2016 // 17 SEASON

Northrop Presents
EIFMAN BALLET
Artistic Director Boris Eifman

Wed, May 17, 7:30 pm
Carlson Family Stage

Red Giselle
Dear Friends of Northrop,

On Wednesday evening, April 8, 1998, Eifman Ballet St. Petersburg made its New York debut at City Center with *Red Giselle*. On Friday morning, *The New York Times*’ Anna Kisselgoff proclaimed: “A ballet world in search of a major choreographer need search no more. He is Boris Eifman...” She went on to praise the “blazing invention of his choreography...” and his “…stunning group of passionate dancers.”

Sitting in the audience that evening, and likely in agreement with Kisselgoff, was former Northrop Director, Dale Schatzlein. He was scouting work for the Northrop Dance Series, and was so taken with Eifman Ballet that he became the first U.S. presenter to sign on for their next North American tour. The company presented *Red Giselle* on the Northrop stage for the first time in April of 2000, seventeen years ago. Tonight marks their sixth visit to Minneapolis, and I know they have become audience favorites. I am certain there are some in the audience tonight who have seen each and every one of those performances!

*Red Giselle* is exciting because of the passion and energy that Mr. Eifman demands of his amazing dancers, and for the unabashed theatricality that he brings to all of his productions. What’s especially delicious in this production is the blurred boundary between the staging of the classical *Giselle* and the life of our heroine, “the ballerina.” A full synopsis is included on pages 5-6 of this program.

But I think the story of how *Red Giselle* first came to play on the Northrop stage is an exciting one as well, and it speaks to what we continually strive for in presenting dance to our audience. We’re continually on the lookout for new and exciting work. We maintain a commitment to ballet, but focus on new voices that are approaching classic works with new ideas and new vision. There’s a commitment to international work—despite the ever-growing complexities of presenting foreign artists, and the risks that represents. And, we are still willing to take artistic risks, as Dale was when he signed on for the Eifman Ballet tour back in 2000.

Tonight marks the final production of our 2016 // 17 season. I hope that the 10 different companies that we’ve presented have enriched and inspired you. For those of you that have taken a risk with us, and tried something new, I applaud you. I extend my gratitude to our subscribers, and hope to see you again next season. And for everyone who has joined us—even if just once—thank you for being here and for making dance a part of your life.

Sincerely,

Christine Tschida
Director of Northrop

**NEXT UP AT NORTHROP:** Northrop’s 2017 // 18 Season begins October 10. Don’t miss a single event—join as a subscriber today! Details and video clips available at northrop.umn.edu

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*Cover: Eifman Ballet in *Red Giselle*. Photo © Evgeny Matveev.*
A ballet by **BORIS EIFMAN**  
**Music by** PYOTR TCHAIKOVSKY, ALFRED SCHNITTKE, GEORGES BIZET  
**Sets and costumes by** VYACHESLAV OKUNEV  
**Lighting by** BORIS EIFMAN

**CAST**

**Ballerina**  
International Ballet Competitions Laureate  
Golden Mask Award Laureate  
Golden Sofit Award Laureate  
MARIA ABASHOVA  
LILIA LISCHUK  
International Ballet Competition Laureate  
DARIA REZNIK  

**Commissar**  
IGOR SUBBOTIN  
Laureate of the President’s Prize  
SERGEY VOLOBUEV  

**Teacher**  
Laureate of the President’s Prize  
Golden Sofit Award Laureate  
DMITRY FISHER  
Golden Sofit Award Laureate  
OLEG MARKOV  
ALEXANDER SOLOVEY  

**Partner**  
Honoured Artist of Russia  
Laureate of the President’s Prize  
Golden Mask Award Laureate  
Golden Sofit Award Laureate  
OLEG GABYSHEV  
DMITRY KRYLOV

"Our ballet is dedicated to Olga Spessivtseva, one of the greatest ballerinas of the 20th century. I was shocked to learn the details of her life: this unique actress bathed in glory, worshipped by admirers and critics later spent 20 years in a mental clinic near New York, totally alone and deprived of all her rights! And it was the deep and tragic sadness I felt when I learnt this that motivated me to produce the Red Giselle. The ballet is not an illustration for Spessivtseva’s biography, but an attempt to draw a generalized picture of her fate and of those of many talented people who were forced to leave Russia and finally came to a tragic end.

Spessivtseva was a brilliant Giselle. The ballerina was so deeply drawn into her heroine’s inner world that she eventually lacked the strength to return to real life: Giselle’s fate was to become her own. Spessivtseva, being a prima-ballerina, was to become involved in the bloody events of revolutionary Petrograd and this was also to play a fatal role in her life: this red omen, the symbol of her fate and destiny, haunted and tormented her. Emigration was to bring disappointment both to her professional and personal life; it filled her life with even greater tragedies which led eventually to a catastrophe.

In creating this work, our goal was to pay a ballet-theatre tribute to the memory of Olga Spessivtseva—a great ballerina with a tragic fate."

—Boris Eifman
A full house applauds the Ballerina. Among her admirers is a Commissar, who personifies a new power. The Ballerina is attracted and suppressed by his power.

The Commissar introduces her to his world where destruction and chaos reign. However, Ballerina’s euphoria fades away. She returns to the ballet class and to the Teacher.

Within the walls of the theatre a new power is established. It brings under control high art. The Teacher is in desperation. His world is treaded down.

The affair with the Commissar is painful for the Ballerina. Fear intertwines with attraction. Ballerina’s arising feeling to the Partner doesn’t become mutual. Unrequited love, loneliness in the alien world increases psychic crisis.

Ballerina tries to forget herself by plunging into the atmosphere of Parisian spree. But the phantoms of the past still haunt her.

Even her favorite role of Giselle, Ballerina’s best part, doesn’t bring her a heartsease. The destiny of Giselle awaits herself—betrayal of a loved man and madness. The mind of the heroine can’t endure the commotion. Ballerina’s image dissolves into the mirror-world.

**ACT I**

Revolutionary Petrograd. A lesson of classical dance at the Mariinsky Theatre. Among all dancers a strict Teacher singles out one whose perfect movements embody his ideal of beauty. A full house applauds the Ballerina. Among her admirers is a Commissar, who personifies a new power. The Ballerina is attracted and suppressed by his power.

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**SYNOPSIS**

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**MUSIC SELECTION**

**ACT 1**

**PYOTR TCHAIKOVSKY**

Serenade for strings in C major, Op. 48. 4th movement: Finale (Tema russo)

The Tempest, Symphonic Fantasy after Shakespeare, Op. 18

Manfred Symphony in B minor, Op. 58. 4th movement

Elegy in memory of Samarin

**ALFRED SCHNITTKE**

Ritual

Concerto grosso №2 for Violin, Cello and Orchestra. Part 2

Gogol Suite. Overture

Gogol Suite. The Legacy

Gogol Suite. The Portrait

**ACT 2**

**GEORGES BIZET**

L’Arlesienne. Suite No. 2. 3rd movement: Minuet

L’Arlesienne. Suite No. 1. 1st movement: Prélude

L’Arlesienne. Suite No. 1. 3rd movement: Adagietto

L’Arlesienne. Suite No. 2. 4th movement: Farandole

L’Arlesienne. Suite No. 2. 2nd movement: Intermezzo

**PYOTR TCHAIKOVSKY**

Francesca da Rimini, Symphonic Fantasy after Dante, Op. 32

**ADOLPHE ADAM**

Giselle. Act 2: Lever du soleil et arrivée de la cour

**ABOUT THE COMPANY**

St. Petersburg Eifman Ballet was established by Boris Eifman in 1977 (the original name of the company was the Leningrad New Ballet).

The concept of the New Ballet was more than innovative for its time—from the first days of its work it was conceived and developed as a ballet theatre for one choreographer.

The company’s first performances such as Two-Voice and Boomerang brought success and stirred intense interest of the audience, and ballet critics began arguing about new tendencies in the Russian ballet. Advocates of the traditional ballet school, however, were rather reluctant to acknowledge the young choreographer’s authority. Eifman’s novelty in how he chose literary basis and music for his ballets, the audacity of the body movement vocabulary secured for him the reputation of “a choreographic dissident.”

In late 70s and early 80s Eifman’s theatre was working out its own individual approach to repertoire formation. More and more new ballets based on the world classical literature appear on the playbill. The choreographer and his company, characterized by an outstanding dance intellect, explore new genres. Boris Eifman created performances whose distinguishing feature is the strikingly sharp choreographic patterns, intended to express the fiery passions of ballets’ characters: The Duel, The Idiot, The Mad March Day, or the Marriage of Figaro, The Legend, The Twelfth Night, Master and Margarita, Murderers etc...

Today St. Petersburg Eifman Ballet is renowned among ballet lovers in Asia, Europe, the Americas and in Australia for such ballets as Don Quixote, Red Giselle, Russian Hamlet, Anna Karenina, The Seagull, Eugene Onegin, Rodin, Beyond Sin, Requiem, Up & Down, Tchaikovsky, and PRO et CONTRA. These works were generally recognized and represented the highest artistic level of achievements of the contemporary Russian ballet, turning the audience to the immortal spiritual heritage of Russian and world culture that inspired the choreographer and his dancers.

Boris Eifman’s endeavor to engage his spectators in the infinite world of human passions, to form a spiritual liaison with the audience, to amaze viewers by the brilliance and dynamism of his plastique—all this has ensured a decades-long success of Eifman Ballet’s performances at leading venues around the globe.

Boris Eifman is a philosopher choreographer. He is earnestly concerned with the problems of today and with the secrets of creativity. The choreographer speaks openly with his audience about the complicated and dramatic aspects of human life and defines his genre as “psychological ballet.” The New York Times calls Boris Eifman the leader among living choreographers: “The ballet world in search of a major choreographer need search no more. He is Boris Eifman.”

The company is distinguished by its brilliant technique, unique dedication and high onstage intelligence. Today excellent dancers, winners of international ballet contests and laureates of the President of Russia’s Prize for Young Cultural Professionals and the Russian Government prize in the field of culture, holders of the prestigious Golden Mask and Golden Soffit awards, implement Boris Eifman’s ideas: Maria Abashova, Lyubov Andreyeva, Dmitry Fisher, Oleg Gabyshev, Sergey Volobuev, and others.

An important period in the company’s life began in 2011, when the Government of St. Petersburg made a decision to launch the construction of the Boris Eifman Dance Academy—a project originally initiated by the choreographer himself. In September 2013 the Academy announced the start of its first academic year. Another Eifman-initiated ballet institution is set to open in St. Petersburg in the near future—the Boris Eifman Dance Palace envisioned by Boris Eifman as a new world center of dance arts.

Forming an original ballet repertoire of modern Russia based upon the rich traditions of Russian psychological theatre, along with searching for and developing new forms of choreography of the 21st century are among the key priorities within the artistic mission of Boris Eifman and his brilliant company.
Boris Eifman, the founder and creator of his own theatre, his own style, and his own ballet universe, who is called “one of the leading choreographers in the world” and an “amazing magician of the theatre,” was born in 1946 in Siberia. From early childhood he wanted to express his feelings and his thoughts in body language, in dance. He himself would later say, “for me, ballet is more than a profession. It is a means of existence, my mission on this earth. Using its resources, I am compelled to convey what is given to me from on high. Most likely, I would simply suffocate on my emotions if I didn’t have the possibility of expressing them through art. For me, choreography is art that is deeply religious, in the broadest sense of the word.”

The innate sense of movement and the “instinct to compose” brought him to the Leningrad Conservatory, where he studied in the Choreography Department, and then to the Vaganova Academy of Russian Ballet, where he worked for ten years as a choreographer, composing new works for student performances. Finally, in 1977, he formed his own ballet ensemble. This is the moment when the Eifman story began, as, with his talent, with his blood and sweat, with his energy, dedicating himself a full 24 hours a day, he began to create his own theatre.

Eifman brilliantly combined cutting-edge achievements in the world of ballet with what he learned in the academic school of classical Russian choreography, to which he traces his roots. “What I do can be called the dance of emotions, free dance, a new language, in which classical ballet, modern dance, ecstatic impulses and many other things are interwoven...” he said at the time. His dancers, who had an exclusively academic grounding, had to acquire a new vocabulary of body movement. It was a completely different kind of choreography, whose fundamental principle came into being as the troupe was formed by Eifman.

In the course of time, his ballet ensemble became a ballet theatre, and this change in name reflects the essential formula of Eifman’s creative method. As an artist whose natural inclination is toward the theatre, he is interested in choreographing not only variations of movement but also transparent internal actions, and one or another overriding idea connected with a performance. “I create ballets of a different kind, where self-expression becomes the subject and in which there is drama, philosophy, characters and an idea. And I am sure that this is the ballet of the future. Believe me, many of my young colleagues will follow the road that I have taken. This road leads eventually to man.”

It’s a man who’s viewed by Eifman as the main subject and interest of art that has power over people’s hearts and is capable of addressing the soul. For Eifman, ballet is a means of contemplation, or, as he puts it, an “opportunity, through movement, not only to express some sort of form and line, but to convey a flood of emotions, energy, ideas...”

A distinct feature of Eifman’s theatre, its trademark, is that almost all of his performances have a plot and, often, a literary source. This corresponds fully to his artistic credo: “I am not saying that I don’t concern myself with the choreographic text itself and its level, as well as the degree of imagination or the perfected form... But if I need a literary base, it means that I am looking for an opportunity to plunge into some sort of realm, one that is familiar to me and to my audience, and, in the familiar, I try to discover and reveal the unexplored...”

It is this penetration into the realm of the unexplored—in the choreography and in the sphere of ideas—that is arguably the hallmark of Boris Eifman. When he turns to the literary works, or to the lives of geniuses and translates them into the language of ballet, this is immersion, through the physical, in the psychic, through the body, in the soul, through words, in ideas. His unique lexicon and conceptual, authorial interpretations are a breakthrough into that fantastic dimension where the boundlessness of inner worlds comes to life.

Text by Tatiana Boborykina
MARIA ABASHOVA
Born in Lviv, Ukraine, Maria Abashova was a soloist in 1997–98 with the Lviv National Academic Opera and Ballet Theatre. She graduated in 2002 from the Ballet Conservatoire Sankt-Poelten in Austria. Abashova has been a soloist with the Eifman Ballet, St. Petersburg since 2002.

Featured roles since joining the Eifman Ballet include Doctor, Girl from tavern/Dulcinea, Kitri (I, Don Quixote); Orthodox (My Jerusalem); Madeleine, Elivra (Don Juan, or Moliere Passions); Soloist (Musagete); Anna (Anna Karenina); Nina Zarechnaya, Arkadina (The Seagull); Tatyana (Eugene Onegin); Camille, Rose Beuret (Rodin); Crushenka (Beyond Sin); Nicole Warren, Rosemary Hoyt (Up & Down); Ballerina (Red Giselle); Nadezhda von Meck, The Countess (Tchaikovsky. PRO et CONTRA). Abashova’s honors include International Ballet Competitions Laureate, Golden Mask Award Laureate, and Golden Soffit Award Laureate.

OLEG GABYSHEV
Born in 1985 in Volgograd, Oleg Gabyshev graduated from the Novosibirsk State Choreographic College in 2003. Gabyshev has been a soloist with the Eifman Ballet, St. Petersburg since 2004.

Featured roles since joining the Eifman Ballet include Basil, Patient who imagined himself to be Don Quixote (I, Don Quixote); Don Juan (Don Juan, or Moliere Passions); Vronsky (Anna Karenina); Treplev (The Seagull); Onegin (Eugene Onegin); Rodin (Rodin); Dmitry Karamazov (Beyond Sin); Man (Requiem); Dick Diver (Up & Down); Partner (Red Giselle); Tchaikovsky (Tchaikovsky. PRO et CONTRA). Gabyshev’s honors include Honoured Artist of Russia, Laureate of the President’s Prize, Golden Mask Award Laureate, and Golden Soffit Award Laureate.

DMITRY FISHER
Born in 1984 in Perm, Dmitry Fisher graduated from the Perm State Choreographic College in 2002. Fisher has been a soloist with the Eifman Ballet, St. Petersburg since 2002.

Featured roles since joining the Eifman Ballet include Gamache, the rich nobleman (I, Don Quixote); Hebrew (My Jerusalem); Alex (Who’s Who); Treplev (The Seagull); Lensky (Eugene Onegin); Rodin (Rodin); Alexey Karamazov (Beyond Sin); Old man (Requiem); Nicole’s father, Tommy (Up & Down); Tchaikovsky (Tchaikovsky. PRO et CONTRA). Fisher’s honors include Laureate of the President’s Prize and Golden Soffit Award Laureate.

LILIA LISCHCHUK
Born in Donetsk, Ukraine, Lilia Lischchuk graduated from the Vaganova Ballet Academy in St. Petersburg in 2008. From 2008 to 2013 she was a member of the Mariinsky Ballet Company. Lischchuk has been a soloist with the Eifman Ballet, St. Petersburg since 2014.

Featured roles since joining the Eifman Ballet include Anna (Anna Karenina); Rose Beuret (Rodin); Rosemary Hoyt (Up & Down); Ballerina (Red Giselle); Nadezhda von Meck, The Countess, Tatyana (Tchaikovsky. PRO et CONTRA).

OLEG MARKOV
Born in 1980 in Leningrad, Oleg Markov graduated from the Vaganova Ballet Academy in St. Petersburg in 1998. He has been a soloist with the Eifman Ballet, St. Petersburg since 1998.

Featured roles since joining the Eifman Ballet include Patient who imagined himself to be Don Quixote (I, Don Quixote); Commandore (Don Juan, or Moliere Passions); Karenin (Anna Karenina); Trigorin (The Seagull); General (Eugene Onegin); Ivan Karamazov, Fedor Pavlovich Karamazov (Beyond Sin); Old man (Requiem); Nicole’s father (Up & Down); Teacher (Red Giselle); Tchaikovsky (Tchaikovsky. RPO et CONTRA). Markov’s honors include Golden Soffit Award Laureate.

ALEXANDER SOLOVEY
Born in 1991, Alexander Solovey graduated from the Perm State Choreographic College in 2009. From 2009 to 2014, he was a dancer with the Perm Tchaikovsky Opera and Ballet Theatre. Solovey has been a soloist with the Eifman Ballet, St. Petersburg since 2014.

Featured roles since joining the Eifman Ballet include Karenin (Anna Karenina); Ivan Karamazov (Beyond Sin); Teacher (Red Giselle).
IGOR SUBBOTIN
Born in 1991, Igor Subbotin graduated from the Belarusian State Choreographic College in 2011. From 2007 to 2009 he was a member of the Dnepropetrovsk State Academic Opera and Ballet Theatre. In 2011-12 Subbotin was a soloist with the Imperial Russian Ballet and in 2012-13 he was a soloist with the Russian State Ballet Theatre of Moscow. He has been a soloist with the Eifman Ballet, St. Petersburg since 2013.

Featured roles since joining the Eifman Ballet include Vronsky, Karenin (Anna Karenina); General (Eugene Onegin); Dmitry Karamazov (Beyond Sin); Husband (Requiem); Tommy (Up & Down); Commissar (Red Giselle); Tchaikovsky’s Double, von Rothbart, Drosselmeyer, Onegin, Herman (Tchaikovsky. PRO et CONTRA).

SERGEY VOLOBUEV
Born in 1986 in Kovel, Ukraine, Sergey Volobuev graduated from the Kiev State Choreographic School in 2004. He has been a soloist with the Eifman Ballet, St. Petersburg since 2004.

Featured roles since joining the Eifman Ballet include Patient who imagined himself to be Don Quixote (I, Don Quixote); Commandore (Don Juan, or Moliere Passions); Vronsky (Anna Karenina); Trigorin (The Seagull); Onegin, General (Eugene Onegin); Rodin (Rodin); Ivan Karamazov (Beyond Sin); Husband (Requiem); Dick Diver, Nicole’s father (Up & Down); Commissar (Red Giselle); Tchaikovsky’s Double, von Rothbart, Drosselmeyer, Onegin, Herman (Tchaikovsky. PRO et CONTRA).

Volobuev’s honors include Laureate of the President’s Prize.

PRINCIPAL ARTISTS

EIFMAN BALLET STAFF

Artistic Director, People’s Artist of Russia, Laureate of the State Prize, BORIS EIFMAN

Choreographer’s assistants: LVUBOV ANDREYEVA, DMITRY FISHER, OLEG GABYSHEV
Assistant ballet masters and tutors: People’s Artist of Russia VALENTINA MOROZKOVA, Honored Artists of Russia OLCA KALMYKOVA, VALERY MIKHAILOVSKY, ANDREY IVANOVI, ANTON LABUNSKAS, ILYA OSIPOV, OLEG PARADNIK, OXANA TVERDOKHLEBOVA, EKATERINA ZHIGALOVA

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Chief administrator: DENIS BELOKHVOSTIKOV
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Light group: SERGEY IVANOVOVLADISLAV POTAPOV, VLADIMIR SEDELKIN, ALEXANDER YURYEV
Sound engineer: TATIANA CHAKAROVA
Sound production: LEONID ERMIN
Stagehands: ANDREY DASHKOV, ILYA DUKHOV, DMITRY GUL, SERGEY GRIGORYEV, MIKHAIL IVANKOV, EVGENY LIKYACHIKOV, DMITRY YAKOBSON
Wardrobe: ELENA BELIAVSAYA, ALLA KAZAKOVA, TATIANA SMIRNOVA, EKATERINA ZIMINA
Make-up: ANNA BERNARD, YULIA SEMYONOVA
Masseurs: ALEXANDER MESHCHERIN, NATALIA SAMOYLENKO

Staff for Ardani Artists:
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GAIA CINA DANILIAN, ARDANI, Vice-President
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ANDREY GONYAEV, Tour Manager
TUE, OCT 10
Malpaso Dance Company
with special guest
Zenon Dance Company

SAT, OCT 28
New York City Ballet MOVES
with live music

THU, NOV 2
ODC/Dance
boulders and bones
with live music on stage

SAT, JAN 27
Hubbard Street Dance Chicago

TUE-WED, FEB 27-28
Les Ballets de Monte-Carlo
Romeo and Juliet
by Jean-Christophe Maillot

SAT, MAR 3
Company Wang Ramirez
Borderline

SAT-SUN, APR 7-8
Houston Ballet
Swan Lake
with live orchestra

SAT, APR 14
KEIGWIN + COMPANY
Celebrates Bernstein with the
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TUE, MAY 1
Alonzo King LINES Ballet

SPECIAL EVENTS

SAT, NOV 4
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UPCOMING EVENTS
AT NORTHROP

NORAH JONES
Day Breaks World Tour with The Candles
Sat, Jun 3, 8:00 pm

JOHN LEGEND
Darkness & Light Tour
Wed, Jun 7, 7:00 pm

CLOUD CULT
Fri, Jun 9, 8:00 pm

DIANA ROSS
In the Name of Love Tour with Rhonda Ross
Tue, Jul 11, 8:00 pm

JOHN PRINE
with Larry Campbell & Teresa Williams
Fri, Sep 8, 8:00 pm

PEPPA PIG LIVE
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Sun, Nov 12, 2:00 pm
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I am driven to use big data to reinvent how we feed the world.
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If you have any questions or concerns, please ask an usher to contact them for you.

**ATM**

An ATM is located near the elevator on the first floor, west side of Northrop.

**Restrooms**

Restrooms are located on every level of the building, including family restrooms (except on the fourth floor, where there is a women's restroom on the West side, and a men's restroom on the East side only).

**General Information**

For any ticketing questions, visit U of M Tickets and Events on the ground floor of West and East sides of the building, visit northrop.umn.edu for the most current listing of events, or call 612-624-2345.

**Replacing Lost Tickets**

For your convenience, U of M Tickets and Events keeps record of your purchase, should you lose or forget your ticket.

**Accommodating Special Needs**

Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the East and West sides of the building. Accessibility services, including parking information, are available upon request.

If a guest wishes to transfer from their wheelchair to fixed seats, the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance, an usher will return the wheelchair to the guest.

**Cameras and Cell Phones**

Use of camera equipment and recording equipment are not permitted in the theater. Please be considerate and turn off your cell phones or other electronic devices during performances.

**Motorist Assistance**

University of Minnesota provides free jump starts, vehicle lockout assistance, U of M Tickets and Events, 24/7 roadside assistance, Bridget Radda, Group Sales Coordinator, for any tickets or phone numbers for service. Call 612-626-PARK (7275) for assistance.

**Campus Security Escort**

Trained security monitors are available 24/7 to walk or bike with attendees on campus. This free service is provided by the University of Minnesota Police Department. Please call 612-624-WALK (9255) or ask an usher to contact you.

**Questions?**

If you have any questions or concerns, please ask an usher or anyone with a Northrop name tag.

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Please contact Cynthia Betz at betzx011@umn.edu // 612-626-7554 for any corrections or questions.
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