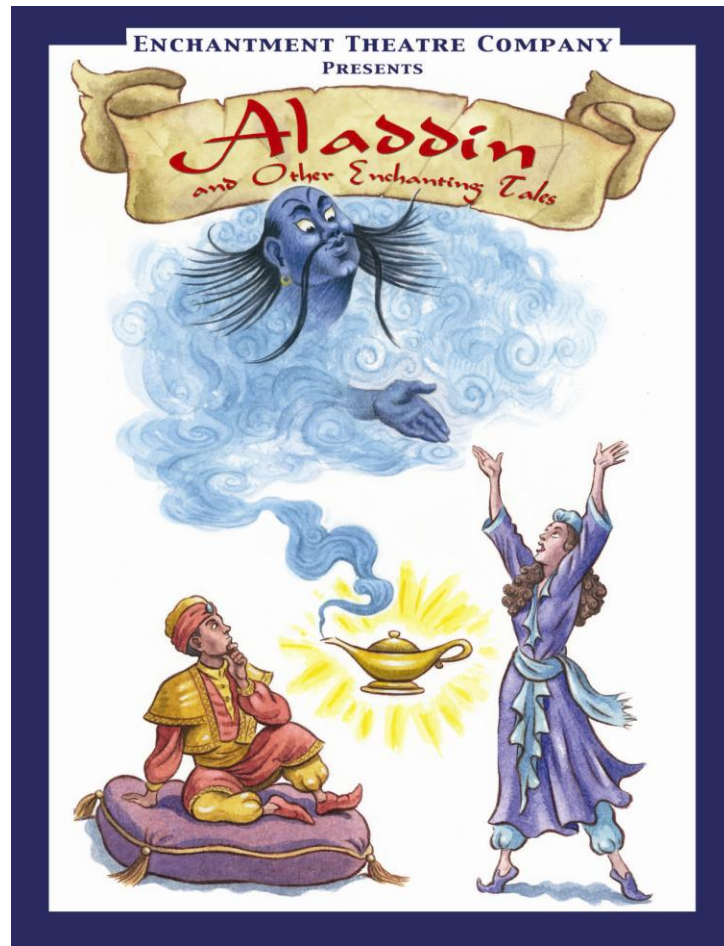


Enchantment Theatre Company

Aladdin and Other Enchanting Tales Press Kit



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Created 9/10/12, Updated 10/30/13

100 South Broad Street, Suite 1318
Philadelphia, PA 19110
www.enchantmenttheatre.org

About the Show

Directed by Leslie Reidel

Music by Rimsky-Korsakov, special arrangement of *Scheherazade* by Charles Gilbert

Adapted by Leslie Reidel, Jennifer Blatchley Smith, and Landis Smith



The Sorcerer and Aladdin at the entrance to the cave



The Sultan and Scheherazade

Enchantment Theatre Company's newest production is based upon the Company's symphony piece *Scheherazade*, presented from 2008 through 2011 in collaboration with eleven major U.S. and Canadian symphony orchestras in twenty-six educational and family concerts. The piece includes the tales of Sinbad, the Kalandar Prince, and Aladdin—all framed by the story of Scheherazade.

A giant genie, princesses, and wizards abound in the marvelous tales of Scheherazade, the storyteller heroine of *Aladdin and Other Enchanting Tales*. Sail on Sinbad's ship to exotic lands; battle a giant dragon with the Kalandar Prince; discover Aladdin's lamp and the surprises hidden inside. Through these marvelous tales, Scheherazade takes her Sultan on a journey of self-discovery, experiencing the kindness of strangers, the triumph of good over evil, and the miracle of forgiveness and love.

Set to the evocative music of Nikolai Rimsky-Korsakov, with stunning costumes, spellbinding magic, and spectacular puppets, Enchantment Theatre Company brings these captivating tales to life as never seen before: An evil sorceress is transformed into a dragon; a huge genie rises out of a golden lamp; a prince morphs into a monkey. Just as Scheherazade transforms her Sultan, she will enchant the hearts of your audience with humor, magic, romance, and adventure.

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About the Story

Aladdin and Other Enchanting Tales is based on the *Tales from the Arabian Nights*, a compilation of fairy tales, fables and myths from Persia, India, Mesopotamia, Turkey, and Egypt. These fabulous stories, many over 1000 years old, have influenced such great Western storytellers as Chaucer, Dante, and Shakespeare. The uniqueness of the tales is not only in their fantastic elements—genies and sorcerers, giants, and flying carpets—but in their intent; that stories can create new possibilities for empathy and understanding in people’s lives; that they can change us by opening up a new way of “seeing.”



The Sultan and his wife

One of the most interesting parts of the *Tales* is its storytelling structure. The play begins by introducing Scheherazade and the Sultan and presenting both a problem—the Sultan has condemned her brother to die—and a dubious solution—Scheherazade will tell the Sultan enlightening and miraculous tales in hopes that he will let go of his anger. Scheherazade’s plan works, and the Sultan is transformed and happy once again. This is a story in itself; it has a beginning, middle, and end. However, it is a frame story surrounding multiple other stories. The tales Scheherazade tells the Sultan every night each have their own beginnings, middles, and ends. These various tales create layers of plot points and character development, leaving it to the audience to travel among them and eventually return to reality. Depending where we are in the play, that reality can change too. At the end of each of Scheherazade’s tales, the audience returns to the world of Scheherazade and the angry Sultan. At the end of the play itself, audience members return to their own world. Enchantment adds another layer to this structure, blurring the line between what is real and what is not, by allowing the character of the Sultan to play the

hero in each story Scheherazade tells. When we watch this, we ask ourselves, is the Sultan merely imagining himself in these roles, or has Scheherazade magically transported him to the worlds of her tales?

The character of the Sultan represents the danger inherent in one person gaining too much power. The Sultan is the head of his government, and he has ultimate power simply because he is the Sultan. When he decides to put Scheherazade’s brother to death for petty mischief no one dares risk disagreeing with him except Scheherazade. However, she realizes that in order to change the powerful Sultan’s mind, she must utilize another source of power—words. Scheherazade empowers herself by choosing to align herself with the stories she tells, stories that ultimately teach the Sultan how to forgive.

The role of women in this production is an extremely important one. Scheherazade is a young woman whose bravery saves her brother and turns her Sultan into a just ruler. Scheherazade’s goodness, confidence, and desire to prove to the Sultan that he can achieve forgiveness help her succeed. She also believes in the power of a story to impact its audience. She is not only the hero of our play, but also a champion of the performing arts’ ability to affect change. Scheherazade is a strong female figure—an important role model for young children.

Tales like Scheherazade, Sinbad, Aladdin, and the Kalandar Prince open up the world of 9th to 13th century Persian literature to a larger audience; characters journey throughout this world, experiencing kindness from others, arriving at a place of forgiveness, or even learning the importance of good triumphing over bad. The stories ultimately show that many decisions these characters confront are, at their heart, not so different from decisions people in our own world must make. When faced with betrayal, do we all choose forgiveness right away? In this show, audiences will marvel at demons and genies, magic and love, adventure and the warmth of home. These tales demonstrate the importance of oral story-telling and the sheer power of a tale told well.

CURRICULUM CONNECTIONS

Language Arts: Classic Literature, Oral Storytelling, Inductive Thinking from Observation of Non-Verbal Language, Comprehension; *Social Studies:* Social Interaction, Listening, Justice and Forgiveness, Transformative Power of Loving Relationships, Woman as a Figure of Wisdom and Power; *Classical Music;* *Persian and Asian Culture/History;* *Geography*

Enchantment Theatre Company

Mission

Enchantment Theatre Company exists to create original theater for young audiences and their families. We accomplish this through the imaginative telling of stories that inspire, challenge and enrich our audience, on stage and in the classroom. In doing so, we engage the imagination and spirit of our audience until a transformation occurs and the true grace of our mutual humanity is revealed.

Values

Originality, Imagination, Transformation, Community

We Believe That...

- ❖ Theater has the power to illuminate, transform and heal.
- ❖ Experiencing theater is essential for children to thrive.
- ❖ We have a responsibility to nurture, honor and respect the imagination of our audience.
- ❖ Fables, fairytales and myth stimulate intuitive thinking and encourage the possibility of mystery and magic in our lives.
- ❖ Theater can create community by bringing together a diverse audience encompassing all ages and backgrounds.
- ❖ We have a responsibility to reach out to children and families who may not otherwise have access to the unique kind of artistic and educational experiences that we provide.
- ❖ How we work with one another matters.
- ❖ Creating a working environment that encourages collaboration and creativity enables artists and staff to be fully self-expressive.
- ❖ Including younger performers and staff in our ensemble keeps our work vital and ensures its continuity.



*The Far-Away Princess and the Prince Monkey in
Aladdin and Other Enchanting Tales*

Enchantment Theatre Company History

Enchantment Theatre Company has produced original theater for school groups and families since 2000, when it was established as a non-profit arts organization in Philadelphia. The company presents only original work based on classic stories from children's literature, using its signature blend of masked actors, pantomime, magic, large-scale puppets, and original music. Building on the more than 30 years of theatrical experience of its artistic directors, Enchantment has quickly become known for high quality imaginative productions, not only in its home city but throughout the United States and the Far East.

Enchantment has toured its original productions all over the world, appearing each year in more than 30-40 states. It has performed in such sophisticated urban arts venues as New York's Lincoln Center, Washington, D.C.'s John F. Kennedy Center, and Philadelphia's Kimmel Center and Annenberg Center, as well as in small town high school auditoriums and performance tents. The company has also toured the Far East six times, performing in Taiwan, Hong Kong, Malaysia, Indonesia, and Singapore. Enchantment has shared the stage with more than 65 orchestras nationwide in its special symphonic works that pair great stories with great music for the benefit of school and family audiences.

Recent Production History

Season	Philadelphia	Touring	Symphony
2004-2005	Pinocchio The Great Alexi: A Magical Journey to America	Beauty and the Beast	The Firebird Halloween Spooktacular
2005-2006	Cinderella The Sorcerer's Apprentice and Other Magical Tales	Pinocchio	The Firebird Halloween Spooktacular Cinderella
2006-2007	Beauty and the Beast	Cinderella	The Symphony and the Sorcerer
2007-2008	The Velveteen Rabbit	The Velveteen Rabbit	The Firebird Cinderella
2008-2009	The Snow Queen	The Velveteen Rabbit	Scheherazade Cinderella Halloween Spooktacular
2009-2010	The Adventures of Harold and the Purple Crayon	The Adventures of Harold and the Purple Crayon	Scheherazade The Firebird
2010-2011	First Annual Boo-Ha! Cinderella The Adventures of Harold and the Purple Crayon	The Adventures of Harold and the Purple Crayon	Scheherazade
2011-2012	Sylvester and the Magic Pebble	Sylvester and the Magic Pebble	Halloween Spooktacular Cinderella
2012-2013	The Velveteen Rabbit	The Velveteen Rabbit	Mother Goose The Symphony and the Sorcerer
2013-2014	Aladdin and Other Enchanting Tales	Aladdin and Other Enchanting Tales	Halloween Spooktacular The Firebird Mother Goose

Enchantment Theatre Company Artistic Director Biographies



Leslie Reidel (Artistic Director, Resident Director) has dedicated the last 25 years of his professional life to both the preservation of classical theatre and the development of young audiences. He holds a bachelor's degree from Muhlenberg College and a Masters of Fine Arts from Temple University. He served as a member of the MFA faculty at Temple University and was a founding member of the Professional Theatre Training Program at the University of Wisconsin-Milwaukee and the University of Delaware. His directorial credits include *The Walnut Street Theatre*, *Milwaukee Repertory Theatre*, the *Madison Civic Rep*, the *Pennsylvania, Utah, Colorado, and Fort Worth Shakespeare Festivals*, and 12 years as the resident director of the *Great American Children's Theatre*. His most recent creations with Enchantment Theatre Company are *Aladdin and Other Enchanting Tales*, which premiered in 2013 and toured nationally; *Sylvester and the Magic Pebble*, which toured nationally 2011-2012; *The Adventures of Harold and the Purple Crayon*, which toured nationally 2009-2011; *Scheherazade*, which premiered with The Cleveland Orchestra in October 2008; and *The Velveteen Rabbit*, which toured nationally 2007-2009 and 2012-2013. Leslie is Professor of Theatre at the University of Delaware, where his recent projects have included Shakespeare's *As You Like It*, Shaw's *You Never Can Tell*, Ibsen's *A Doll's House*, and Pinter's *The Homecoming*. In the fall of 2011 he directed a critically acclaimed production of Lillian Hellman's *The Little Foxes* at The Resident Ensemble Players in Newark, Delaware. In 2009, Leslie received his fourth grant from the National Endowment for the Humanities to take a group of teachers from all over America to Stratford, England to study Shakespeare in performance. He is a member of The International Shakespeare Conference.



Jennifer Blatchley Smith (Artistic Director, Literary and Education) studied writing and theater at Bennington College. For the last 30 years, she has co-created and performed in over 20 original productions presented around the United States and abroad. As a founding member of Enchantment Theatre Company, Jennifer created roles as diverse as the Broom in *The Sorcerer's Apprentice* and Beauty in *Beauty and the Beast*. She performed in Enchantment productions at Lincoln Center and the Brooklyn Academy of Music in New York; the John F. Kennedy Center in Washington, D.C.; and the Annenberg Center, the Kimmel Center, and the Academy of Music in Philadelphia. She has traveled to Asia six times with Enchantment productions. Her most recent roles have been in Enchantment's newest symphony production, *Mother Goose*, as well as *The Firebird* and *Scheherazade*. Her recent co-creations with Enchantment's artistic team are *Aladdin and Other Enchanting Tales*, which premiered in 2013 and toured nationally; *Sylvester and the Magic Pebble*, which toured nationally 2011-2012; *The Adventures of Harold and the Purple Crayon*, which toured nationally 2009-2011; *Scheherazade*, which premiered with The Cleveland Orchestra in October 2008; and *The Velveteen Rabbit*, which toured nationally 2007-2009 and 2012-2013.



Landis Smith (Artistic Director, Production) studied theater with Jewel Walker at Carnegie-Mellon University and with Jacobina Caro at Webster University Conservatory in St. Louis. He began performing magic at the age of six and studied violin and voice beginning at the age of nine. His love of theater, music, and the art of illusion led to the founding of Enchantment Theatre Company in 1979. As a founder and performer with Enchantment, Landis has created, produced, and performed in productions in America and in the Far East. In 1985, Landis and Enchantment collaborated with the Detroit Symphony Orchestra to premiere *The Symphony and the Sorcerer*, the first of a series of programs introducing young people to the magic of symphonic music. Since then, Landis has appeared with major orchestras nationwide, including the premiere of Enchantment's theatrical adaptation of Rimsky-Korsakov's *Scheherazade* with The Cleveland Orchestra in 2008. Landis appeared with the Boston Pops on their annual holiday PBS television special, which aired for five years. He has performed in Enchantment symphonic productions of *The Firebird*, *Cinderella*, *The Sorcerer's Apprentice*, and *Mother Goose* with the Philadelphia, Baltimore, Atlanta, Montreal, and Seattle symphonies, among others. Landis collaborated in the creation of Enchantment's most recent national touring productions of *Aladdin and Other Enchanting Tales*, *Sylvester and the Magic Pebble*, *The Adventures of Harold and the Purple Crayon*, and *The Velveteen Rabbit*. He toured in the Far East six times with Enchantment, performing in Taiwan, Hong Kong, Malaysia, Indonesia, and Singapore.

***Aladdin and Other Enchanting Tales* Key Project Personnel**

C. David Russell (Production Designer) Mr. Russell's varied career includes costume and scenic design, costume and property crafts, and event design and project management. He is currently Assistant Professor and head of Scenic Design at Ohio University School of Theater. Mr. Russell's recent design work includes the scenic design for *Eurydice* at Ohio University. At REP/PTTP Mr. Russell designed costumes for *The Importance of Being Earnest* and the set for *Hay Fever*, directed by Jack Going. The scenic design for *Hay Fever* was featured in Theater Design and Technology magazine in the summer of 2010. Also for PTTP, Mr. Russell designed costumes for *Tartuffe* in 2007, for which he received a USITT Ezekiel Award for Outstanding Achievement. He also designed the sets for *Travesties* and *Ah Wilderness* in 2002. Mr. Russell has been the Production Designer with Enchantment Theatre Company for the past nine years where he has been responsible for the costumes, puppets, and scenic designs for *Scheherazade*, which received a USITT Ezekiel Award for Outstanding Achievement; *The Velveteen Rabbit*; *Pinocchio*; *The Firebird*, which toured with the Philadelphia Orchestra and the Atlanta, Baltimore, Cleveland, and Seattle Symphonies; and Enchantment's newest symphony production, *Mother Goose*, based on Maurice Ravel's *Ma Mère L'Oye*. Other design work includes: costumes for *A Midsummer Night's Dream*, also featured in Theater Design and Technology magazine; *Julius Caesar*; and *The Tempest* at the Shakespeare Theater of New Jersey, and costumes for *Lobby Hero* at the Pittsburgh Public Theater. Other credits include: costume design for *Spinning Into Butter*, *Lobby Hero*, and *The Laramie Project* for Theater Works in Hartford, Connecticut. Event design and project management experiences in New York City include the International Toy Fair, Little Golden Books National Read-In, Save the Children Gala, and The TISCH Gala. Mr. Russell has been a Master Props Craftsperson at The Santa Fe Opera, where he has been a staff member since 1992. He received his BFA at Ohio University School of Theater and his Master of Fine Arts Degree in Costume and Scenic Design from New York University TISCH School for the Arts.

Charles Gilbert (Production Composer) is a composer, writer, director, and educator and currently serves as Director of the Ira Brind School of Theater Arts at the University of the Arts in Philadelphia, having previously headed the school's Musical Theater Program since its inception in 1990. He composed the music and provided voice-over narrations for Enchantment Theatre Company's production of *Harold and the Purple Crayon*, *Sylvester and the Magic Pebble* and also created musical arrangements and additional music for ETC's production of *The Velveteen Rabbit*. *Gemini the Musical*, for which he wrote music and lyrics, premiered at the Prince Music Theater in 2003 and was produced in the 2007 New York Musical Theater Festival. Other works for the musical stage include *Assassins* (source of the idea for the Tony-Award winning Stephen Sondheim musical of the same name), *A Tiny Miracle*, *Watch the Birdie* (Philly Music Theater Works, 2008), and *Realities*. His current work-in-progress is *Leading Lady*, a musical about the theatrical career of Mae Desmond written in collaboration with Philadelphia playwright P. Seth Bauer. Charlie was Musical Theater Coordinator for Kevin Smith's film *Jersey Girl* and has directed and/or music directed productions at the Prince, the Arden, People's Light, PART, Opera Delaware, and the National Music Theater Network. He has been nominated three times for a Barrymore Award for his professional work as composer and music director.

David O'Connor (Production Lighting Designer) has been the resident lighting designer for Enchantment Theatre Company for the last 2 years. David received a Barrymore nomination for his lighting design of *Skylight* and his direction of "*Master Harold*"...and the boys, both at Lantern Theater Company. David directed *The Seafarer* and *Peter Pan* for Arden Theatre Company. He was also nominated for a Connecticut Critics Circle Award for his direction of *Dancing at Lughnasa* with Seven Angels Theatre. His sound design for *Shot* at Temple University was recognized by the Kennedy Center American College Theatre Festival. He is the Resident Director with Philadelphia Young Playwrights and is a master teaching artist at Philadelphia Theatre Company. BFA in Theatrical Production Arts from Ithaca College, MFA in Directing from Temple University.

A Word on Enchantment from Distinguished Colleagues

“Enchantment Theatre is unique in its communicative power. By its use of the art of pantomime, it enables students from all language backgrounds to fully participate in the theatrical experience. In so doing, it breaks down the barriers between students of different heritages and aids in the process of building a vibrant learning community. With many of the productions of Enchantment Theatre being based on storybooks, the use of these prior to the trip in the literacy classes enables students a second pathway into comprehending the text. In so doing, it aids language and literacy education by engaging students in visual and textual experiences that bring stories to life.”

Dennis W. Creedon, Ed.D., Administrator
Office of Creative and Performing Arts
School District of Philadelphia



*The Genie, Aladdin, and the Magic Lamp in
Aladdin and Other Enchanting Tales*

“...I was simply overwhelmed by the exquisite performance of *The Firebird* at the Meyerhoff Symphony Hall last weekend; it was one of the finest programs I have ever seen for children, and for so many reasons perhaps the most salient being its transformative quality and its magical simplicity... it created its enchantment before the children’s very eyes instead of knocking them over with absurdly elaborate tasteless prefabricated imagery; it modeled the way imagination and performance work hand in hand...it was a pure delight, an opening and an inspiration instead of a *fait accompli*. Dance, mime, gesture: who needs words?

...Please accept my warmest thanks for all that you are doing...which is truly fabulous (from “fabula,” Latin for story and fable and all that from which enchantment grows...) I felt while listening and watching your performance at the Meyerhoff, not only that you transported us all into the realms of Kaschei’s sorcery but also that the performers themselves came under the spell and were filled with joy while performing...and this too was part of the enchantment... THANK YOU SO MUCH!”

Dr. Ellen Handler Spitz
Honors College Professor of Visual Arts,
University of Maryland
Author of “The Brightening Glance”

“...I have seen Enchantment Theatre’s *Cinderella*, *The Snow Queen*, *Beauty and the Beast*, and *Pinocchio* where children sit spellbound for an hour—and more. There is the magic of the stage, of characters, who do not themselves speak and who wear neutral masks, of waves of silken blue fabric transmogrifying into an ocean, of people levitating, of theatricality and reality, of laughter and tears.

When I reminisce about *Pinocchio*, I think how much Landis and Jennifer Smith (Co-Artistic Directors) and Leslie Reidel (Resident Director) understand him as a boy for our times; pulled by his own uncontrolled urges, he is self-centered, a liar, inconstant, and full of “I want, I want.” But throughout Enchantment Theatre’s production, children can discover the joy of connectedness, and that giving is a form of self-expression and not sacrifice, if the heart has love. This could be written as a lesson, but Enchantment Theatre takes us into a world where the lesson is woven in, and children who want the lesson, take it home with them to weave it into their own lives.

...And always, it comes back to “How shall we live?” and “How shall we bring love to others?”

Enchantment Theatre is making magic on the stage that allows real boys and girls and the relatives that brought them to the theatre to lean towards each other and be one with the character’s final embrace. What a gift you are giving us all.”

Dea Adria Mallin
Journalist, Professor of English
Community College of Philadelphia

“Enchantment Theatre encourages children and their families to feel comfortable with their own inner fears, to know that it is ok to have them, and to reach beyond them to the stars and dream. It is theatre, like the love of parents and families and the respect and caring of teachers and community, that illuminates, transforms and heals. When children are free to hope and to dream their imaginations will take them to unbelievable heights. In their adult years they can reach these heights in all of the avenues they pursue in work, in friendship and in love. However, the seeds for these heights must be planted in childhood. The experience of theatre in children’s lives gives them this power to accept, to cope (despite everything), to dream, and to soar.

...If the magic of [Enchantment Theatre] could be taken all over the world, especially where children are terrified and suffering, so much good could be done. Without fantasy children lose hope and cannot dream or imagine... We are so fortunate to have this theatre in our own back yard.”

Sara Kay Smullens
Social Worker, Family Therapist, Author

What the Press and Teachers Have To Say About Enchantment Theatre Company

Enchantment Theatre Company—one of the nation’s most revered organizations for cross-generational theater.

Philadelphia Weekly

When Enchantment Theatre Company is in town it’s never fairytale theatre as usual.

Los Angeles Times

Sheer Enchantment: how else can one describe the delights conjured up by Enchantment Theatre Company?

Post Standard, Syracuse

When Pinocchio metamorphosed into a real boy, emerging from the magical sweep of the Blue Fairy’s cape, her movements made me weep.

Chestnut Hill Local

“I’m still hungry,” says Pinocchio. Indeed the problem of the empty maw of greed that cannot see the hunger of one’s own father, let alone the hunger of the human community, is one that Enchantment Theatre weaves finely into the tale.

Chestnut Hill Local

Brave little Gerda’s cry for help against The Snow Queen’s demon guards is eloquently answered with heavenly intervention in the form of a gauzy, graceful puppet. It’s a moment of narrative and visual beauty, one of many that illustrate how aptly this company from Philadelphia is named.

Los Angeles Times

It’s not just the superb design work and eye-popping special effects that make Enchantment Theatre’s shows unique. Beautifully choreographed, the company’s movement-based productions effectively mix mime and dance into a stylized ballet of color and sound that entrances both the kids and their adult companions.

Philadelphia Weekly

Even kids who were most restless before the show seemed enraptured as the story unfolded and were awed by moments like the sorceress’ sudden growth on stage and a statue of Pan abruptly coming to life.

Main Line Times

The residency was a great experience that developed confidence and broadened social skills in our children.

Teacher, Hunter Elementary School

The Sorcerer’s Apprentice, performed by the Enchantment Theatre, brought tremendous enjoyment, enrichment, and wonder to the participants! My favorite comment from a student was ‘Where can I find that book so I can read that story again?’! I strongly recommend such productions for city children since it exposes them to the worlds beyond their perception of reality!

Principal, Holy Innocents School

Presenter Feedback: Tour 2011-2012

Sylvester AND THE **MAGIC PEBBLE**



As usual Enchantment Theatre presented a fantastic children's theatre production. Teachers and students alike were mesmerized by the artistry of *Sylvester and the Magic Pebble*. Thank you for continuing to produce literary-based work that is accessible and magical!

Jaymi Gilmour-Crowley, Cam-Plex, Gillette, WY

Sylvester and the Magic Pebble, held in the main theater at the Sangre de Cristo Arts Center on February 4, 2012, was a gem. The gentle but never dull production was true to the award-winning book and its timeless message. How delightful to hear in our busy, phone crazy world that all we really need is to cherish our real relationships. Enchantment Theatre's production value was high, with costumes for the donkeys detailed right down to their "hoofed" shoes. The squirrel costumes were appropriately "nutty" and included feather boa frisky tails. The actors were adept at

mime and told William Steig's tale without benefit of facial expression, as they wore mysterious masks. The lion mask was especially nice. Jaunty dances and precise movements carried the plot well and kept the attention of the audience, both young and young at heart. An added magical surprise was the animated set piece that brought the book's illustrations to life on rear screen projections. This enhanced the quick scene changes by timing the appropriate music to the narration. All in all, it was an enjoyable afternoon of family fun and well worth the price of admission.

Donna Stinchcomb, Curator, Buell Children's Museum, Pueblo, CO

Sylvester and the Magic Pebble was the hit of our student matinee season! We have received an overwhelming number of great comments from the students and teachers that attended the two sold out shows. Enchantment Theatre Company always delivers wonderful productions and this was no exception. Not only was the performance a hit but the performers and tour staff were enjoyable and pleasant. Everyone had a great time, and this is what every live performance should be about.

William R. Wood, Alberta Bair Theater, Billings, MT

It was a wonderful day filled with over 2000 enthusiastic students and teachers between the two school performances, and the evening public show was a huge hit! Many thanks, and we think your company and work are absolutely wonderful!

Cathy von Storch, Paramount Theater, Charlottesville, VA

The premiere performance of Enchantment Theatre's *Sylvester and the Magic Pebble* at Allentown Symphony Hall this past Saturday was a pure delight from start to finish for young and old alike. The classic story by William Steig was brought to life by a very talented and enthusiastic group of young actors through the use of simple props and scenery, entertaining dancing and acrobatic movement. After the performance, the cast graciously greeted audience members who sought them out for autographs and handshakes. As patrons exited the theater, many positive comments were shared and overheard – the adults appreciated the opportunity to participate in an affordable, live theater experience with the children in their lives and be able to share a beloved story from their own youth in the process. *Sylvester and the Magic Pebble* proved to be another successful collaboration between Allentown Symphony Hall and Enchantment Theatre Company. Hopefully, through this partnership, the opportunities to offer similar family friendly programming will continue in upcoming seasons.

Donna Fritchey, Allentown Symphony Hall, Allentown, PA

Presenter Feedback: Tour 2009-2011



In a word, ["Harold"] was tremendous! We loved it, our patrons loved it and we very much look forward to a long relationship.

*Mary Beth Aungier, General Manager
The Paramount Theater, Charlottesville, VA*

I don't really remember the last time we presented a children's event where the kids were quite this captivated.

*Rodney Rock, Director
Jorgensen Center for the Performing Arts, University of Connecticut*

It is not often that I hear peels of laughter and shouting from the audience in response to actors on our main stage. I could tell that both teachers and children alike were enthralled by the performance...*Harold* brought out the imagination in everyone, including me.

*Michael Bodolosky, Executive Director
Pasquerilla Performing Arts Center, Johnstown, PA*

I so appreciate how Enchantment Theatre did not underestimate how much children comprehend; the humor, the magic, and the relationships. The production value, the performances, all aspects were wonderful.

*Vicky Pittman, Education and Special Projects Manager
The Colonial Theatre, Keene, NH*

The energy in the audience during the show was palpable; I can't remember when I've seen little kids so completely engaged in a performance.

*Lian Farrer, Vice President for Education
State Theatre, New Brunswick, NJ*

Enchantment Theatre Company's *The Adventures of Harold and the Purple Crayon* is pure MAGIC! The brilliant use of projections and seamless transitions from 'markings' of the crayon to the elaborate (and very copious) props transforms what could easily have been a theatrical nightmare a truly remarkable theatrical experience. The Brooklyn Center audience was astounded, as evidenced by the cheers during the final curtain call. Enchantment delivered yet another home run for our family and school audiences!

*Frank L. Sonntag, Managing Director
Brooklyn Center for the Performing Arts*

Presenter Feedback: Tour 2007-2008



Every aspect of your productions is always top drawer from the lighting and the sets to the masks and quality of the actors. It is so rewarding to present your productions in our community because I know unquestionably that they are going to be of the highest caliber.

*Lillian Harder, Director
Brooks Center, Clemson, SC*

The production values were excellent—the music, narration and costumes were all wonderful, and the audience was enthralled!

*Leigh Woodham
Dolly Hand Cultural Arts Center, Belle Glade, FL*

It was a delight to watch and to present!

*Laura Clavio, Assistant Director
Purdue Convocations, Lafayette, IN*

I saw THE VELVETEEN RABBIT four times and I know I still missed many details. This is a beautiful show, BRAVO!!

*Carolyn Deuel
ARTCORE, Inc., Casper, WY*

The Velveteen Rabbit is one of the most complete and satisfying shows we have presented here for both youth and families, and it is truly memorable. Enchantment is making a true and lasting impact in the hearts of young people as well as their parents and teachers.

*Lucas Smiraldo, Associate Director for Education and Outreach
Broadway Center for the Performing Arts, Tacoma, WA*

The Velveteen Rabbit was one of the most beautiful pieces of theatre I've ever seen or presented. I was mesmerized! I not only highly recommend this show, but recommend Enchantment Theatre Company as well.

*Elyse Millizer, Education Director
The Carson Center, Paducah, KY*

Enchantment Theatre Company Productions



The Adventures of Harold and the Purple Crayon



Scheherazade



The Velveteen Rabbit



Sylvester and the Magic Pebble



The Firebird



Cinderella



The Snow Queen