sibling rivalry takes hold, and in a tussle to wrest the Nutcracker away from Clara, Fritz breaks him. Drosselmeyer repairs the poor Nutcracker, but Clara is disappointed. He promises that all will be well.

Evening overtakes the party and the guests depart. Clara is shooed to bed. Quiet prevails in the Stahlbaum residency, or does it? Clara has awakened and, longing for her Nutcracker, comes back to the living
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room. She quickly finds her doll and falls asleep again. There begins her magical dream . . .

Thematically, Clara is cast as a mid-teen just blossoming into adulthood. She is young enough to display childlike emotions, yet mature enough to fantasize that a doll turned human can have idyllic qualities of heroism, selflessness, tenderness and a zest for adventure. Her attraction to the handsome Nutcracker is only natural; Clara has created him in her mind’s eye. She has molded a doll into a living being, and a prince at that. Her devotion to the Nutcracker is symbolized by her brave effort to save him from being vanquished by the evil Mouse King. As the Nutcracker becomes more lifelike, the dream sequence carries her to a romantic interlude, a magical winter wonderland and an exotic garden in the Kingdom of the Sweets.

The character of Drosselmeyer has almost endless possibilities. The Seiskaya version adopts the characterization of him as Clara’s godfather, who is an eccentric maker of magnificent mechanical toys. A widower with no children of his own, he delights in teasing and pleasing his only godchild. Drosselmeyer’s relationship to the Nutcracker is simply that of an artisan. Clara’s dream vision of Drosselmeyer is an expression of her affection for him and an extension of the attributes she sees in him.

The Nutcracker presents two major ensemble dances: the Dance of the Snowflakes and the Dance of the Flowers. One of the strengths of the Seiskaya Company has always been ensemble segments. Nowhere is this more evident than in these dances. Flowing lines, exact patterns and intricate interplay between corps and soloists are the hallmark of the choreography.

Cyril W. Beaumont, the noted dance critic, historian and author, panned the original 1934 British version of the Nutcracker: “The final scene is merely an excuse for the traditional series of character dances which, in this instance, are seldom appropriate to the situation and, generally speaking, are of indifferent quality.” History has proven that even a revered critic like Mr. Beaumont can be wrong. The Second Act has long been considered the ballet’s highlight.
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The Seiskaya version of the Kingdom of the Sweets, Act II, reaffirms the classical approach. The scene opens with the Sugar Plum Fairy surrounded by a host of angels, followed by the entrance of her court, and the arrival of a nutshell boat with Clara and the Nutcracker. The members of the Sugar Plum’s court represent many lands, as well as characters, from children’s fairy tales. The couple is presented with sweets and delicacies from around the world. The Nutcracker tells of his valiant struggle against the Mouse King and Clara’s heroic efforts. Clara’s dream at this juncture takes on a “sugar and spice and everything nice” tone. Seiskaya’s unusual choreographic adaptations frame the character ballet dances with a unique quality.

Beaumont was a lot more generous in his opinion of the Dance of the Snowflakes and, in particular, the Sugar Plum Pas de Deux: “... there are three beautiful ‘classical numbers’ - the pas de deux danced by the Sugar-Plum Fairy and her Cavalier, the latter’s variation, and the ‘Dance of the Sugar-Plum Fairy.’” Seiskaya’s rendition of this famous pas de deux matches the elegance, beauty and charisma of Seiskaya Ballet featured dancers Mariana DeMarco, Karissa Kralik, Alexis Lucena and Christina Pandolfi with guest artist Pavel Gurevich’s consummate artistry. About the pas de deux it can be said, “we saved the best for last.”

**About the Dancers**

Pavel Gurevich, Cavalier, graduated with honors from the Belarus State Ballet Academy in 1995 with a degree in choreography. Following his graduation, he was invited to dance with the State Academic Bolshoi Ballet Theater of Minsk, where he was featured in many soloist and principal roles. Gurevich came to the United States in 1997 and was a principal dancer with Milwaukee Ballet prior to joining Boston Ballet in 2003. His extensive repertoire with the Company includes Mikko Nissinen’s Swan Lake and The Nutcracker, Marius Petipa’s The Sleeping Beauty and Raymonda, Act III, James Kudelka’s Cinderella, Rudolf Nureyev’s Don Quixote, George Balanchine’s Rubies and Serenade, Lucinda Childs’ Ten Part Suite, Jiri Kylian’s Sarabande, Mark Morris’ Up and Down, Jorma Elo’s Carmen and Asaf Messerer’s Moszkowski Waltz.
Some partnerships are made to leave their mark -

Congratulations to Seiskaya Ballet for surpassing 100 Nutcrackers

and to Valia and Dimitri on their fortieth wedding anniversary!
Of Marianna DeMarco’s role in the *Flames of Paris Pas de Deux* a reviewer for the Smithtown Messenger noted “..principal dancer *Mariana DeMarco* was a stunning vision of technical virtuosity.” For the female variation from the same *pas de deux*, she won a platinum medal at the Metro Dance Competition and reached the finals of the American Ballet Competition in Miami. A longtime Seiskaya student, Marianna has won plaudits for the roles of *Clara* and *Dew Drop* in the *Nutcracker*. This holiday season, she will debut the role of *Sugar Plum Fairy*.

**Karissa Kralik** has danced lead roles in many ballets, most recently in *A Night on Bald Mountain*, at the 2008 BESFI Benefit. In addition to beautiful lines and exquisite technique “Ms. Kralik possesses an intelligence and emotional depth that is manifested in her dancing with a purity and expressiveness in every movement she makes,” observed reviewer Michelle Isabelle-Stark in the Smithtown Messenger. Karissa has attended some of the country’s top summer ballet programs and has won high marks at ballet competitions. She will reprise the roles of *Sugar Plum Fairy* and *Dew Drop*.

Over the years, elegant and gifted dancer **Danielle Morano** has certainly made her mark at Seiskaya Ballet. A veteran of the stage, Danielle has danced the role of *Clara* for several years. A reviewer for the Medford News wrote of Danielle’s performance as *Clara*, “a technically gifted dancer who seems to effortlessly float across the stage and appears as light as air in a series of lifts by her Nutcracker Prince.” Danielle has attended various prestigious summer programs and trained with New York City Ballet dancer Suzanne Farrell for several summers.
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An explosive dancer with a vibrant stage presence, **Christina Pandolfi** is always riveting. Reviewer Michelle Isabelle-Stark exclaimed in a recent review, “The captivating Christina Pandolfi was a delight to watch as the flirtatious Kitri in the opening dance of Act III, the Don Quixote pas de deux. She radiated a sensual warmth and owned the stage.” Reprising the role of **Sugar Plum** for a second season, Christina has partnered with several guest artists including Boyko Dossev (Boston Ballet), Evgueni Toudiev (Moscow Ballet) and David Hovhannisyan (Milwaukee Ballet).

A versatile dancer who has performed most major **Nutcracker** roles over the years, including **Sugar Plum** and **Chocolate Soldier** last season, **Stephanie Scutari** has been a consistent audience favorite. A Smithtown Messenger reviewer wrote of her work, “Principal dancer Stephanie Scutari delivered a delicate and sweet interpretation of Aurora in The Sleeping Beauty pas de deux, maintaining a solid attitude position throughout – the Aurora trademark – and demonstrating a beautiful classical line.” Stephanie will be featured as **Dew Drop**, **Snow Queen**, **Doll**, **Chinese** and **Flower Soloist** this season.

**Alexis Lucena** partnered with Ashton Hsu for BESFI 2008 in the **Bluebird Pas de Deux**. Of her interpretation of this pas de deux reviewer Michelle Isabelle-Stark wrote, “Ms. Lucena lent a sparkling and dramatic flair to her role as the Enchanted Princess, punctuating every piqué and echappé with a sustained dramatic intent.” One of the youngest dancers to garner the role of **Sugar Plum**, Alexis can credit strong technique and a facility for turns. A top ten finalist at the American Ballet Competition in Miami, Alexis has attended the American Ballet Theatre’s Summer Intensive in New York City.

Debuting in the role of the **Nutcracker**, **Ashton Hsu**’s powerful jumps and flawless beats will be on display. His partnering skills showed marked growth in 2008 with a first place finish in duet at the Metro Dance Competition. Dance critic Roy Bradbrook wrote, “Ashton Hsu in the role of Fritz, Clara’s bossy elder brother, danced with commendable maturity. He is a dancer with very good stage presence. He carries himself well, dances cleanly, has good elevation and also looks to be a dancer with a good future.” Ashton attended the ABT Summer Intensive in Detroit for two summers prior to NYSSSA in 2008.
Shana Goldberger, Featured Soloist
Roles: Snow Queen, Doll, Bo Peep, Spanish
Of Shana’s appearance as Bo Peep Michelle Isabelle-Stark wrote, “A very nice performance in this second act was turned out by Shana Goldberger as Bo Peep, who has a lovely, flowing style and unerring musicality.” Shana is a gifted character dancer who had lead roles in Paso Doble and Las Damiselas.

Danielle Kistulinec, Soloist
Roles: Snow Queen, Doll, Chinese, Flower Soloist
A dancer with exceptional extensions, beautifully arched feet and strong large jumps, Danielle distinguished herself last season in the role of Doll and paired with Danielle Troyano earned plaudits for Chinese. This year she is adding the role of Snow Queen.

Isabelle Stark, Soloist
Roles: Bo Peep, Flower Soloist, Friend of Clara
A newcomer to center-stage, Isabelle is a dancer with strong turns and jumps which augurs well for major future roles. She competed with excellent results at the Long Island Ballet Competition and spent the summer at American Ballet Theatre’s Intensive Summer Workshop in Alabama.

Danielle Troyano, Featured Soloist
Roles: Snow Queen, Doll, Chinese, Flower Soloist
A reviewer wrote of Danielle’s performance as Doll, “As the ballerina Doll DanielleTroyano perfectly captured its mechanical essence while projecting a coquettish charm.” Danielle danced in the Minkus Pas de Trois with David Hovhannisyan at the BESFI Benefit.
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Nutcracker 2008
Premiere December 15, 1995

Composer
Peter Ilyich Tchaikovsky
Choreographer
Valia Seiskaya
Set & Scenery Designer
Margaret Piotrowska
Costume Mistress
Karen Kralik
Lighting Designer
Elizabeth Silver
Stage Manager
Ted Kastrinos

Guest Artist
Pavel Gurevich

Principals
Mariana DeMarco
Karissa Kralik
Danielle Morano
Christina Pandolfi
Stephanie Scutari

In order of appearance:

Herr Drosselmeyer: W. Camhi
Drosselmeyer’s Assistant: R. Kralik
Clara: M. DeMarco, V. Loza, A. Lucena, D. Morano
Fritz: A. Craddock, A. Palma, S. Sperduto, M. Whiteman
Herr and Frau Stahlbaum: P. and K. Kwiecinski

Guests at Party
L. Barnhardt
C. DeMarco
J. De Salvo
W. Harrington
J. Hsu
L. Kerr
E. Loza
R. Marsh
S. Marsh
V. Troyano
A. Vogt
C. Whiteman

Children at Party
D. Atoian
O. Belusic
E. Bilodeau
G. Bilodeau
E. Bishop
A. Caraiani
L. Caraiani
C. Crasa
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Session 2: July 20 - July 31
Session 3: August 3 - August 14

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V. Loza          D. Morano    E. Ricciardi   S. Scutari
I. Stark          A. Tsivitis  R. Vitale

Maid: L. Hsu, M. Sperduto, D. Whiteman
Doll: S. Goldberger, D. Kistulinec, S. Scutari, D. Troyano

Chocolate Soldier: A. Craddock, M. DeMarco, A. Palma
Nutcracker: A. Hsu

Mouse King: J. Meyers

Mice (*Soloists)

A. Berti      M. Bowne    B. Colon    A. Craddock
N. DiFiore*   S. Drago    E. George   A. Hall
J. Kharzeev   A. Miller   A. Palma    S. Sperduto
R. Vitale*    Ma. Whiteman Mi. Whiteman

Soldiers

M. Abanov      M. Abrams   N. Aneiros  C. Beauchamp
O. Belusic     E. Bilodeau G. Bilodeau  N. Butkevich
A. Chenery     S. Essex    C. Hurley   La. Kerr
A. Kleeman     D. Lovetro  T. Romero   S. Sabalja
M. Spentzos    M. Vostrova W. Yu       K. Zhao


Snow Queen: S. Goldberger, D. Kistulinec, S. Scutari, D. Troyano

Snowflakes

L. Bilodeau      M. DeMarco   N. DiFiore   E. George
S. Goldberger    A. Harrington B. Hollenbeck J. Iannone
D. Kistulinec    K. Kralik     V. Loza      A. Lucena
D. Morano        A. Palma      C. Pandolfi E. Ricciardi
S. Scutari       S. Sperduto   I. Stark     D. Troyano
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Spanish Dancers:  S. Bedell, S. Goldberger, J. Hsu, C. Pandolfi

Arabian Dancers (*Soloists)
M. Bowne       E. George      A. Harrington      B. Hollenbeck*
J. Iannone       V. Loza*      D. Morano      E. Ricciardi*
S. Scutari      I. Stark      D. Troyano

Chinese:  L. Bilodeau, M. DeMarco, D. Kistulinec, K. Kralik
A. Lucena, C. Pandolfi, S. Scutari, D. Troyano

Trepak:  A. Berti, E. George, A. Miller, A. Palma,
A. Tsivitis, R. Vitale

Cossack:  S. Bedell, A. Vogt

Bo Peep:  S. Goldberger, V. Loza, E. Ricciardi, I. Stark
Sheep:  G. Bilodeau, A. Chenery, A. Craddock, A. Kleeman,
D. Lovetro, M. Spentzos
Lamb Chop:  L. Caraiani, N. Cumins

Mother Ginger:  D. Whiteman

Polichinelles
M. Abrams       N. Aneiros      C. Beauchamp      A. Berti
E. Bilodeau       G. Bilodeau      N. Butkevich      S. Drago
S. Essex      A. Hall      J. Kharzeev      A. Kleeman
D. Lovetro      A. Miller      T. Romero      W. Yu

Clowns:  C. Crasa, A. Lore, J. Lowe, S. Pirreca

Dew Drop:  M. DeMarco, K. Kralik, D. Morano, S. Scutari

Flowers (*Soloists)
L. Bilodeau*      B. Colon      N. DiFiore      A. Harrington
J. Iannone      D. Kistulinec*      K. Kralik*      V. Loza*
A. Lucena*      D. Morano*      A. Palma      C. Pandolfi* 
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- Bravo - Seiskaya Ballet

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Brookhaven Review  Patchogue Medford News

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Phillip L. Sciarillo, Publisher
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Congratulations to the Seiskaya Ballet on your 34th Anniversary Season
Valia Seiskaya

Russian-born Valia Seiskaya took her first ballet lessons in Greece at the age of six. Her teacher was Adam Morianoff, also a Russian émigré. (Valia was experiencing difficulty learning Greek; thus, it was natural for her mother to seek out a fellow countryman.) At nine she became a scholarship student, showing prodigious technique—for example, *entrechat huit*, eight beats, in centre—by age ten. *Pointe* work also started at ten, character ballet at twelve. Thereafter, Mme. Seiskaya rapidly developed the combination of strong technique and high elevation which would become her hallmark as a professional.

At fifteen Valia continued her training under Sonia Morianova, the niece of Adam Morianoff, who had recently retired from the National Opera of Greece. She became a member of the National Opera at seventeen, soon attaining the rank of featured soloist, and touring Europe and Russia with the company. At the National Theater her preparation continued under resident ballet masters and choreographers, including the Bolshoi’s Asaf Messerer, Boris Kniazev, Nina Kyrsanova and Olympia Yelodari (former judge at the *International Ballet Competitions* held in Varna, Bulgaria and Moscow).

In Greece, as in most European countries, ballet students wishing to become professionals must pass comprehensive national level examinations and obtain a license. Mme. Seiskaya has fulfilled all her requirements and has been granted both a diploma and a license.

The Seiskaya Ballet School was founded in 1974, one year after Mme. Seiskaya retired from the National Opera of Greece. At that time she taught all fifteen class sections. In 1976 Studio A was doubled in size to its present 2,500 square feet, and in 1981 Studio B was opened, adding another 1,500 square feet to the dance facility. That year also saw the establishment of the Seiskaya Ballet Academy.

Seiskaya Ballet School continued to be one of the premier institu-
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tions of its kind, offering classical and character ballet for the non-career-oriented dancer. The School offered an open-class format, where students were encouraged to explore fulfillment through dance. Expanded in September 2007, the School was supplanted by OPEN which provides pre-Academy and adult classes utilizing the Academy staff and facilities.

The Seiskaya Ballet Academy is designed as a professional training program for serious dancers who display the determination, physical attributes and musicality of the career-oriented dancer. Admission to the Academy is by audition only. Since the inception of the Seiskaya Ballet programs, over sixty students have opted for professional careers.

All Seiskaya students are encouraged to participate in the guest teacher and summer workshop programs offered by the Ballet Education and Scholarship Fund, Inc. (BESFI). As part of their professional preparation, Academy students’ participation in auditions for company schools and major dance companies is routinely encouraged.

Seiskaya students have compiled an outstanding record of achievement. Through the years, full scholarships have been awarded by every major institution for which they have auditioned, including schools affiliated with American Ballet Theatre (ABT), New York City Ballet, and the San Francisco, Houston, Joffrey, Pacific Northwest, Pittsburgh, Miami, and Boston Ballets. Some of the numerous dance companies Seiskaya students have joined: ABT (5), Atlanta Ballet (2), Fort Worth, Ballet West, Eliot Feld Ballet, Ballet Memphis, Ballet Austin, Hartford, Milwaukee, New Jersey, Pacific Northwest, Pittsburgh, Royal Swedish, State Ballet of Missouri, Tennessee, Louisville and Tulsa Ballets.

In 1994 Seiskaya student Michael Cusumano captured a bronze medal and Special Commendation at the International Ballet Competition (IBC) in Varna, Bulgaria and a coveted Jury Award (a gold medal-level award) at the Prix de Danse, Paris, France. Valia Seiskaya was nominated that year as the Best Teacher and Coach at Varna, one of the few Americans ever to be so honored.

In 1996 Kirov student Rasta Thomas, coached by Valia Seiskaya, reached the pinnacle: a gold medal in the Men’s Junior Division at the 17th IBC,
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Varna, Bulgaria. Incredibly, he was the first American male dancer ever to win a Junior Division gold and the youngest male dancer ever to do so. In addition, his triumph ended a sixteen-year stretch in which no gold medal was awarded in the Junior Men’s Division.

In 1998 Seiskaya student Elizabeth McGrath established herself as one of America’s potential stars. As one of the youngest competitors, she represented the U.S. in the 18th IBC in Varna, Bulgaria and distinguished herself by advancing to the semifinal round. In late ‘98 she competed in the 8th Concours International de Danse de Paris, France and was a top finalist. In addition to receiving a prized 1st place vote from the jury, she was offered a company position in Germany.

Additional exemplary efforts in the international arena include those by Alexandra Kastrinos, Allison Wade, Eileen Houghton, Johanna Hsu, Sophie Vanier, Amy Wilks, Karen Lynch, and Lesli Lyon. Seiskaya students have captured nearly twenty national and regional awards, including those from the National Arts and Letters Competition; National Arts Recognition and Talent Competition (Presidential Scholar in the Arts); Saraband, Ltd; and the Amilita Hoffman Memorial Ballet Competition.

During her seventeen-year professional career with the National Opera of Greece, Mme. Seiskaya gained an affinity for the grand sweep of story-line ballets and operas staged by the company. Her own choreographic works reflect that interest such as: Street People, Las Damiselas, Forest, MASK, and the Nutcracker. Fresh interpretations of classical favorites La Boutique Fantasque, Walpurgis Night and A Night on Bald Mountain complement her signature ensemble works Grand Waltz, Seasons and Dance of the Hours.

Valia Seiskaya is listed in Who’s Who Among Outstanding Americans and was The Village Times 1985 Woman of the Year in the Arts. She has received commendations from, among others, President Reagan, Governor Pataki and Congressman Forbes.

Embarking on its fourteenth season, the Seiskaya Nutcracker has established itself as the premiere event of its kind on Long Island. Total attendance eclipsed 60,000 last season.
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Join us again in 2009 on Saturday, June 6th at 2PM and 8PM when the Ballet Education and Scholarship Fund, Inc. annual benefit performances will be presented by the Seiskaya Ballet. Returning for BESFI’s thirtieth season at the Staller Center, the program will feature a one-act ballet, vibrant character dances plus an exciting series of pas de deux. To join our mailing list call 631-584-0192, email us at seiskaya@aol.com or write:

Seiskaya Ballet
7 Flowerfield Suite 16
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Auditions for the Seiskaya Ballet Academy are available throughout the year by making an audition reservation at the above phone number. Applicants must be properly attired, with females, if applicable, requiring pointe shoes. A nonrefundable audition charge of $20.00 will be collected at the time of the audition.

The 2009 BESFI Intensive Summer Workshop will be held from July 20th through August 28th. The program will continue the three division format in 2009 which allows students more flexibility in scheduling and is an alternative to sleep-away-camps. As always, an outstanding teaching staff will be featured. In its twenty-eighth year, the workshop has attracted such noted instructors as Andre Kramarevsky, Jurgen Schneider, Luis Fuente, Eleanor D’Antuono, Lupe Serrano, Marjorie Tallchief and Cynthia Harvey. When available, students may opt for an abbreviated schedule or simply pay by the class. Class placement priority is given to students attending the entire program. Scholarships are available through an open competition to be held May 31, 2009. Details are available on request by writing BESFI, P.O. Box 2146, St. James, New York 11780 or by visiting www.besfi.com.

LATECOMERS will be seated at appropriate intervals in the program as predetermined by Seiskaya Ballet and the theater’s management. Viewing monitors are available in the lobby for those awaiting seating.

SOUND RECORDINGS, VIDEO-TAPING AND/OR PHOTOGRAPHING of any performance without written permission of the management is forbidden by law.

DOCTORS who expect to be called during a performance may give their pager/seat number to an usher who will notify the House Manager.

NO FOOD OR BEVERAGES are permitted in the theater.

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and all the
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