

# Mariachi Christmas



**S**topping feet, ringing horns, swirling dresses and lively violins fill the air as Mariachi Christmas returns to ring in the holiday season. Vibrant music performed by nationally recognized Mariachi Monumental de America de Juan Jose Almaguer captivates audiences with elegant, and energetic performances providing an intense experience for traditional, contemporary, and classical tastes. The exuberant dancing of Ballet Folklórico Paso del Norte brings the sites and sounds of Mexico's richly woven traditions of culture and faith to vivid life. *Feliz Navidad!*

*Presented by Noberta Fresquez & Fiestas Unlimited  
Performed by Mariachi Monumental de America & Ballet Folklórico Paso del Norte*

## STANDARDS ADDRESSED BY ATTENDING THIS PERFORMANCE

### NM FINE ARTS

- Content Standard 3:** Students will integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines and other content areas.
- Content Standard 5:** Students will observe, discuss, analyze, and make critical judgments about artistic works.
- Content Standard 6:** Students will show increased awareness of diverse peoples and cultures through visual and performing arts.
- Content Standard 8:** Students will contribute to communities by sharing expertise in dance, music, theatre/drama, and visual arts and by participating in the activities of cultural institutions.

### NM LANGUAGE ARTS STANDARDS

#### STRAND: READING AND LISTENING FOR COMPREHENSION

- Content Standard I:** Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

### NM SOCIAL STUDIES STANDARDS

#### STRAND: HISTORY

- Content Standard I:** Students will identify important people and events in order to analyze significant patterns, relationships, themes, ideas, beliefs, and turning points in New Mexico, United States, and world history in order to understand the complexity of the human experience.

**Monday**  
**December 14, 2009**  
**10:15am & 12:15pm**

**Tuesday**  
**December 15, 2009**  
**10:15am & 12:15pm**  
**Grades 2 – 12**

*Language Arts, Fine Arts/Theater, Music & Dance*

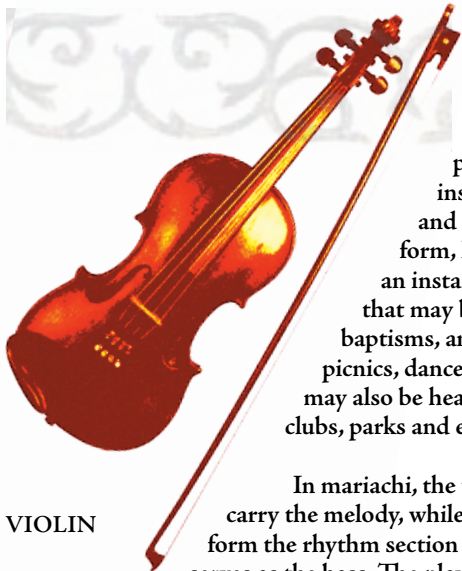
Stay for our 15 minute Q & A session with the cast after the 12:15pm performances

## In this issue of Dreamcatchers—

All Popejoy Schoolttime Series productions are designed to accompany classroom instruction. Research clearly indicates that preparation for field trips enhances both the meaning and enjoyment of the experience for all involved. Our study guide, *Dreamcatchers*, provides a resource specific to this production with a synopsis and information on the performance genre, educational content, references, and suggested classroom activities. Content standards and benchmarks are provided for both attending the performance and each activity presented.

Selected *Dreamcatchers* materials provided by The Kennedy Center's *Cuesheets*, previous Popejoy Schoolttime Guides, Ballet Folklórico del Norte and Mariachi Monumental de America.

INTRODUCTION.....pgs 2 - 3  
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VIOLIN

Mexican culture has given us a musical form performed by violins, trumpets and guitars, plus two unique stringed instruments, the vihuela and the guitarron. This form, known as mariachi, has an instantly identifiable sound that may be heard at weddings, baptisms, anniversaries, festivals, picnics, dances and barbecues. It may also be heard in restaurants, cafés, clubs, parks and even on street corners.

In mariachi, the violins and trumpets carry the melody, while the vihuela and guitar form the rhythm section and the guitarron serves as the bass. The players also often supply a vocal line. Dancers on a platform often add to the performance. The name of the platform, the “mariachi,” is commonly accepted as the origin of the name mariachi. The use of contrast is seen throughout the mariachi form, a reflection of Mexican culture. One finds contrasting colors placed adjacent to each other in a Mexican serape that places green and orange or yellow and blue side by side. In mariachi, the sweet sound of the violins contrasts with the brilliant sound of the trumpets; the deep sound of the guitarron contrasts with the crisp, high voice of the vihuela. The resulting sound is the heart and soul of Mexico.

## THE HISTORY OF MARIACHI

The mariachi as briefly described above has developed since 1935, but the roots go far back in Mexican history. When Spaniards arrived in Mexico in 1519, the Aztecs and other indigenous peoples had a highly developed musical culture. Musicians played rattles, drums, reed and clay flutes and conch shell horns. During their colonization, the Spanish brought their instruments and music to Mexico. Two traditions, Native Indian and European, began to mix. Mexican musicians not only learned to play European instruments, but also began to build their own, sometimes giving them shapes and tunings of their own invention. A third influence was introduced when African slaves were brought to the coasts of Mexico in the 17th century. By 1775 a new style of music had formed from the blending of these traditions. The instruments in this new “mixed” music consisted of a harp, one or two violins, some form of guitar, and voices. Sometime in the 1800’s, in the villages to the west of Guadalajara, these musical groups became known as “mariachi.” The mariachi tradition was taught and learned by ear since the songs were not written. Children in a family, along with father, uncles, mother, sisters, etc., often became apprentices in a mariachi group.

In the 1950’s, Rubi N. Fuentes, a major figure in the development of the mariachi, began to insist that his musicians be able to read music. This greatly aided in the spread of mariachi music since musicians no longer had to rely on their ears alone to learn new music.

## THE INSTRUMENTS

Historically, the mariachi group consisted of a violin, a harp and a guitar. The mariachi group today consists of at least five different instruments: violin, trumpet, guitar, vihuela and guitarron. The vihuela is a unique instrument from the Mexican state of Jalisco. It has five strings and looks like a small guitar with a swollen, V-shaped back. Vihuelas produce a crisp, clear sound that fades away quickly. The guitarron looks like a large version of the vihuela; it also originated in Jalisco. It has six strings, which are plucked in pairs to create a big, deep sound. On occasion, a mariachi group may add an accordion during the singing of a corridos, a particular type of tune. The accordion is most often heard in the conjuntos, the groups that play the popular Texas-Mexican music from the northern border areas.



VIHUELA

Each instrument in the mariachi serves a special function. The violins provide the melody, or the main song line. A second violin, if used, would play a harmony. Sometimes three violins play different notes to make a complete, harmonious chord. Trumpets add strength to the melody played by violins. The guitars, vihuela and guitarron provide the rhythm. The sound that these combined instruments make is unique.

## THE MUSIC

Originally, the most important song type was the son, which was used to accompany dancing. The son has driving, offbeat rhythms and humorous verses sung between instrumental interludes. Shouts and cries given at certain times are called gritos and are essential to the character of the music for the dance. Of all the different types of music played by mariachis, the son is the most characteristic of the group. It requires a great deal of skill from the players and is enjoyed by mariachi fans. In addition to the sones (plural of son), mariachis play other types of music, including polkas, waltzes, tancheras, boleros, cumbias, pasadobles, corridos, jotas and huapangos.

## THE DANCE

It is important to remember that the son and other types of mariachi music are not just pieces to be played and sung; mariachi music is also to be danced!

The traditional dance technique associated with the son is the zapateado, a distinctive type of footwork that originated in Spain. When dancing the zapateado, the performers skillfully drive the heels of their shoes or boots into the dance floor, pounding out swift, often syncopated rhythms, which complement the different sounds of the musical instruments. The zapateado can reduce even the most sturdy dance floor to splinters because of the vigor with which it is danced.



GUITARRON



Each of the regional variations of the son has its traditional style of dance. The huapango or huasteco, for instance, like the son, was originally danced on wooden platforms. In some areas these dance floors were mounted on earthen jugs. To dance the huapango the couples line up in opposing columns. The upper part of the body is held perfectly upright as the feet perform rapid, intricate, shuffling maneuvers. Today, it is sometimes performed with a glass of water on the dancer's head to show off the dancer's great muscular control.

The lyrics of the songs frequently describe country life and form the inspiration for the dances' movements. Sones often depict the plants, animals and people of the region. Some songs tell of the courtship of farm animals to depict the relations of men and women. In the dance, the movements of the performers often represent the farmyard courtship described in the verses of the sones.

Another kind of music related to the son and connected with a particular dance is the jarabe. The jarabe is really a medley of dance pieces, including sones, danzas, jotas, and polkas. No discussion of mariachi music would be complete without mentioning the famous Jarabe Tapatío – the Mexican Hat Dance. Associated with Guadalajara, in the state of Jalisco, it has become the national dance of Mexico. It is a highly stylized dance, with prescribed movements and costumes. The man wears the classic outfit of the Jalisco horsemen, the Charro, while the woman wears the China, a festive, brightly sequined skirt with a hand-woven shawl.

## THE COSTUMES

Often early groups did not wear uniforms and even today they sometimes wear regional costumes. However, by the 1930s, mariachi musicians frequently had begun wearing the Traje de Charro, the classic outfit of the Mexican cowboy.

The Traje de Charro, without a doubt, has come to be a universal symbol of the mariachi musician and the Mexican horseman. It is easily associated with the country of Mexico. This gentleman's suit has a history, a purpose and passion that makes it a mark of Mexican pride and respect.

The history of the charro suit can be traced back to the peasants of Salamanca and Andalucia, Spain. Men on horseback typically wore tight pants, shirt, jacket, boots and a hat. Later the aristocratic families added colors and other adornment for special occasions. The accepted standard color today is black.

The two main types of trajes are the ones using botonaduras (shiny metal buttons) and those made with greca design. The word "greca" means Greek, and it is used to describe a pattern of Mexican suede embroidery. Some of the most ornate and expensive suits are made with both botonaduras and greca design.



# PRE-PERFORMANCE ACTIVITIES

## 1) VOCABULARY

### GRADE LEVELS: 2-4 (5-12 with extensions)

Sharing this vocabulary with your students will enhance their experience at the performance. Encourage them to watch for examples of these elements of music and dance during the performance!

**Bolero** (boh-leh-ro) – moderate dance / popular song type in 4/4 time

**Corrido** (coh-ree-doh) – a ballad that usually includes facts about historical events

**Ensemble** (on-sahm-bel) – a small musical group of voices or instruments

**Guitarron** (ghee-tah-rohn) – large, portable acoustic bass instrument, member of the guitar family, with a V-shaped back, short neck and six strings

**Mestizo** (mehs-tee-soh) – the mixture of Hispanic, Indian and African cultural and musical elements in the New World

**Ranchera** (rahn-cheh-rah) – a popular song type, with texts dealing with emotions such as love or nostalgia for the land or people

**Son** (son) – a lively instrumental / vocal / dance piece, characterized by the alteration of fast and slow rhythms

**Vihuela** (vee-wee-la) – a small member of the guitar family having five strings, V-shaped back, short neck and producing a high sound

**Polka** – a lively dance originally from Eastern Europe

**Waltz** – a slow or moderate dance originally from Western Europe.

### OBJECTIVES:

- ☉ Students will explore the vocabulary of the mariachi art form.
- ☉ Students will categorize words from the vocabulary list.

### MATERIALS:

- ☐ Vocabulary list (see page 6)
- ☐ Graphic organizer (see page 7)

### PROCEDURES:

- ☉ Distribute the vocabulary list.
- ☉ Read it over with the class.
- ☉ Using the graphic organizer, students record the words from the vocabulary list into their correct categories.
- ☉ Students complete the sheet.
- ☉ Students share with a partner or threesome and make changes if they need to.
- ☉ Review with the whole group.

### EXTENSIONS/MODIFICATIONS:

- 1) Older students can go to [www.mariachi.org](http://www.mariachi.org) to find and provide written descriptions of the vocabulary words.
- 2) Older students find examples of polkas and waltzes NOT used in mariachi. Compare and contrast what they find.
- 3) Students can work with a partner or threesome.

### ASSESSMENT/EVALUATION:

Teacher observation, graphic organizer.

## NM STANDARDS ADDRESSED

### NM LANGUAGE ARTS STANDARDS

#### STRAND: READING AND LISTENING FOR COMPREHENSION

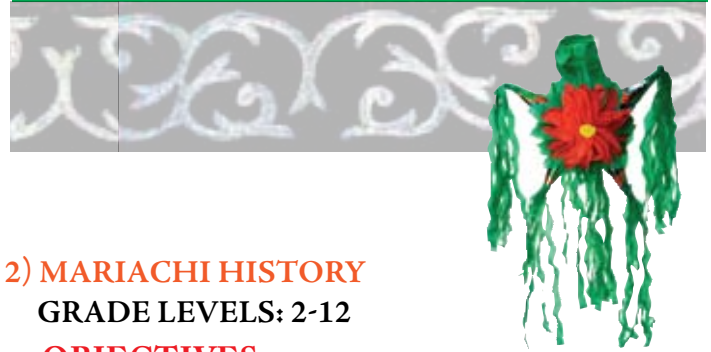
**Content Standard I:** Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

### NM SOCIAL STUDIES STANDARDS

#### STRAND: HISTORY

**Content Standard I:** Students are able to identify important people and events in order to analyze significant patterns, relationships, themes, ideas, beliefs, and turning points in New Mexico, United States, and world history in order to understand the complexity of the human experience.

For specific performance standards at your grade level, please consult the standards online. For APS: [www.intranet.aps.edu/standard](http://www.intranet.aps.edu/standard). For New Mexico State Standards: [www.ped.state.nm.us/standards/index.html](http://www.ped.state.nm.us/standards/index.html).



## 2) MARIACHI HISTORY

### GRADE LEVELS: 2-12

### OBJECTIVES:

- ☉ Students will activate their prior knowledge.
- ☉ Students will communicate their ideas and understanding.

### MATERIALS:

- ☐ Butcher paper with categories: History, Costumes, Instruments and Dance
- ☐ Sticky notes

### PROCEDURES:

- ☉ Begin by asking the students what they already know about mariachi music. Put the different categories of the performance on butcher paper or poster board.
- ☉ Give each partnership five sticky notes. Using sticky notes, students write one item per note about something they know about mariachi music.
- ☉ Have students put their sticky notes in the category that matches. This will give you a place to start and you will be able to fill-in-the-blanks for information not known. You may also find that you have a mariachi expert or two in your classroom!
- ☉ Keep this chart for filling in more information after the performance.

### EXTENSIONS/MODIFICATIONS:

- 1) Students work in groups of 4 or 5.

### ASSESSMENT/EVALUATION:

Organization chart, teacher observation



## NM STANDARDS ADDRESSED

### NM LANGUAGE ARTS STANDARDS

#### STRAND: READING AND LISTENING FOR COMPREHENSION

**Content Standard I:** Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

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## POST-PERFORMANCE ACTIVITIES

### 1) SHOW EVALUATION

**GRADE LEVELS: 2-12**

#### OBJECTIVES:

- ☞ Students will evaluate the performance.
- ☞ Students will clearly communicate their ideas.

#### MATERIALS:

- ☐ Paper

#### PROCEDURES:

- ☞ Ask the students to write about the part of the performance they liked best. Include in this writing why they enjoyed what they did—give details. “I liked the force and energy of the dancers” or “The music swirled around me and made me want to dance”.
- ☞ Have students include anything they may still wonder about even after the show.

#### EXTENSIONS/MODIFICATIONS:

- 1) Students draw a picture about their favorite part. Label parts of the pictures with the vocabulary words from the Vocabulary List (page 4).
- 2) Students investigate any “wonders” they may have about the performance.
- 3) Students research local opportunities (lessons, performances, instrument or costume makers etc.) for anything mariachi.

**ASSESSMENT/EVALUATION:** Student work

### 2) MEXICAN HAT DANCE

(from [www.janbrett.com/piggybacks/mexican\\_hat\\_dance\\_activity\\_page\\_quicktime.html](http://www.janbrett.com/piggybacks/mexican_hat_dance_activity_page_quicktime.html))

**GRADE LEVELS: 2-5**

#### OBJECTIVES:

- ☞ Students will follow instructions for the dance.
- ☞ Students will demonstrate physical expression through dance.

#### MATERIALS:

- ☐ Space for students to move.
- ☐ Music—*Mexican Hat Dance*—Lots of versions out there!

#### PROCEDURES:

- ☞ As you listen to the melody, try to feel the beat of the music. Repeat “1, 2, 3, and 4” over and over in your head. This will help you to put the arm motions, foot steps and claps together. Sometimes, the beat gets faster. When the music speeds up, your dance movements must be quick.
- ☞ The Mexican Hat Dance can be performed with one partner or a group.
- ☞ The starting position is standing with feet together and hands at sides. Begin the dance on the count of “1” by folding your left arm across your stomach. Your left hand can have a soft fist. Place your right elbow on your left hand. Your right hand is open like you are waving.
- ☞ Fling your right hand back. At the same time, put your right heel out. On the count of “2”, fold your right arm across your stomach. Your right hand can have a soft fist. Place your left elbow on your right hand. Your left hand is open like you are waving. Fling your left hand back. At the same time, put your left heel out.
- ☞ On the count of “3”, fold your left arm across your stomach. Your left hand can have a soft fist. Place your right elbow on your left hand. Your right hand is open like you are waving. Fling your right hand back. At the same time, put your right heel out. On the counts of “and 4”, clap two times very fast.
- ☞ Start over and repeat the motions of counts “1”, “2”, “3”, and “4”, seven times. You can hear the music change. On the count of “1”, clap. On the count of “2”, clap. On the count of “3”, clap. On the count “and 4”, raise your arms high and shout “olé!” (oh - lay) which means hooray in Spanish.
- ☞ Repeat these motions three times. The music changes again to the beginning melody. Repeat the beginning motions four times. Then, the music becomes fast and swirling. You are to hold hands with your partner or group and move quickly around in a circle.

#### EXTENSIONS/MODIFICATIONS:

- 1) Students sit first and get their heels moving. Then add arms.
- 2) Try the dance to different versions of the music (there is a version with a techno vibe on iTunes)!

#### ASSESSMENT/EVALUATION:

Teacher observation, dance checklist (see page 8)

(Continued on page 6)

## NM STANDARDS ADDRESSED

### NM LANGUAGE ARTS STANDARDS ADDRESSED

#### STRAND: READING AND LISTENING FOR COMPREHENSION

**Content Standard I:** Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

#### STRAND: WRITING AND SPEAKING FOR EXPRESSION

**Content Standard II:** Students will communicate effectively through speaking and writing.

### NM FINE ARTS STANDARDS

**Content Standard 5:** Students will observe, discuss, analyze, and make critical judgments about artistic works.

**Content Standard 6:** Students will show increased awareness of diverse peoples and cultures through visual and performing arts.

**Content Standard 8:** Students will contribute to communities by sharing expertise in dance, music, theatre/drama, and visual arts and by participating in the activities of cultural institutions.

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For New Mexico State Standards: [www.ped.state.nm.us/standards/index.html](http://www.ped.state.nm.us/standards/index.html).

## RESOURCES & WEBSITES

[www.mariachiusa.com/lineup.htm#](http://www.mariachiusa.com/lineup.htm#)

[www.mariachi.org](http://www.mariachi.org)

[www.mariachipublishing.com](http://www.mariachipublishing.com)

[www.sobrino.net/mpc/womenmariachi/alook.html](http://www.sobrino.net/mpc/womenmariachi/alook.html)

[www.sbgmusic.com/html/teacher/reference/cultures/mariachi.html](http://www.sbgmusic.com/html/teacher/reference/cultures/mariachi.html)

[www.sanbenito.k12.tx.us/schools/miller%20jordan/reading/mariachi/mariachi\\_music.html](http://www.sanbenito.k12.tx.us/schools/miller%20jordan/reading/mariachi/mariachi_music.html)  
(a school with its own mariachi program)

[www.mexconnect.com/culture-arts](http://www.mexconnect.com/culture-arts)  
(for information about culture and arts in Mexico)

[www.elmariachi.com](http://www.elmariachi.com) (for lyrics in Spanish)

## VOCABULARY LIST



**Bolero** (boh-leh-ro) – moderate dance / popular song type in 4/4 time

**Corrido** (coh-ree-doh) – a ballad that usually includes facts about historical events

**Ensemble** (on-sahm-bel) – a small musical group of voices or instruments

**Guitarron** (ghee-tah-rohn) – large, portable acoustic bass instrument, member of the guitar family, with a V-shaped back, short neck and six strings

**Mestizo** (mehs-tee-soh) – the mixture of Hispanic, Indian and African cultural and musical elements in the New World

**Ranchera** (rahn-cheh-rah) – a popular song type, with texts dealing with emotions such as love or nostalgia for the land or people

**Son** (son) – a lively instrumental / vocal / dance piece, characterized by the alteration of fast and slow rhythms

**Vihuela** (vee-wee-la) – a small member of the guitar family having five strings, V-shaped back, short neck and producing a high sound

**Polka** – a lively dance originally from Eastern Europe

**Waltz** – a slow or moderate dance originally from Western Europe

# GRAPHIC ORGANIZER

Name \_\_\_\_\_ Date: \_\_\_\_\_

- Using the words from the vocabulary list, organize them into their correct categories.  
*Hint: Some words could be placed in more than one category!*

DANCE	SONG	MUSIC	INSTRUMENT	OTHER

- Go back and underline the words you know or have heard before.
- Now circle the words that are new to you.
- Write the words that are new to you. Write about or draw a picture about what you expect you might see or hear at the performance.

- After the performance:* list the things you saw at the performance.

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# MEXICAN HAT DANCE

## TEACHER CHECKLIST

Name: \_\_\_\_\_ Date: \_\_\_\_\_

- \_\_\_\_\_ Student participates in the dance.
- \_\_\_\_\_ Student follows the instructions for the dance
- \_\_\_\_\_ Student demonstrates a steady beat ("1,2,3,4").
- \_\_\_\_\_ Student uses upper and lower body movements during the dance.
- \_\_\_\_\_ Student shows enthusiasm when dancing.
- \_\_\_\_\_ Student works well with other dancers.
- \_\_\_\_\_ Other

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





# MEXICAN HAT DANCE

## CHECKLIST STUDENT-FRIENDLY VERSION

Name: \_\_\_\_\_ Date: \_\_\_\_\_

\_\_\_\_\_ I did the dance.

\_\_\_\_\_ I was able to follow the instructions for the dance

\_\_\_\_\_ I used the "1,2,3,4" counts for the steady beat.

\_\_\_\_\_ I used my arms and my legs to do the dance.

\_\_\_\_\_ I showed enthusiasm when dancing.

\_\_\_\_\_ I danced well with others.

\_\_\_\_\_ Other

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

This dance made me feel: (*circle one*)





# MARIACHI CHRISTMAS

## THE PERFORMERS – LAS COMPAÑIAS (THE COMPANIES)

### MARIACHI MONUMENTAL DE AMERICA

Mariachi Monumental de America, under the musical direction of Juan Jose Almaguer, was founded in 1995. Formerly known as Mariachi Sol de America de Juan Jose Almaguer, they are nationally recognized as a fine mariachi that captivates audiences with elegant, youthful and energetic performances. Audiences all over the nation applaud their impressive musicianship, performances and professionalism. Mariachi Monumental de America provides an intense musical entertainment experience for the traditional, contemporary and classical tastes.

### BALLET FOLKLÓRICO PASO DEL NORTE

Ballet Folklórico Paso del Norte returns to Popejoy Hall for its tenth performance.

The company was formed 25 years ago and has performed at many notable events including the Texas Sesquicentennial Celebration, the inauguration of the Texas Games, as entertainment for Mexican governors, an unusual honor for an American company, and was also the first non-Mexican company invited to the Instituto Mexican-Norte Americano de Relaciones Culturales in Mexico City.

### Noberta Fresquez, *Producer*

Best known in New Mexico for her annual productions of *Mariachi Spectacular* and *Mariachi Christmas* at Popejoy Hall, Noberta Fresquez possesses over 30 years' experience in the entertainment field. Her expertise includes planning, contracting, producing, directing and promoting major entertainment and cultural events at local, regional, national and international levels. She works with entertainers from throughout New Mexico, the United States and Mexico specializing in Hispanic entertainment.



# THE 2009-2010 POPEJOY SCHOOLTIME SERIES

We present professional performing artists creating educational experiences to encourage and support literacy, creativity, communication, and imagination across the academic curriculum. Join us in this exciting season of experiential and diversified learning in language arts, fine arts, math, social studies, science and literature through theatre, music, dance, art and so much more!

## ETIQUETTE



- Music, theater, dance and opera performances are collaborative arts. This means they require the cooperation of many people: the directors, the performers, and the audience. Live performances will transport you to other times and places, but to do so, they require you, the audience, to listen, observe, discover, and imagine.
- A poster of Theatre Etiquette is included in your materials. Please post it and discuss it with your students before coming to the performance.
- Some shows are interactive and request responses from the audiences, some are not. Discuss with your class how they can know the differences and what is appropriate in a theatre versus at a sports arena or outdoor concert.
- Please enjoy your food and drink in the lobby before entering the theatre.
- Photography, cell phones, and recordings of any kind are prohibited during the performances.



### SAFETY

- Restrooms are open to the public. Please escort your students.
- Backpacks, strollers, and lunches will remain in the lobby during shows.



## PIH SCHOOLTIME SERIES



*Dreamcatchers* are produced by the Education Department of Popejoy Hall for the Performing Arts, Albuquerque, New Mexico.

Find us at:

[www.schooltimeseries.com](http://www.schooltimeseries.com)

Contact: [pjoyedu@unm.edu](mailto:pjoyedu@unm.edu)

Join our community at:

[schooltimeseries.ning.com](http://schooltimeseries.ning.com)

Become our fan on: Facebook

Popejoy Hall, New Mexico's premier nonprofit venue for the performing arts and entertainment.

*"The most beautiful thing we can experience is the mysterious.*

*It is the source of all art and science."* - Albert Einstein

The Popejoy Mission: To enrich, educate and entertain the community through the presentation of the performing arts.



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