

# Sensory Guide

for the performance of



FEB 4-13



*Roméo  
et  
Juliette*

**PNB** PACIFIC  
NORTHWEST  
BALLET



SENSORY ACCESS

ACCESS FOR ALL

The performance takes place at the Marion Oliver McCaw Hall in Seattle, WA. McCaw Hall is configured with an orchestra section on ground floor and two layered balconies above.

Run Time: 2 hours and 30 minutes, including one 20-minute intermission, and a brief 3 minute intermission between Act 2 and 3.

## General Considerations

- this is a modern take on this classic story
- there are depictions of violence and sexuality, including sexual assault, murder and suicide
- The set is stunning and abstract, so it may be difficult at times to know what the setting is for a particular scene
- Prokofiev's music is designed to be dissonant and captures the emotional tone of what is happening in the story; some individuals may not be used to the sound of dissonant cords.



Auditory sensory impact



Visual sensory impact



Emotional impact



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# Story Synopsis

A long time ago, there lived in Verona two rich and powerful families—the Montagues and the Capulets—who hated each other with mutual ferocity and loathing. It was customary for the young people of each family to regard one another with strong suspicion and to seek the slightest opportunity for confrontation. The drama thus begins when a swift and deep passion is suddenly engendered between Juliet and Romeo, of the Capulet and Montague families respectively, and seems to follow a logical and inevitable progression of its own. For it is not so much the hatred between the two families that is the source of the lovers' tragic destiny, but the law of chance, the hazards of circumstance. The instrument of this destiny is Brother Laurence, who in seeking to do good, allows the worst to happen.

Thus the story, for Jean-Christophe Maillot, begins with the presence of this imposing but powerless strategist, flanked by two acolytes, characters who are not in Shakespeare's play, but who symbolize here two states of a single being, that hybrid self we carry within, and who in wanting to act is nonetheless acted upon. The action commences with a scene of fighting, organized around the principal protagonists of the drama: Mercutio and Benvolio for the Montagues, Tybalt for the Capulets; Juliet, daughter of the Capulets, has been betrothed by her parents to Paris. She appears at the ball her parents are giving. Romeo, who covets the unresponsive Rosalind, a guest at the ball, creeps in with his friends and unexpectedly finds Juliet instead. Falling instantly in love, a kiss consummates their first encounter and the wheel of fate is set in motion. That same night, in the Capulet garden, they declare their love, which they will seal the following day.

On the festival day in the grand square of Verona, Juliet's nurse gives Romeo a letter that instructs him to meet his beloved at the convent, where Brother Laurence will secretly unite them. But the law of chance does not allow matters to rest there. Romeo, who dislikes the idea of fighting, finds himself obliged to avenge his friend Mercutio, mortally wounded by Tybalt, who has sought this conflict with the Montagues. In turn, Romeo kills Tybalt, Juliet's cousin. After taking refuge with his adored Juliet for one night of love, Romeo must leave. Brother Laurence, the facilitator of this mad passion, proposes an idea to Juliet that is at once brilliant and fatal: a potion that will give her the appearance of death, but in fact merely put her into a deep sleep. But the illusion of death also fools Romeo, who Brother Laurence does not have time to warn of the ruse. Mad with despair, Romeo kills himself, unknowingly leaving a desperate Juliet to commit suicide in turn when she wakes to find him dead.

*Notes and story reprinted by permission of Les Ballets de Monte-Carlo.*

# Act One

Scene

Description

Sensory Considerations

## Welcome message and orchestra warm-up

01. "Overture"
- scrim has projections of credits, the font may be difficult to read for some
  - high pitch instruments



02. "Opening"
- music is quite dissonant & builds up to 85 dB



03. "1st Street"
- music is quite dissonant



04. "Bedchamber"

05. "Outside Ball"
- loud and intense music



06. "Ballroom"

# Act One

Scene

Description

Sensory Considerations

07. "Balcony"

- very high pitch



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CURTAIN  
INTERMISSION

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# Act Two

Scene

Description

Sensory Considerations

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01. "Opening"

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02. "2nd Street"

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03. "Marriage"

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04. "3rd Street"

- violent
- dissonant music, which builds to 85 dB
- high pitch
- depiction of assault & murder



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CURTAIN

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# Act Three

Scene

Description

Sensory Considerations

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01. "Opening"

- loud dissonant introduction to scene



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02. "Bedchamber"

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03. "Tomb"

- high pitch
- up to 84 dB
- depiction of suicide



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Bows

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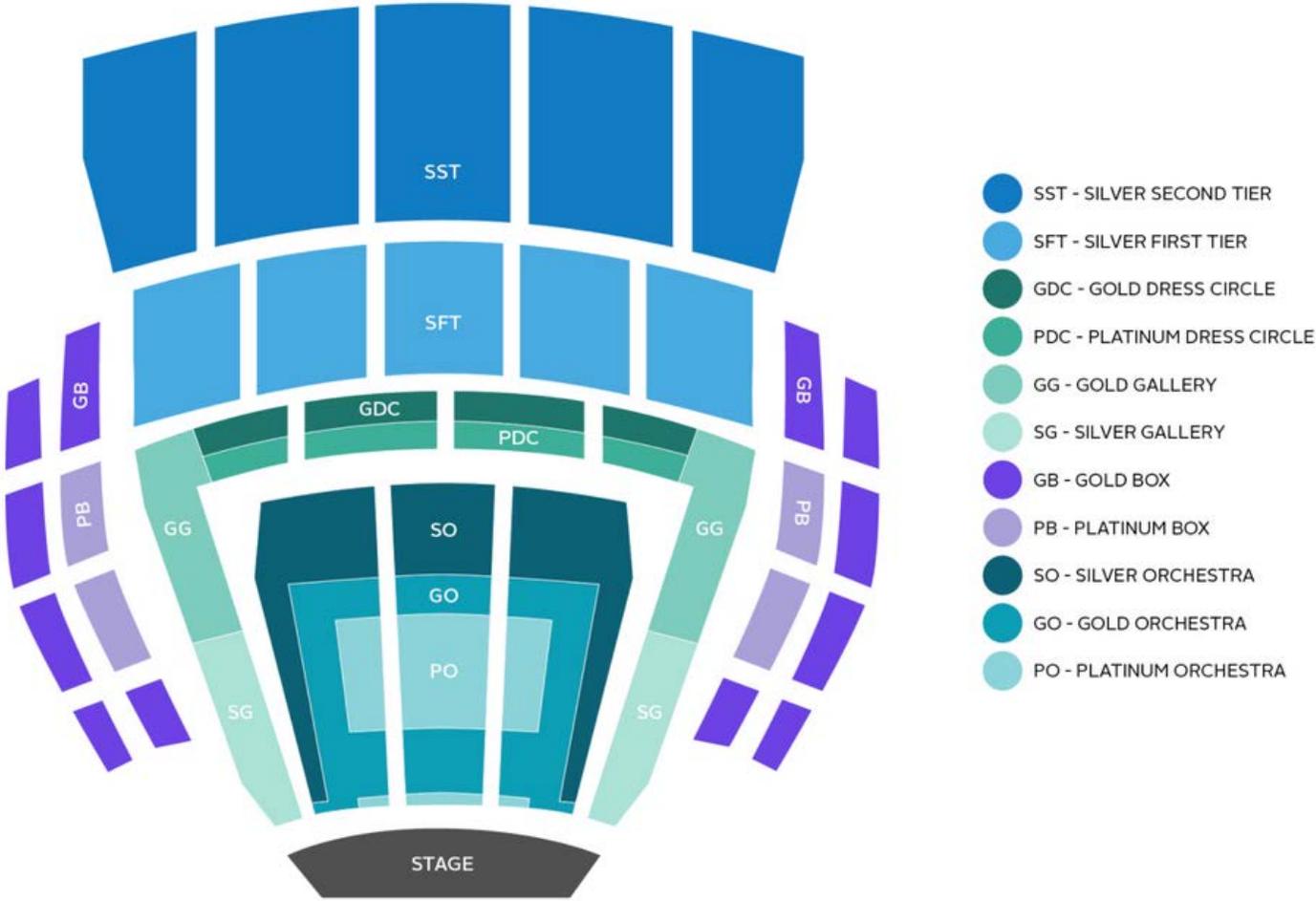
This is a list of possible sensory impacts you may experience while viewing this performance. Part of the magic of live dance and performance is that unexpected things happen, so not every moment can be accounted for.

This performance was reviewed by an autistic adult and hyperacoustic psychologist.



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# Seating at McCaw Hall



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