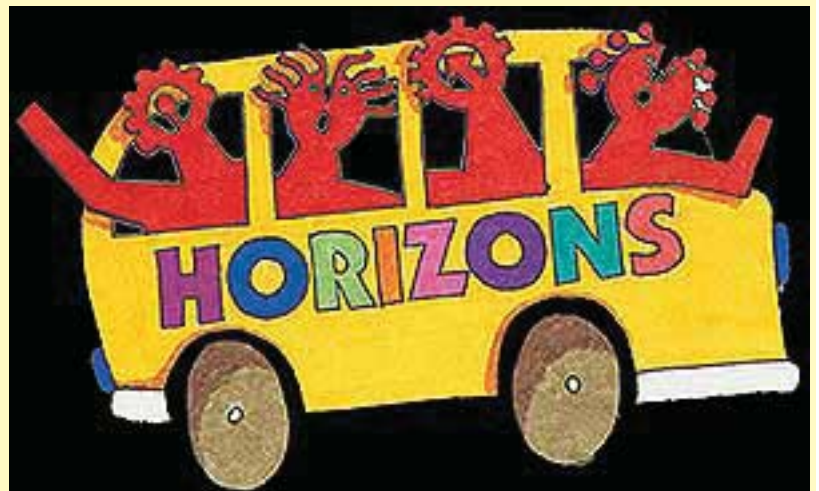


2009-2010  
Educator's Resource Guide

# Horizons School Matinee Series

If You Give a Pig a Pancake and Other Stories  
Thursday, March 11, 2010  
10:00 a.m. / 12:30 p.m.

Celebrating 25 Years of  
Professional Performing Arts  
for K-12 Students



# Young Auditorium

## Horizons School Matinee Series

Thank you for joining us as we celebrate the 25th anniversary season of the Horizons School Matinee Series. We are proud to announce that over half a million students have experienced a professional performing arts event with us since the inception of this program. This season continues the tradition of providing great performances to enhance learning, fire imaginations, and reinforce school curriculum in meaningful ways. Thank you for expanding children's minds and sharing with them the joy of the performing arts!

This resource guide has been designed to help you prepare your students with before activities that help them engage in the performance and after activities that encourage them to evaluate the performance and make relevant personal and academic connections. Within the guide you will find a variety of activities that can be used to enhance the core subject areas as well as the creative arts. Wisconsin Academic Standards are listed at the end of the guide to help you link the activities to your lesson plans. The materials in this guide reflect the grade range recommended by the performing arts group. As teachers, you know best what the needs and abilities of your students are; therefore, please select and/or adapt any of the material to best meet the needs of your particular group of students.

Thank you for your support!

Shannon Dozoryst  
Education and Outreach Coordinator



# Young Auditorium

UNIVERSITY OF WISCONSIN-WHITEWATER

## Credits

Editor:  
Shannon Dozoryst

If You Give a Pig a Pancake  
Study Guide provided by  
Theatreworks USA

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use only.

## ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

The Young Auditorium is located on the University of Wisconsin-Whitewater campus and serves both the campus and public communities. The auditorium presents the highest quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. There is something for everyone each season at Young Auditorium, including touring Broadway shows; classical, jazz, rock, pop, and folk music; family entertainment; school matinee performances; world-class ballet and opera; comedy; and lectures. This season marks the Young Auditorium's 15th year of sensational performing arts programs under the big, blue roof.

The ground breaking for the auditorium in June 1991 was made possible through the Irvin L. Young Foundation. The Foundation, along with the auditorium, honors an individual whose name had long been associated with philanthropy and humanitarianism throughout the state of Wisconsin and around the world. From humble beginnings, without the advantages of a high school or college education, Mr. Irvin Young used his time, talents and strong entrepreneurial spirit to establish a variety of successful businesses. Inspired by a business trip to Africa and the commitments he formed there, Mr. Young established the Irvin L. Young Foundation in 1949. Mrs. Fern Young continued her husband's benevolence until her death in January 2002. Thousands of people, both at home and abroad, have been positively affected by their kindness. It is our goal that, by bearing Mr. Young's name, we continue in his path of serving Wisconsin residents for years to come.

## HORIZONS SCHOOL MATINEE SERIES

The mission of the Horizons program is to support the curriculum of schools by providing culturally diverse programs and outreach opportunities for K-12 students. This will be accomplished through 1) providing performances and hands-on, interactive outreach opportunities that cultivate an appreciation for the performing arts among young people that will last throughout their lives and 2) supporting teachers through professional development opportunities in the arts. It is our vision that someday every K-12 student in the auditorium's service region will attend a Horizon's performance and/or participate in an outreach event each year.



Target is the national tour sponsor of Theatreworks USA's production of *If You Give a Pig a Pancake & Other Story Books*.

# IF YOU GIVE A PIG A PANCAKE & Other Story Books

## STUDY GUIDE

Dear Teacher:

We have created the following study guide to help make your students' theater experience with Theatreworks USA's production of *If You Give a Pig a Pancake & Other Story Books* as meaningful as possible. For many, it will be their first time viewing a live theatrical production. We have learned that when teachers discuss the play with their students before and after the production, the experience is more significant and long-lasting.

This performance highlights eight favorite children's books. The format is that of a musical revue made up of vignettes created by a variety of talented writers and performed by a cast of six actors. (Note: the actors assume various roles throughout the show through quick costume and character changes—a concept which you may need to review for younger children).

Following is an alphabetical list of the books used in the performance. You may choose to read some (or all) of the books to your class whether before or after seeing the performance (perhaps asking students which books from the show they would like to read). Similarly, depending on the grade level of your students and the time you have available, you can utilize the activities either before seeing the show (as pre-performance preparation) or as follow-up activities.

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### *DIARY OF A WORM*




Based on the book by Doreen Cronin and Harry Bliss. Used with the permission of Pippin Properties, Inc.

Adapted by Robert Lopez and Kristin Anderson-Lopez.

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**Summary:** It's great to be a worm, but a wormy life also has its difficulties. Follow a worm's adventures as he writes about them all in his diary.

**Theme:** Even little creatures are important and can make big contributions.

-  Discuss the difference between fact and fiction in stories. Make a chart of what is factual in the story (worms eat garbage, dig tunnels) and what is fictional (worms go to school and dance). Add other facts students know about worms.
-  What is a diary? What kind of things would you write in a diary? Have students choose an animal and write a diary entry for that animal. Collect all the pages and make a class "Animal Diary" to display.
-  What would be good about being a worm? Bad? Chart the positives and negatives. Have students decide which animal they would be if they had the choice and why. Students can create an acrostic poem with features of their animals, i.e. BIRD: Beautiful feathers, Intelligent mind, Robin is eating Dining on worms.

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## ***FLUFFY THE CLASSROOM GUINEA PIG: (A Prize for Fluffy)***

Based on the book *Fluffy's Silly Summer* by Kate McMullan.

Used with the permission of Pippin Properties, Inc.

Adapted by Steven Lutvak and Robert L. Freedman.

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**Summary:** When Fluffy the guinea pig enters a Best Pets contest, he is worried about not having a talent until a pesky flea changes everything.

**Theme:** Everyone has hidden talents and can achieve greatness.

- ✎ Research pets as a class project. Have students use their own pet or one they know and look up facts about them. Create a “trading card” of the pet with a picture and personal facts (i.e. name: Pepper, likes: chasing yarn, etc.) on the front side and statistics about the actual type of animal on the back (i.e. Domestic short hair cats have a life span of 18 years, etc.)
- ✎ Make your own guinea pig. Create pigs from socks filled with pillow stuffing. Tie the end with a ribbon for a tail and draw in a face on the other side with felt pieces glued on for ears. Use stuffed guinea pigs to re-enact scenes from the story or make up your own story and put on a show.
- ✎ Vote on a class mascot. List the qualities for a good mascot and come up with animal candidates. Run a campaign with posters for the top choices. Hold an election and create a special area for the winning mascot with the poster listing the animal’s attributes. If possible, get a real or stuffed animal to represent the class.

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## ***HORACE & MORRIS BUT MOSTLY DOLORES***

Based on the book *Horace & Morris But Mostly Dolores* by James Howe, Illustrated by Amy Walrod

Adapted by Benj Pasek and Justin Paul.

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**Summary:** Three mice promise to be best friends forever. But when Horace and Morris join the Mega-Mice club (for boys only!), and Dolores becomes a Cheese Puff (for girls only!), what will happen to their friendship?

**Theme:** Boys and girls can be friends together.

- ✎ Start a list titled “Good Friends”, and have the students come up with qualities they want in a good friend or behaviors that they expect in a friend. Students can trace their hands on colored paper and cut them out. On each hand they can list their most important qualities for a friend. Hang all the hands overlapping each other to form a “Rainbow of Friendship.”
- ✎ Create a class collage of friendship using old magazines. Let children cut out picture examples of friendship behaviors. Also cut out words having to do with friendship and display in one large collage poster.
- ✎ Divide the class into Mega-Mice (boys) and Cheese Puffs (girls) and have each group make up a cheer for their club. After each group performs their cheer, bring the class together to make a club that would include everyone and use the best parts of both cheers to make one for the new “all invited” club representing the whole class.

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## ***HOW I BECAME A PIRATE***

Text © 2003 by Melinda Long. Illustrations © 2003 by David Shannon.

Performed by arrangement with Harcourt, Inc. and the Sandra Dijkstra Literary Agency.

Adapted by Laurence O’Keefe and Nell Benjamin.

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**Summary:** Young Jeremy Jacob would love to sail away and be a pirate – no vegetables, no manners, no bedtime, and no rules at all! But he soon discovers that there’s really no place like home.

**Theme:** Adventure is fun but home is really best.

- ✎ Research real life pirates. Were their lives really so much fun? Create a dictionary of pirate words and their meanings. Celebrate “Talk Like a Pirate Day” <http://www.yarr.org.uk/talk/>
- ✎ Have a treasure hunt in the classroom. Create a map and have the students use map skills to find “treasure” in the class. Have students create their own maps of their homes or neighborhoods.
- ✎ Imagine you are a pirate. Have students create individual pirate flags from construction paper. Attach all the flags spaced out on a long rope. Line the students up next to their flag. Have the child in the center step several paces forward to create a large inverted “V” shape like the bow of a ship. Have students sway in unison to commands of “left” and “right” as if they were rocking on a boat. They can also shout out their pirate phrases and act like the ship is in a storm.

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### ***IF YOU GIVE A PIG A PANCAKE***

Adapted from *If You Give a Pig a Pancake*. Text copyright © 1998 by Laura Numeroff, illustrations © 1998 by Felicia Bond. Used by permission of Harper Collins Publishers.

Adapted by Anthony King and Scott Brown.

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**Summary:** A bossy pig’s demands frazzle a little girl in this hilarious story about cause-and-effect.

**Theme:** A single small request can lead to an endless series of other requests.

- ✎ Discuss sequence: beginning, middle, end. Read *If You Give a Pig a Pancake* and have students make a list of all the different things the pig does. Put the events of the story in chronological order. Have students create a sequence for an activity (i.e. making a sandwich). Put each step on a separate slip of paper and trade with classmates to see if they can put the activity into the proper order.
- ✎ Explore cause-and-effect in stories. Have the students sit in a circle and begin with a story prompt that each child will continue. For example: “If you give a dog a bone, he will want to...” and the next child in the circle adds to the story as in the book and will eventually bring it back to giving the dog a bone. Students can illustrate their piece of the story and display the sequence in the classroom.
- ✎ Read the other books by Laura Numeroff in the series: *If You Give a Mouse a Cookie*, *If You Give a Moose a Muffin*, *If You Take a Mouse to the Movies*, etc. and practice predicting what will come next once they understand the pattern. Brainstorm titles for her next book.

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### ***LILLY’S BIG DAY***

Adapted from *Lilly’s Big Day*. Copyright © 2006 by Kevin Henkes.

Used by permission of HarperCollins Publishers.

Adapted by Kevin Del Aguila and Brad Alexander.

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**Summary:** Lilly’s teacher is getting married, and she just knows she’ll be a great flower girl, despite the fact that Mr. Slinger has already asked his niece. When she suffers a bout of stage fright, it’s up to Lilly to save the day!

**Theme:** You can make an important contribution even if you are not the center of attention.

- ✎ Color Lilly for her big day. Print out the reproducible sheet at <http://www.kevinhenkes.com/images/fun/weddingcolor.pdf>

- ✎ Plan a party with your class. What are the steps needed to organize a big event? Think of ideas for activities, decorations, food, etc. Put students into groups for different tasks. Parents can help too!
- ✎ Discuss stage fright, what does it mean? Children can give examples of times they were afraid to do something. Brainstorm ways to overcome stage fright. What made you feel better when you were afraid?

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## ***THE PAPER BAG PRINCESS***

Based on the book by Robert Munsch. Used with the permission of Annick Press.  
Adapted by David Kirshenbaum.

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**Summary:** When a ferocious dragon smashes Princess Elizabeth's castle, burns all her fancy clothes, and kidnaps her beloved prince, she dons a paper bag and comes to the rescue.

**Theme:** You don't have to wait for Prince Charming to save the day; you can do anything if you believe in yourself.

- ✎ Create characters from the story using real paper bags. Use the template from <http://www.dltk-teach.com/rhymes/princessandfrog/mprincessbag.htm> or use any lunch size bag as a puppet with the head glued onto the bottom folded part of the bag. The rest of the bag can be decorated as clothes or dragon scales. Students can choose the princess, prince or dragon as a character and work in groups to re-enact scenes from the story. Larger bags or boxes can be used to make scenery like the castle.
- ✎ Compare/Contrast: use a Venn Diagram to compare The Paper Bag Princess with Cinderella or Sleeping Beauty. What are the similarities and differences? How does the Paper Bag Princess deal with her difficulties compared to traditional Princesses? How would you deal with a dragon?
- ✎ Introduce the idea of genres. The stories in the play come from different genres, identify them (i.e. fairy tale, diary, fantasy) Have the class come up with examples of other stories they know and identify the genre. Make up a chart listing major genres (Fantasy, Adventure, Realistic Fiction, Mystery, Fairy Tale) and categorize their favorite books. Which genre has the most books listed?

# Reflecting on the Performance

**Write a friendly letter** - As a way to reflect on the play, ask your students to write the Young Auditorium staff a letter. Our staff would love to hear what your students think about the Horizons productions they experience. For your convenience there is a letter template on the next page that is ready for you to reproduce for your students. This activity will provide your students with the opportunity to practice their writing skills by writing a critical evaluation of the Horizons performance for an authentic audience.

**Write a Review** - Create an idea map on the board by asking students to brainstorm everything they remember from the performance. The first part of this activity should be objective; remind students that they will be able to express their opinions when they write the review. Prompt students with the following questions: Was there music involved? If so, what kinds of songs did they sing? In what different ways did the actors use their voices? What costumes did the actors wear? How did the different characters move? What did the set on the stage look like? What else can you remember?

- Instruct students to write a review that includes the following components:

- 1) A rating, out of five stars
- 2) One paragraph that objectively describes what you saw and heard at the performance
- 3) For each star in your rating, explain one thing you liked about the performance (e.g. a four star rating equals four things you liked about the show)
- 4) For each star under five, explain one thing you didn't like about the performance (e.g. a three star rating equal two things you didn't like about the show)
- 5) Use at least two of the new vocabulary words from this study guide in your review
- 6) Use the stages of the writing process to produce your review: pre-writing, draft, review, revise, edit
- 7) Publish your work by sending it to Young Auditorium! (Use the address on the letter template on the next page.) We would love to hear from you, and our education coordinator will write back!

**Create a Theatre Journal** - Download and reproduce the four *Theatre Journal* pages available on the Young Auditorium web site. [www.uww.edu/youngauditorium/HorizonsSeries.php](http://www.uww.edu/youngauditorium/HorizonsSeries.php) Copy the pages back-to-back and fold them down the middle into a booklet. There are a variety of writing and drawing activities to stimulate your students' imaginations before and after the play.



Young Auditorium  
Horizons School Matinee Series  
930 W. Main Street  
Whitewater, WI 53190

Dear Horizons:

My name is \_\_\_\_\_

I attend \_\_\_\_\_ School in \_\_\_\_\_ (city or town).

I just saw \_\_\_\_\_ (name of show).

I liked the performance because

My favorite part was when

One question that I have is

Signed

\_\_\_\_\_

# Wisconsin Academic Standards

Please note that standards are linked to activities that are described in the body of the study guide.

## Language Arts

A.4.1 Use effective reading strategies to achieve their purposes in reading. (Activities: Discuss fact and fiction in stories for *Diary of a Worm*; Discuss sequence and explore cause and effect in *If You Give a Pig a Pancake*; *Compare/contrast* for *The Paper Bag Princess*)

A.4.2 Read, interpret, and critically analyze literature. (Activity: Read and discuss the books that will be featured in the musical revue.)

B.4.1 Create or produce writing to communicate with different audiences for a variety of purposes. (Activities: Reflecting on the Performance; Diary entry for *Diary of a Worm*; Acrostic poem for *Diary of a Worm*)

C.4.1 Orally communicate information, opinions and idea effectively to different audiences for a variety of purposes. (Activities: Vote on a class mascot for *Fluffy the Classroom Guinea Pig*; Mega-Mice and Cheese Puffs cheer for *Horace & Morris*; Explore cause and effect in *If You Give a Pig a Pancake*)

C.4.3 Participate effectively in discussion. (Activities: Discuss sequence for *If You Give a Pig a Pancake*)

F.4.1 Conduct research and inquiry on self-selected or assigned topics, issues, or problems and use an appropriate form to communicate their findings. (Activities: Research pets for *Fluffy the Classroom Guinea Pig*; Research real life pirates for *How I Became a Pirate*)

## Theatre Education

A.4.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion. (Activities: Attend the performance *If You Give a Pig a Pancake and Other Stories* and discuss as a class.)

# Theatre Vocabulary A-Z

**Act:** 1. To perform a role on stage; 2. One of the main divisions of a play or opera, i.e. Act I, Act II

**Actor:** Someone who performs a role on stage

**Applause:** To show approval by clapping the hands

**Apron:** The part of the stage that extends in front of the main curtain

**Audience:** Spectators that listen to or watch a performance

**Backstage:** The part of the stage and theater that is out of sight to the audience

**Balcony:** A platform inside of a building extending out over part of the main floor, as in a theatre

**Blackout:** A fast shutdown of lights to darkness

**Bow:** To bend the head, body or knee in acknowledgement

**Box Office:** Refers to the ticket office where people can buy tickets for a show

**Cast:** The group of actors or performers in a show

**Catwalk:** A walkway above the stage used to gain access to equipment

**Choreographer:** A person who arranges dances or other movements

**Company:** The cast, crew, and other staff associated with a show

**Costumes:** Clothes worn by the actors on stage

**Crew:** People that perform the technical tasks for a show

**Cue:** The signal for an actor or crew member to do an action

**Curtain Call:** At the end of a performance, the acknowledgement of applause by actors taking bows

**Dialogue:** The spoke text of a play, conversations between characters

**Director:** Person who guides the making of a show

**Downstage:** The part of the stage nearest to the audience

**Dress Rehearsals:** A full rehearsal in costume, to practice the show as it will be on show night

Dressing Rooms: Room in which actors change into their costumes and apply make-up

Equity: Short for American Actor's Equity Association, the trade union of actors, directors, designers and stage managers ([www.actorsequity.org](http://www.actorsequity.org))

Follow Spot: A hand operated lighting instrument that emits a high intensity beam of light used to follow an actor on stage

Front of House: Areas of the theatre in front of the proscenium arch, includes lobby areas open to the general public

Gel: Thin, transparent sheet of colored plastic used to color stage lights

Ghost Light: A light on a pole that is left on stage when nobody is there so the last person out and the first person in won't fall off the end of the stage in the dark

Green Room: Room close to the stage for the actors to meet and relax

House: 1. The audience inside the theatre; 2. The seating area inside the theatre

Intermission: A brief break between acts of a performance, usually ten to twenty minutes long

Load In/ Load Out: Process of moving a production in or out of the theatre

Matinee: A performance held in the daytime, especially in the afternoon

Musical: A play whose action and dialogue is interspersed with singing and dancing

Orchestra Pit: Sunken area immediately in front of the stage, intended to accommodate an orchestra

Props: Something other than scenery or costumes that is used in a performance, short for "properties"

Proscenium: The frame separating the stage from the audience

Rehearsal: A practice session in preparation for a public performance

Script: The text of a musical or play

Set: The complete stage setting for a scene or act

Sound Check: A thorough test of the sound system before a performance

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Stage: the part of the theatre on which performances take place

● Stage Manager: A person who is in charge of the stage and the related details of a performance ●

● Stage Right/ Stage Left: The left and right of the stage from the point of view of the actor on stage looking at the audience ●

Theatre: A building or area for dramatic performances

● Understudy: Someone who studies another actor's part in order to be his or her substitute in an emergency ●

● Upstage: The part of the stage furthest from the audience ●

Usher: A person who guides audience members to their seats

● Wardrobe: The general name for the costume department ●

Wings: The out of view area to the left and right sides of the stage

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### A Lesson in Theatre Etiquette

A fun way to review theatre etiquette with your students is to have them compare appropriate dress and behavior for the theatre with other activities such as attending a concert, going to a movie, swimming at the beach, going to a sports game, or going to the mall with family or friends. Divide the class into groups and assign each group a different activity. Have the groups list the appropriate dress and behavior for their activity and why. The groups can then briefly role play their activity and present their ideas to the rest of the class. After all groups have presented, discuss how we behave differently for a live theater performance than we do for other activities (such as watching TV or a movie).

Print copies and review the "Courtesy Counts" sheet in this guide with your students.

# Courtesy Counts

Please share this information with your students . . . most children are unfamiliar with proper theatre behavior. Make sure you share these courtesies as a part of their experience, and be sure to select shows appropriate for their age & attention span. Have them use the restroom before the performance begins.

**Produce positive energy**...Watching a live theatre performance is very different from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. The audience's behavior and reactions can either add or detract from a performance. Each audience member affects those around him/her as well as the performers. Concentrate on helping the performers by producing only positive energy!

**Find your seat**...An usher will show you where to sit. Walk slowly and talk quietly as you are seated.

**Keep it clean**...Gum, food, and beverages are not allowed in the theatre!

**Quiet on the set** . . . Young Auditorium is known for its excellent acoustics, so if you make a noise others will hear you (including the performers)! Please no talking, humming, unwrapping cough drops, candy, or foot tapping during the performance. Exceptions to this rule include shows that ask for audience participation. Applause and laughter are appreciated and appropriate.

**Unplug** . . . Turn off pagers, cell phones, cameras, and watch alarms during performances. Better yet, leave them at home or school!

**Only use your memory as a recording device** . . . Flash photography and video recording is not allowed during performances because the bursts of light are dangerous to the performers on stage and distracting to other patrons. Please keep recording equipment at home or school or conceal it in a jacket pocket or purse.

**Respect personal space** . . . Please keep feet on the floor, not on the seat or balcony in front of you. Shifting in your seat, wearing hats, or wandering in the aisles is extremely distracting to those around you; please stay in your seat until intermission or the final curtain.

# FOR YOUR INFORMATION

## (teachers & chaperones)

**PLACE:** All Horizons School Matinee Series performances will be held in Young Auditorium, on the UW-W campus. Musical Encounters concerts are held in the Light Recital Hall in the Greenhill Center of the Arts. You will be escorted from the auditorium to the recital hall if you are attending a concert.

**TIME:** The doors of the auditorium will be opened 30 minutes prior to curtain time. Please arrange your schedule so the buses will arrive with time for seating and a bathroom stop. Late arrivals will not be seated until there is an appropriate pause in the production.

**BUSES:** The east side of Lot 1 is reserved for buses that are staying for the duration of the Horizon's performance. Buses that are not staying will pull into Lot 2 and line up along the curb to drop off and pick up students. Please make sure that your bus driver receives the Bus Driver's Memo available on our website.

**WHEELCHAIR:** All entrances are wheelchair accessible. If you have upper level seats, use the elevator. Main floor seats are on the same level as the lobby. Please inform us at least 4 weeks in advance if you need wheelchair seating or any other special accommodations.

**RESTROOM:** Main floor men's and women's restrooms are located on each side of the auditorium. On the upper level, the women's restroom is on the south side and the men's restroom is on the north side of the building. Please try to limit your restroom visits to before or after the show.

**SEATING:** An auditorium escort has been assigned to your school. The escort will direct you to your seats. All seats are reserved; thus each group must adhere to the seating assignment and may use only the number of seats reserved. Please plan to have chaperones seated with the students under their supervision. Chaperones - please do not bring infants/babies to the school matinee performance.

After all the students and respective chaperones have been seated, please settle in and remain seated during the entire show. No one should leave the hall until after the final curtain, except in the case of emergency. Leaving during the performance is exceedingly distracting for both the performers and members of the audience. If students must leave during the performance for any reason, re-entry into the auditorium will be allowed only when there is an appropriate pause in the program.

**CAMERAS/ RECORDERS AND CELL PHONES:** The use of cameras or recorders during any performance is strictly forbidden. Please do not bring them to the program. Cell phones must be turned off for the duration of the program. We encourage you to ask your students not to bring cell phones with them to the theatre.

FOOD, drinks, and chewing gum are not permitted in the auditorium.

EMERGENCY: Please contact the nearest usher in case of emergency.

LOST ARTICLES: Report lost articles to the house manager, or call 262-472-4444.

EXITING: Please disperse in an orderly manner. Teachers and chaperones have the responsibility of keeping their group together. Ushers are not assigned to oversee your exit from the building.

BUS PICK-UP: Your bus pick-up will be the same place as the drop-off.

LUNCH: Local fast food establishments and restaurants, as well as UW-W campus dining (262-472-1161) are happy to accommodate your group for lunch. Please make advanced arrangements to promote efficient service.

LUNCH SPACE: Schools may request a place to eat their bag lunches. Young Auditorium can accommodate a very limited number of people eating lunch picnic-style seated on the floor. This must be scheduled in advance. You will receive an admission slip in the mail confirming lunch space, which you must bring along with your lunches.

We thank you, in advance, for cooperating in implementing these procedures, giving all audience members the opportunity to sit back, relax, and enjoy the show.

Thank you for coming – we appreciate having you as a part of the Horizons program!

SPECIAL NOTE: Please print the Bus Driver Memo/ Map from our website and give it to your driver on the day of the show!

## Policies

Please note the following policies are in place to ensure enjoyment for all!

The house opens at least one-half hour before the curtain.

A seat must be purchased for everyone attending an event, including teachers, chaperones, and bus drivers.

Timing is everything . . . so don't be late! Performances begin at 10:00 a.m. and 12:30 p.m. so plan to arrive at the theater 30 minutes early.

Patrons arriving late are seated only when there is a suitable pause in the performance.

UW-Whitewater/ Young Auditorium  
930 W. Main Street  
Whitewater, WI 53190  
262-472-4444 (main office)  
262-472-4400 (fax)  
[www.uww.edu/youngauditorium](http://www.uww.edu/youngauditorium)

Shannon Dozoryst  
Education and Outreach Coordinator  
262-472-1432 (office)  
262-472-4400 (fax)  
[dozoryst@uww.edu](mailto:dozoryst@uww.edu)  
[www.uww.edu/youngauditorium/horizonsSeries.php](http://www.uww.edu/youngauditorium/horizonsSeries.php)

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Ben Strand, Development Director

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NATIONAL  
ENDOWMENT  
FOR THE ARTS

A great nation  
deserves great art.



TARGET



The Dorothy Remp Elmer  
Children's Arts Outreach Endowment