BRIGHAM YOUNG UNIVERSITY PRESENTS

International Folk Dance Ensemble

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Journey, a voyage through the heartbeat of the world’s cultures.

Any wanderer will tell you that there is something magical about discovering new places and timeless traditions. The International Folk Dance Ensemble invites audiences to entertain their wanderlust with an evening of dance and music.

Their new show, Journey, is a 90-minute voyage of dance and music through the heartbeat of the world’s cultures. In this show you will see Irish hard shoe, American clogging, Ukrainian Hopak, exotic Indian dances, and much more. It is a kaleidoscope of furious footwork, pulsing rhythms, live music, and authentic costumes from across the globe.

So throw off the bowlines and catch the wind in your sails as our companion on this Journey. Join us at (PLACE) on (DATE) at (TIME).

The dance ensemble is accompanied by the highly versatile and highly acclaimed acoustic band Mountain Strings. These musicians provide live, engaging music that is every bit the dancers’ equal in complexity, skill, and professionalism. The musicians demonstrate such extraordinary talent that their performance could be—and, in some venues, often is—a show unto itself.

The ensemble recently returned from Europe where they performed in three international folk festivals; The International Folklore Festival in Karlovac, Croatia; ‘Ciudad de Burgos’ International Folkloric Festival in Burgos, Spain; and Extremadura Festival in Badajoz, Spain.

Courtney Austrian of the US State Department in the Ukraine says of the performance, “The dancers and the musicians were absolutely magnificent. Everyone in my office who was lucky enough to attend the

(more)
performance has been talking today about the energy, enthusiasm, and sheer talent that was on stage last night. The overwhelming feeling here is that it’s extremely unfortunate that there could only be one performance!”

“A touring production of this size and scope is a rare treasure among academic institutions,” says Jeanette Geslison, artistic director of the ensemble. “The time, talent, and resources that go into making this possible are immense. The student performers are enriched as they are immersed in cultural exchange, life-long learning, and service in addition to their professional academic careers.”

Since 1964, IFDE has toured all over the world, representing the United States and American folk culture. The group has become internationally famous at the world’s most prominent folk dance festivals where they perform with many of the best dance companies from throughout the world. The group has traveled to more than 100 countries with their international repertoire. IFDE has also represented both BYU and the US as the American Dance Ensemble in the world’s largest folk festivals.

The International Folk Dance Ensemble originates in the Department of Dance of the College of Fine Arts and Communications at Brigham Young University in Provo, Utah. BYU is one of the nation’s largest private universities with an enrollment of 30,000 students from throughout the United States and 100 foreign countries.
FOR IMMEDIATE RELEASE

Working behind the scenes of the International Folk Dance Ensemble’s (IFDE) dazzling showcase of music and dance from around the world is artistic director Jeanette Geslison. Geslison hails from Odense, Denmark where she trained and performed in classical ballet, jazz, and theatre. She attended Brigham Young University and performed with the IFDE from 1987-1991 and again from 1993-94 and subsequently graduated with her BA and MA in dance in 1995, with her emphasis in cultural dance research and pedagogy. Her thesis developed from field work in Hungary and resulted in her written thesis “A Comparison of Village and Staged Versions of Selected Hungarian Dance Styles.” Cultural representation—its preservation, adaptation, and modification—continues to lie at the heart of her academic research and choreographic interest. She is currently an MFA candidate in dance at University of Wisconsin-Milwaukee. Geslison has strong ties with the BYU Folk Dance program; beginning as a rehearsal specialist in 1995 to currently coordinating and directing in the folk dance program.

This year the company is in its third year of the new show Journey which will give the audience the experience of being a wanderer through the heartbeat of the world’s cultures. “The essence of what we want to convey to the audience is that cultural dance and music representation are an integral part of human expression and a means of building bridges of understanding and appreciation. In the past you literally had to ‘journey’ to visit other cultures,” explains Geslison. “We now live right next door, in our increasingly small world, as we learn from one another and esteem each of our cultural similarities and differences. We literally take the audience on a 90-minute journey around the world, through dance and music.”

The group is comprised of 28 carefully selected student dancers, seven student musicians, and additional technicians. Geslison is also supported by a production team of seasoned professionals: Mark Ohran, technical director; Mark Geslison, director of the Mountain Strings folk music ensemble; and Troy Streeter, Artist Manager.
This year’s show will also include a number of new choreographic works by carefully selected cultural dance specialists from around the world. Geslison refines her dancers youthful enthusiasm and talent as they portray cultural dance and music. “We play an important role in shaping and defining the future of traditional dance by giving voice to the past and present,” Geslison said. “The students are devoted to this ensemble as they work hard to refine their talents. They give their all in making it the best experience possible.”

The International Folk Dance Ensemble originates in the Department of Dance in the College of Fine Arts and Communications at Brigham Young University in Provo, Utah. BYU is one of the nation’s largest private universities with an enrollment of more than 30,000 students from throughout the United States and 100 foreign countries.

(end)
Journey

Any wanderer will tell you that there is something magical about discovering new places and old traditions.

Journey is a 90-minute voyage of dance and music through the heartbeat of the world’s cultures. In this show you will see Irish hard shoe, American clogging, Ukrainian Hopak, exotic Indian dances, and many more. The experience of the furious footwork, the pulsing rhythms, the live music, and the authentic costumes will leave you with a special kind of wanderlust.

So throw off the bowlines and catch the wind in your sails as our companion on this Journey.

Ukraine: Hutsulka
The Hutsul people inhabit the rather isolated southwest region of the Ukrainian Carpathian Mountains with their well-preserved fast, vigorous, high-spirited dance and music rhythms. Occupations of the Hutsul people include shepherding, wood cutting and hunting and are reflected in the costumes worn.

Choreography: Colleen West
Music: Transearpathian Suite, Traditional, The Hutsul Girl, Traditional, Recorded by Ivano-Frankiv’s Philharmonic Society

England: Rapper Sword
The Rapper Sword dance of Northern England descends from ancient sword dances where human sacrifices were once offered. Look for spinning planets, eternal revolutions and the annual return of the sun.

Choreography: The London Folk Society, England
Music: Tenpenny Bit, Traditional, Top of Cork Road (Alfred Graves) Public Domain, Performed by Mountain Strings

Ireland: Slip Jig
A traditional dance in a 9/8 time signature, originally performed by men, but is now exclusively performed by women.

Choreography: Tina Shelley
Music: Soggy’s (Sean Graham), Performed by Mountain Strings

Ireland: Ceilidh
A traditional Gaelic social gathering interspersed with a precision figure dance.

Choreography: Vitoria Leavitt & Michael Romney
Music: Cup of Tea, White Petticoat, Traditional, Performed by Mountain Strings

Ireland: Curse Reversed

Staging: Jeanette Geslison
Dance Soloist: Victoria Leavitt
Music: Hanneke Cassel, Performed by Mountain Strings
Musical Arrangement: Mark Geslison

USA: Texas Fandango
Texas Fandango reminds us of a time when men spent months away from family and loved ones, as they worked in the wild frontiers of the American West. Underneath a starlit sky, and in the privacy of their campfire, this theatrical characterization of the American Cowboy shows him at his dancin’ best—stirrin’ up a little dust.
Choreography: Delynne Peay
Music: Traditional, Performed by Mountain Strings
Musical Arrangement: Mark Geslison

USA: Calico Darlin’
The girls take their turn to show off their skills to the men and celebrate the joy of life.
Choreography: Michael Romney
Music: Traditional, Performed by Mountain Strings
Musical Arrangement: Mark Geslison

USA: Simple Love
Music: Sarah Siskind, Performed by Mountain Strings
Musical Arrangement: Mark Geslison

USA: Boot Kickin’
Country-western line and swing dancing includes many dance styles and traditional steps such as the cowboy cha-cha, two-step, vine, heel digs, lifts and spins. Influenced by the American cowboy culture, this type of dancing is also known as “kicker dancing” in Texas.
Choreography: Colleen West & Lyndsey Wulfenstein
Music & Lyrics: Mark Geslison, Performed by Mountain Strings

USA: Western Wildfire/Showdown
A precision style dance featuring both traditional clogging and the latest power tap steps, followed by a Showdown, a competition between the men and the women.
Choreography: Greg & Maria Tucker
Music: Western Wildfire, Performed by Mountain Strings
Musical Arrangement: Mark Geslison

USA: Papa’s on the House Top
Music: Leroy Carr, Performed by Mountain Strings
Musical Arrangement: Mark Geslison

Turkey: Tides of Anatol
creates a modern blend of traditional women’s and men’s dancing originating in the surroundings of Trabzon, a fishing center on the Black Sea. The movements celebrate life familiar to this fishing community; such as the motion of the sea, handling the nets, and the twisting of caught fish.
Choreography: Ahmet Luleci
Music: Heyamo, Recorded by Birol Topaloglu, and Black Sea Medley, Traditional
Intermission

India: Pushpanjali
Pushpanjali – is a traditional invocatory piece in Bharatanatyam style, the oldest classical dance form from the southern part of India. Pushpanjali literally means offering of flowers to the almighty. The exquisite dance form called Bharatanatyam is more than 2000 years old. This dance combines facial expression through subtle eye movements, hand gestures and explosive rhythmic footwork to integrate mind, body and spirit. All classical dance forms are mostly based on Indian Hindu mythological stories.

Choreography: Divya Narayanan
Music: The Chase (Amit Heri; Mani Sharma), Recorded by Gayathri and Dance Like a Man (Ganesh Kumares), Recorded by Ganesh Kumares

India: Nagada Nagada
Bollywood, the famed film industry based in Mumbai, India, is characterized by flashy musical numbers, love triangles, and melodrama. The dancing in Bollywood films is rooted in traditional Indian dance, including Bharata Natyam and Bhangra, fused with Western dance styles. Nagada Nagada is the story of a young man attempting to win the heart of a beautiful girl.

Choreography: Greg & Sally Rawlings
Music: Nagada, Nagada (Pritam Chakraborty), Recorded by Javed Ali & Sonu Nigam

Bulgaria: The Gorgeous
This village scene represents Bulgaria with a foot in the past and the present. Modernization, industrialization, and urban migration bring inevitable changes that affects all countries. The message here is that, by accepting “modernity”, one need not lose one’s identity or one’s roots. This far-reaching message is about preserving and respecting the uniqueness of treasured traditions. One may also reflect on a larger message - that beauty without wisdom will eventually wither away.

Libretto and Choreography: Daniela Ivanova
Music: Kyril Vladov; Recorded by Philip Koutev National Folklore Ensemble

Hungary: Magyorok Táncok
From the county of Somogy in southwestern Hungary, the Üveges & Botoló dances belong to the dance dialect of “swineherds” and “jumping” dances. The use of props (such as bottles and sticks) was an integral part of this people’s lifestyle—the shepherds would use sticks, and the cooks worked with the bottles. Finally, an energetic piece from the Szatmár region fills the stage with one of Hungary’s most beloved traditional dances.

Choreography: Jeanette Geslison
Music: Traditional, Recorded by the Hungarian State Folk Ensemble
Musical Arrangement: Hungarian State Folk Ensemble
Vocals: International Folk Dance Ensemble, & BYU Men’s Chorus

Hungary: Gypsy
Music: Mark Geslison, Performed by Mountain Strings

Hungary: Férfi Mulatcság
From the same village of Mehkerek these men’s dances are much-loved. This slapping and clapping style with very intricate rhythmic patterns has become favored on the stage by numerous professional Hungarian dance ensembles.
**Choreography:** Gary Larsen

**Music:** Traditional, Performed by *Mountain Strings*

**Spain: Latido del Corazón**

*Latido del Corazón,* meaning “heartbeat,” belongs to the spirited Rumba Flamenca dance styles. Flamenco dances originate from Southern Spain with this particular style incorporating Cuban influences.

**Choreography:** Marisol Encinias

**Music:** Quireme (Jose Luis Figuereco), Performed by *Mountain Strings*

**Puerto Rico: El Cumbanchero**

**Music:** Rafael Hernández Marín, Performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

**Ireland: Irish Blessing**

**Lyrics:** Traditional

**Original Composition:** Geoff Groberg

**Ukraine: Hopak**

Recognized as the national dance of Ukraine, Hopak was performed exclusively by men in the 15th and 16th centuries during the famous Cossack period. By the 19th century, women had become a regular part of the dance, adding to the spirit of this Ukrainian hallmark.

**Choreography:** Colleen West with Edwin G. Austin, Jr.

**Music:** Traditional, Recorded by *Intermountain Symphony Orchestra*

**Musical Arrangement:** Tyler Castleton and Daniel Lee
The BYU International Folk Dance Ensemble (IFDE) offers one of the broadest spectrums of folk dance performed by a single group of its kind. Its extensive repertoire includes music and dance from North America, Western and Eastern Europe, Asia, and the Middle East.

Under the artistic direction of Jeanette Geslison, the ensemble has achieved an international reputation of professionalism throughout the United States and in more than 40 countries worldwide. The troupe is one of the most sought-after ensembles to represent American folk culture at international folk festivals.

The IFDE’s repertoire includes traditional dances selected from throughout the world, such as: Ukraine, the United States, China, Ireland, Bulgaria, Croatia, Spain, Mexico, Romania, Hungary, and India.

The ensemble recently returned from Europe where they performed in three international folk festivals; The International Folklore Festival in Karlovac, Croatia; ‘Ciudad de Burgos’ International Folkloric Festival in Burgos, Spain; and Extremadura Festival in Badajoz, Spain.

IFDE features 39 dancers, musicians, and technicians who combine to form one of the most unique groups of performing artists in the United States. The performers, all students of Brigham Young University, study a variety of academic disciplines.

Mountain Strings, IFDE’s folk music ensemble under the direction of Mark Geslison, provides the magic of live music for the group. Its traditional approach to music includes the banjo, the fiddle, and other acoustical instruments. Specializing in American, French-Canadian, and Celtic styles of music, the distinct sounds of spoons, bones, and bodhrans add percussive variety.

During the summer of 2011, under the name of the American Folk Dance Ensemble, the group traveled to Europe and participated in the Danube Carnival International Folk Festival in Budapest, Hungary, and the Zlatna Sopela International Festival in Porec, Croatia.

The ensemble performed at the Opening Ceremonies and at the Olympic Medals Plaza for the 2002 Winter Olympics in Salt Lake City. In 1988, the group also performed in the Seoul, Korea Summer Olympic Games.

Founded in 1956, BYU’s folk dance program is currently the largest and most versatile program of its kind in the United States. Members of IFDE are chosen by audition from among the most skilled performers in a program involving more than 200 students.

The Folk Dance Ensemble originates in the Department of Dance of the College of Fine Arts and Communications at Brigham Young University in Provo, Utah.
Quotes

FOLK DANCE ENSEMBLE

Brigham Young University

Contact: Performing Arts Management
(801) 422-3576
perform@byu.edu

“An impression that could be made in no other way, and nothing we do this week in our professional and cultural programs will match the impact of your performance. Their faces, their costumes, their enthusiasm, their precision, and their joy combined to excel any possible expectations.”

David Nufer, U.S. District Court Judg (Utah District)

“The International Folk Dance Ensemble left the audience entertained and inspired with the spectacle of traditional music from an array of cultures with beautiful choreography. It is a wonderful experience to present Brigham Young University performing groups and the International Folk Dance Ensemble amazed the audience with the dance showcase.”

Rustin Lippincott, Executive Director Fairfield Iowa Convention and Visitors Bureau

“I am part of an amateur Bollywood dance troupe in Fairfield Iowa. The International Folk Dance Ensemble performed last night to a full house. It was an amazing evening. I don’t think I was prepared for the expertise of the dancers and was in complete awe at their talent. Thanks so much for coming to our town!”

Radhika Schwartz, Fairfield, Iowa

“The dancers and the musicians were absolutely magnificent. Everyone in my office who was lucky enough to attend the performance has been talking today about the energy, enthusiasm, and sheer talent that was on stage last night. The overwhelming feeling here is that it’s extremely unfortunate that there could only be one performance!”

Courtney Austrian, U.S. State Department, Kiev, Ukraine

“What a show! Those kids are fabulous: beautiful, personable, energetic, precise… just spectacular! What fun those young men and women have. It translates so well to the audience. Wish we could get them out here every year!”

Graig Larsen, Thousand Oaks, California

“While there were no guns or bonfires, you did help us to take the celebration not just from one end of the continent to the other but from America to Estonia—from one end of the world to the other.”

Aldona Wos, U.S. Ambassador to Estonia

“Thank you for coming to Martiques. Thank you for your smile, your kindness and your joy to live. Thank you again for giving us this picture of your country, in this moment.”

Michelle Tonnerre, Martiques, France

“Please allow us to express our heartfelt thanks to you and to the Folk Dancers who recently performed . . . in Toulouse, France. The performances were simply wonderful. [At] the last venue at Nice where approximately 2,500 people were in attendance, we were able to visit with many of the people after the performance and they were all enchanted. They kept mentioning the talent and especially the smiles of these young people.”

Alan Pratt, Presenter in Toulouse, France

“The show Tuesday night was a tremendous success. The enthusiasm, the energy and the talents of the young artists were incredible. It was a lovely, warm, summer evening we will not forget.”

Maria Nyenhuis, Geneva, Switzerland
Tour History

2015 – 2016 Season

FOLK DANCE ENSEMBLE

Brigham Young University

Contact: Performing Arts Management
(801) 422-3576

2014 – 15
1. Croatia, Spain

2013 – 14
1. Arizona
2. Switzerland, France, Belgium

2012 – 13
1. California, Texas, Nevada
2. Illinois

2011 – 12
1. New Mexico, Texas, Louisiana, Arkansas

2010 – 11
1. California
2. Hungary, Czech Republic, Croatia

2009 – 10
1. Colorado
2. Illinois

2008 – 09
1. Montana, Wyoming
2. China, Hong Kong

2007 – 08
1. Idaho, Washington
2. Hungary, Slovakia, Czech Republic, Poland, Belarus, Ukraine

2006 – 07
1. Utah, California, Nevada
2. Italy, France

2005 – 06
1. New Mexico, Texas
2. Lithuania, Latvia, Estonia, Canada

2004 – 05
1. Tennessee, Arkansas, Mississippi, Louisiana, Georgia, Florida, South Carolina, Alabama

2003 – 04
1. Nevada, California
2. Belgium, France, Switzerland

2002 – 03
1. Nevada, California

2001 – 02
1. Midwest and Eastern United States

2000 – 01
1. Idaho, Washington
2. Canada, New York, Belgium, England, Ireland, Scotland, Wales

1999 – 00
1. Wyoming, Colorado, New Mexico
2. New Zealand, Australia (including Tasmania)

1998 – 99
1. Arizona

1997 – 98
1. New Mexico, Texas
2. Indonesia, Thailand, Vietnam
3. China, Hong Kong

1996 – 97
1. California, Nevada
2. Ukraine, Poland, Czech Republic, Slovak Republic, Germany, Austria, Switzerland, France

1995 – 96
1. Utah, Nevada, Southern California
2. Denmark, Norway, Sweden, Finland, Russia

1994 – 95
1. Idaho, Oregon
2. Canada, New York, Pennsylvania, Ohio, Indianapolis, Minnesota, Illinois, Wisconsin

1993 – 94
1. Colorado
2. Turkey, Greece, Bulgaria, Jordan

1992 – 93
1. Arizona
2. Chile, Argentina, Uruguay, Paraguay
3. Berlin
4. Armenia

1991 – 92
1. Nevada, Northern California
2. Switzerland, France, North Carolina

1990 – 91
1. Southern California
2. Southern France, Spain, Portugal

1989 – 90
1. Idaho, Washington
2. Northeast U.S., Eastern Canada

1988 – 89
1. Arizona
2. Soviet Union, Poland, England
3. Japan, Hawaii

1987 – 88
1. Northern California
2. Korea, Philippines, Republic of China, People’s Republic of China, Hong Kong

1986 – 87
1. New Mexico
2. Luxembourg, France, Germany

1985 – 86
1. Southern California
2. Southeastern U.S.
3. Switzerland, Israel

1984 – 85
1. Idaho, Washington, Oregon, British Columbia
2. Finland, Sweden, Denmark, Norway

1983 – 84
1. Northern California, Nevada
2. Austria, Belgium, Switzerland, France, Netherlands

1982 – 83
1. Puerto Rico
2. Hawaii, Japan, Korea, People’s Republic of China, Hong Kong, Philippines

1981 – 82
1. Southern California
2. France, Italy, Switzerland
3. Quebec and Ontario, Canada

1980 – 81
1. Puerto Rico
2. Arizona
3. Hawaii, Republic of China, People’s Republic of China, Taiwan, Hong Kong
4. Japan, Korea, Philippines

1979 – 80
1. Northwest U.S.
2. Southern California
3. Japan
4. Belgium, France, Israel

1978 – 79
1. Southern California
2. Romania, Bulgaria, USSR, Poland, Czechoslovakia, Hungary

1977 – 78
1. Northern California
2. Midwest U.S.
3. Italy, France, Switzerland, England, Belgium, Israel

1976 – 77
1. Pacific Northwest
2. Eastern U.S.
3. France, Spain, Italy, Poland, Switzerland

1975 – 76
1. Southern California
2. France, Holland, Belgium, Israel, Romania, England

1974 – 75
1. Minnesota
2. New Jersey
3. Holland, Belgium, France, Spain

1973 – 74
1. Central California
2. Northwest U.S.
3. Germany, Switzerland, France, Belgium, England

1972 – 73
1. Northern California
2. Spain, Greece, Israel, France

1971 – 72
1. Northwest U.S.
2. New Mexico, Texas
3. Finland, Norway, Belgium, Spain, Yugoslavia, Greece, Israel, France, Denmark
4. France, Monaco, Italy, Yugoslavia, Holland, Germany

1970 – 1971
1. Spain, Portugal, France, Switzerland, Denmark, Finland, Sweden, France, Italy, Belgium, England.

1968 – 1969
1. France, Holland, England, Scotland, Sweden, Denmark, Germany, Switzerland, Italy, Yugoslavia

1967 – 1968
1. Portugal, Spain, France, England, Belgium, Holland, Finland, Ireland, Norway, Sweden, Denmark, Scotland
1966 – 1967

1. Spain, France, Netherlands, Wales, England, Belgium, Denmark, Sweden, West Germany, Austria, Greece
<table>
<thead>
<tr>
<th>Activity</th>
<th>Prep time</th>
<th>Length</th>
<th>Requirements</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television interview / presentation</td>
<td>30 min. if in costume</td>
<td>as requested</td>
<td>Depends on what is requested for content of the event</td>
<td>Content: interviews and/or performance elements as requested; video shorts will be available</td>
</tr>
<tr>
<td>Radio interview</td>
<td>5 minutes</td>
<td>as requested</td>
<td>Group will bring recordings of music to play</td>
<td>Content: Experienced group members &amp; directors will be available for live interviews</td>
</tr>
<tr>
<td>International Dance Workshop for Dancers</td>
<td>20 min.</td>
<td>60 minutes</td>
<td>Large dance room w/o chairs *No more than 40 students in any session</td>
<td>Content: International dance techniques with class participation</td>
</tr>
<tr>
<td>Visit to Mayor or community leader</td>
<td>5 minutes</td>
<td>5-10 min.</td>
<td>None</td>
<td>Content: group will sing 1 song &amp; present a gift from BYU</td>
</tr>
<tr>
<td>School lecture / demonstration</td>
<td>40 minutes</td>
<td>30-40 minutes</td>
<td>Access to electricity; 2 dressing rooms for 20 people in each; dancing area at least 30 x 30.</td>
<td>Content: selections from the dances and music of the show along with educational instruction for the students</td>
</tr>
<tr>
<td>School interaction workshop</td>
<td>20 minutes</td>
<td>30-40 minutes</td>
<td>Access to electricity; 2 dressing rooms for 20 people in each; dancing area at least 30 x 30.</td>
<td>Content: typically for only one grade such as the 6th grade. This will be our dancers teaching and dancing with your students.</td>
</tr>
<tr>
<td>Youth conference</td>
<td>20 min.</td>
<td>60 minutes</td>
<td>Access to a piano. 45 chairs in front of the room arranged for a choir type set-up. Microphone for speaking.</td>
<td>Content: songs and testimonies of the gospel</td>
</tr>
<tr>
<td>YSA or Youth Interactive Activity</td>
<td>30 min.</td>
<td>60 minutes</td>
<td>Access to electricity; 2 dressing rooms for 20 people in each; Large dance room w/o chairs</td>
<td>Content: A combination of one or more of the following activities: 10-15 minutes of performance of dance and music; 10 min. interactive get-to-know each other games, interacting with the BYU students; 30 minutes of simple dance teaching, interacting with the BYU dancers; a song performance; sharing of testimonies, 2 BYU students and 2 local.</td>
</tr>
<tr>
<td>Fireside / Morningside</td>
<td>60 min.</td>
<td>60 min.</td>
<td>The opening music, hymn, prayer, &amp; person to conduct as well as the closing prayer should be provided locally.</td>
<td>Content: Songs &amp; short talks regarding love of family, scriptures &amp; the Savior</td>
</tr>
</tbody>
</table>

*On a performance day the group can only give a limited amount of time to these type of activities, please discuss options with Performing Arts Management prior to scheduling.*