

SEATTLE OPERA.

FRIDA KAHLO AND THE BRAVEST GIRL IN THE WORLD



SENSORY GUIDE

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Environmental Considerations for *Frida Kahlo and the Bravest Girl in the World*

1. The performance takes place in Tagney Jones Hall. Seating is stadium style, on long benches. There is an aisle on each side of the theatre. There are very tall stairs to get to the benches.
2. The show is approximately 35 minutes in duration and takes place without an intermission.
3. There is a piano at the front of the room on the left side as you face the stage.
4. Because portions of the show are in Spanish, English translations will be projected above the stage.

Show Content Considerations for *Frida Kahlo and the Bravest Girl in the World*

1. This opera is told in a combination of English and Spanish. Audience members who don't know Spanish can use contextual clues to determine what is being said as well as the English translations projected above the stage
2. In this show some of the singers play multiple roles. They will add or remove costume pieces to help the audience know when they have changed characters.
3. At the beginning of the show some of the singers will teach the audience clapping rhythms and animal phrases to sing that audience members can repeat with the singers at an appropriate point in the show, if they wish. During these moments of audience inclusion, as highlighted below, members of the audience can clap and sing along with the performers. This will make it louder in the audience during those times.
4. A piano plays the majority of the music in the opera. Occasionally we hear a tambourine and wooden blocks as well.
5. Opera Singers sing loudly and at times change vocal dynamics abruptly. Patrons who have auditory sensitivities should consider wearing headphones or other sound dampening devices throughout the opera. There will be a limited number of both child and adult sized noise reducing headphones available at the front desk that you can borrow.

Key to Symbols



Auditory Intensity









Surprise

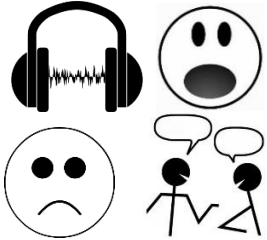





Emotional Intensity



Audience Interaction

Scene	Sensory Category	Description
Before the first scene	 	<ul style="list-style-type: none"> - A member of the cast teaches the audience clapping rhythms and animal phrases to sing. Later during the opera, the audience will be cued to join the cast, clap the rhythms, and sing the animal phrases they learn here.
Scene I Mariana's house	   	<ul style="list-style-type: none"> - The set opens to reveal many paintings. - The performer singing the role of Mariana invites the audience to sing the name "Frida Kahlo" with her. - The paintings are removed, and performers put their heads in the frames to represent the pictures "coming to life." - When introduced, Rosita sings scales for quite a long time. - Mariana is nervous at the thought of having her portrait painted by Frida.

<p>Scene II Mariana goes to Frida's house</p>		<ul style="list-style-type: none"> - Mariana is nervous as she heads to Frida's house. - When she considers knocking on the door, we hear a tambourine and wooden blocks in addition to the piano. - As Mariana considers knocking, a skeleton appears and dances around the scenery. Mariana is afraid. - Mariana asks the audience to count to 10 in Spanish with her, and help her by pretending to knock.
<p>Scene III Mariana meets Frida's animals</p>		<ul style="list-style-type: none"> - Frida appears looking stern. - As Mariana enters the house, Frida's animals, portrayed by the performers in silly costumes, appear. - Each animal introduces themselves with a song. The audience is invited to move and sing like the animal as was taught at the beginning of the show. It may become quite loud in the audience. - When the monkey introduces himself, the puppet may come close to audience members in the front. - When all the animals sing together, they overlap and it becomes very loud and cacophonous.

Scene IV Mariana sits to have her portrait painted		<ul style="list-style-type: none"> - Mariana admits to being afraid to sit for Frida. - Marina is frightened at the sound of Diego. - Tambourines join with the piano.
Scene V Mariana returns home with her portrait		<ul style="list-style-type: none"> - The paintings are removed, and performers put their heads in the frames to represent the pictures “coming to life.”
Question and Answer		<ul style="list-style-type: none"> - At the conclusion of the opera the singers will bow, introduce themselves, and ask the audience if they have any questions.