

*Virginia  
Opera*

# *Salome*

By Richard Strauss

Original Play by  
Oscar Wilde

**Study Guide**

# Salome

Music Drama in One Act

By

Richard Strauss

Libretto by

Richard Strauss

(After the German translation by Hedwig Lachman of the play by Oscar Wilde)

## Cast of Characters

Herod.....Tenor  
Herodias, Wife of the Herod.....Mezzo Soprano  
Salome, Daughter of Herodias.....Soprano  
Jokanan, the Prophet.....Baritone  
Narraboth, the young Syrian.....Tenor  
The Page of Herodias.....Mezzo Soprano  
5 Jews.....4 Tenors/1 Bass  
2 Nazarenes.....Tenor/Bass  
2 Soldiers.....Basses  
A Cappadocian.....Bass

Setting: A great terrace in the Palace of Herod

First performance at Hofoper on December 9, 1905 in Dresden, Germany.

First performance by Virginia Opera on November 18, 1994.

## Plot Synopsis

As the curtain rises, Narraboth, the young captain of the palace guard, is entranced by the beauty of Salome, stepdaughter of Herod and daughter of Herodias. The Page of Herodias, who is with Narraboth, tries to prevent him from gazing at the young princess. From a cistern defaming beneath the ground comes the voice of Jokanaan (John the Baptist) who has been imprisoned for defaming the Tetrarch and his wife. As two guards explain to a Cappadocian, Herod has ordered that no speak to the prisoner. Salome enters hurriedly, escaping her stepfather's lecherous glances. Jokanaan's voice rings out again, and Salome decides she wants to see him. The guards tell her about Herod's order, but Salome, sensing Narraboth's infatuation with her, coaxes him into letting the prisoner out.

The prophet climbs up and immediately begins to revile the Tetrarch and his wife, When Salome tells him that she is Herodias' daughter he repulses this "daughter of Babylon", but she is fascinated by this strange fanatic, wanting to touch his white body and black hair. Jokanaan refuses in disgust. Finally, Salome works herself into a feverish desire to kiss Jokanaan's red mouth. Narraboth has been watching with increasing horror, and in despairing jealousy throws himself on his sword. Jokanaan commands this "daughter of adultery" to seek out the Son of Man and beg forgiveness for her sins, but the princess is possessed by desire for his red mouth. Jokanaan curses her and returns to his cistern.

Herod, Herodias and their retinue come out of the palace. The Tetrarch is looking for Salome and wants to continue the banquet on the terrace. He is tortured by hallucinations and his nervous state intensifies when he slips in Narraboth's blood. After the corpse of the young captain has been removed Herod offers Salome wine and fruit which she refuses. The voice of Jokanaan again comes from below. Herodias believes him to be slandering her and demands he be silenced.

The Jews would also like to lay their hands on the prophet, Herod will not surrender him, describing him as a Holy man who has seen God. This prompts heated theological argument among the Jews as to whether any man, even the prophet Elijah, has ever seen God. Jokanaan's voice now heralds "The Savior of the world", and two Nazarenes explain to Herod that this means the Messiah has been working miracles all over the country, even raising the dead. Not only does this add to Herod's terror, but his wife thinks she is "the wanton, the daughter of Babylon" whose bad end Jokanaan now prophesies. The Tetrarch's frenzy is increased when there is a proclamation of the day "when the Kings of the Earth shall be afraid". He asks Salome to dance for him. At first she refuses, but agrees to Herod's request once he has sworn to grant her whatever she desires in return. Her mother is angry, but Salome performs the Dance of the Seven Veils. Herod is enraptured and asks Salome to name her price. To his dismay and the delight of his wife, Salome requests that she be brought, on a silver charger, the head of Jokanaan. She asks it, as she says, for her own pleasure, not for her mother's sake. Fearing the consequences of the "holy man's" death Herod offers her other rewards: a priceless emerald, white peacocks, innumerable jewels, even the High Priest's mantle and the veil of the Sanctuary. Salome will not be moved and Herod finally gives in. His wife takes a ring from his finger, and it is given as an order to the executioner. He descends to the cistern. A long moment of tense expectation is followed by the presentation to the princess of the head of Jokanaan. She greets it with cruel glee. Though she then realizes that he realized that her desire for his body will remain forever unappeased, kissing his lips brings Salome to state of ecstasy. The horrified Herod commands her death and she is summarily killed.

# A Short History of Salome

Though Oscar Wilde's controversial play, *Salome*, was originally a failure when first staged in Paris in 1894 and was banned in England by Lord Chamberlain, its German translation by Hedwig Lachmann was a spectacular success in Berlin several years later. Richard Strauss first heard of "Salome" when a Austrian poet sent him a copy in 1902, offering to convert it into a libretto for the composer. Strauss expressed interest, but was not impressed with the poet's versification of the opening scene. In November of the same year, Strauss saw the Berlin production of *Salome* and, impressed with the musical possibilities of the drama, decided to set the Lachmann version of the text as it stood.

While he was considering *Salome*, Strauss was already at work on a large-scale composition for orchestra, the *Symphonia Domestica*, which he completed in 1903 after having conducted at a Strauss Festival in London. The following year, he made his American debut conducting at Carnegie Hall. It was between his return from America and June of 1905 that the greater part of *Salome* was composed. He worked on the opera in every spare moment between conducting chores, confidently and methodically.

When *Salome* was finished, Strauss offered the premiere to Ernst von Schuch at Dresden, promising that the principal roles and his orchestral score would be twice as difficult as his earlier opera, *Feuersnot*. Indeed, there was trouble from the very first rehearsal: only the Herod singer had his music memorized, and the dramatic soprano when on strike. She had been entrusted with the role of a 16 year old princess requiring the strength of voice of an Isolde on account of the strenuousness of the part and the thickness of the orchestration. "One just doesn't write like that, Herr Strauss; either one thing or the other....I won't do it, I'm a decent woman." She did eventually perform the challenging lead role, however, for *Salome* was too good for her to refuse. Although the premiere in Dresden was postponed for several weeks due to her difficulty in learning the part.

Strauss' *Salome* was received triumphantly, with 38 curtain calls at the end of its first presentation, and despite churchmen's warnings of the opera's immorality, it was quickly taken up by other German opera houses. Still, music critics were mostly abusive until the opera had established itself in the repertory. Internationally, *Salome* created quite a stir. The production was performed at Covent Garden in 1901 only after all biblical references were deleted, and the American premiere at the Metropolitan Opera House in 1907 caused such a scandal that it was withdrawn after the first performance.

# The Music of *Salome*

Continuous action and music combine within Strauss highly energized one act-opera to create a theatrical tone-poem. Motives are used to depict individual characters as well as their innermost psychological states. As the relationships develop and become more complex, so does the musical fabric by virtue of the layering of motives associated with the characters and their feelings. This musical procedure continues a Wagnerian operatic technique which Strauss has compressed into a shorter time scale and developed in harmonic and motivic complexity.

The curtain rises immediately as a solo clarinet plays a theme which we will associate with the title character throughout the opera. Its fluid chromaticism reflects the fluidity exhibited by Salome both in thoughts and deeds.



Among the guests at Herod's party are five Jews who discourse vociferously about theological subjects later in the opera. Their motive (shown below) alerts us to their off-stage presence even when they are not visible.

A musical score for five Jews. The score is in 4/4 time and features a chordal, somewhat static melodic line. The lyrics are: "Ju - den. Jews here. Sie sind immer so. They are always so. Sie streiten. They quarrel." The score is marked with *(tröcknen)* and *tr* (trillo). The key signature has three sharps (F#, C#, G#). The notation includes various ornaments and dynamic markings.

This extremely consonant chordal motive is used to represent the holiness of the prophet John the Baptist (Jokanaan) and the Messiah of whose coming he foretells. The mellow French horns are used as a holy aura around Jokanaan as he appears from the cistern for the first time.

A musical score for French horns. The score is in 4/4 time and features a highly consonant and chordal melodic line. The score is marked with *p* (piano) and *f* (forte). The key signature has three sharps (F#, C#, G#). The notation includes various ornaments and dynamic markings.



This motive is used to depict Salome's fascination with Jokanaan. As her attempts to win his affection alter, so do the musical settings. Sometimes set extremely delicately by solo wind players, the motive can also be as forceful as its impressive setting for full orchestra heard in the climatic denouement of the final scene.



Jokanaan's theme (shown above) accompanies the religious man's entrance and exit from the stage. In its first hearing the theme is orchestrated in the upper registers of the violins and woodwinds, while Strauss uses the full orchestra with its enriched brass section to accompany Jokanaan as he leaves the stage after his dramatic rejection of Salome.



The seductive charms of Salome are represented in the orchestra by this highly chromatic careening waltz theme. Its first appearance accompanies Salome as she first enters the stage, turning freely in the night air—enjoying it with sensuous abandon.



This excerpt (shown above) has been taken from the very opening of the seductive "Dance of the Seven Veils". This seductively ornamented melody is accompanied by pizzicato chords in the violins and an actively swinging lower string foundation.

This excerpt from the opening measures of the “Final Scene” shows the introduction of the “triumph” theme, signifying Salome’s receipt of the head of Jokanaan. Over which is imposed the Salome theme. The “triumph” theme appears throughout the final scene alone as well as in conjunction with the major themes which have been heard previously representing Salome and her fatal attraction for Jokanaan.

The image displays a musical score for piano and voice. The piano part is written on two staves (treble and bass clefs) and begins with a forte (*ff*) dynamic. The voice part is written on a single staff above the piano part, starting with a mezzo-forte (*mf*) dynamic. The score is marked with a key signature of one flat (B-flat) and a 2/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the voice part has a more melodic line. The score is divided into measures by vertical bar lines. A bracket labeled "[Triumph]" spans the first few measures of the piano part. A bracket labeled "[Salome]" spans the first few measures of the voice part. A fermata is placed over the final measure of the voice part. The number "7" is written above the final measure of the piano part, indicating the end of the excerpt.

## About the Composer

Richard Strauss was the first child of Franz Joseph Strauss, principal horn player in the Munich Court Orchestra for 50 years, and his second wife, Josephine Pschorr. She was from a well-off family of brewers, which enabled her husband to enjoy financial independence and meant that Strauss and his sister had a happy, carefree childhood. Richard showed musical promise from his earliest years. He was taught piano at the age of four and violin at eight by his father's professional colleagues, and he also studied theory and composition when he was six years old—before he could even write them down himself. From then until the last days of his life, he meticulously composed a copious amount of music.

Franz Strauss was intensely conservative in his musical tastes, not allowing his son to listen to anything but the classics until he was in his early teens. A powerful influence was his freedom to attend the Munich Court Orchestra during his father's rehearsals. Soon after Richard encountered the operas of Wagner, although at first he did not know how to appreciate them. Several years later he admitted that he “wolfed the score of *Tristan and Isolde* as if in a trance.”

Richard Strauss never attended a formal academy of music because of his extensive private study and experience. His father's connections assured the performance of his early compositions throughout Germany. Unlike his contemporaries Debussy and Mahler, Strauss received high estimation at an early age. Before he was 21, he had been hailed as the successor to Brahms and Wagner, and the tone poems written in his 20's and early 30's immediately entered the international repertory. However, Strauss considered his principal role as a conductor. Strauss was in constant demand as guest conductor of his own works, regularly touring Europe as well as the Americas. He also held positions with the Court Operas of Berlin, Vienna, Munich, and Meiningen. Another important feature of Strauss' life at this period was the beginning in 1898 of his campaign for a revision of the German copyright law and the establishment of a performing-right society. Strauss was always aware of the benefit of money and constantly talked about royalties. As a practical man he saw no reason why a composer should not be well remunerated for his works.

In the period from 1898 to 1918, Strauss shifted his concentration from lieder (songs) and orchestral works to composing operas. *Feuersnot* (1901) was an instant success, being a considerable advance on his first pseudo-Wagnerian opera, *Guntram*. Then, in 1905, his *Salome* created a scandal. Strauss ran into censorship trouble almost everywhere, but this merely provided profitable publicity for the opera. *Salome* was a great success with the public, and with the royalties he built the villa at Garmisch in which he and his wife, Pauline, lived. *Elektra*, *Der Rosenkavalier*, and *Ariadne auf Naxos* are other well-known operas.

Strauss spent his alter years composing and touring to conduct performances and his own premieres. He died in 1949, acclaimed a master of his time.

# Historical and Biblical references of Salome

The opera *Salome* is based upon history but is not historically accurate.

Herod Antipas (4BCE-40CE) met one of his half one of his half-brothers, Phillip, who was also known in Rome as Herod. Their father had nine wives and numerous sons by them. *Phillip-Herod's wife Herodias was his niece*; she was the daughter of Aristobulus who Herod the Great had strangled along with his brother in 7 BCE. Together Herodias and Phillip-Herod had one daughter, Salome. Herod Antipas asked his niece Herodias to marry him and she left her husband and brought her daughter to Herod's capital at Tiberias in Galilee.

In the opera *Salome*, John the Baptist (Jokanaan) declared Herod and Herodias guilty of this act of adultery. According to the Jewish historian Josephus, Herod feared John because he had a huge following. He realized that John's message could directly challenge him by undermining his authority as the ruler of his religious people. This could lead to an open revolt led by John. In response to this challenge, Herod had John thrown into prison at his fortress Machaerus east of the Dead Sea. While the Jewish-Roman historian Josephus simply tells us that he had John killed, the opera takes some of its story from the Christian Testament. In this expanded version, Salome's dance for Herod led to the beheading of John.

## **The Gospel According to Mark 6:14-29 KJV**

<sup>14</sup> And king Herod heard of him; (for his name was spread abroad:) and he said, That John the Baptist was risen from the dead, and therefore mighty works do shew forth themselves in him.

<sup>15</sup> Others said, That it is Elias. And others said, That it is a prophet, or as one of the prophets.

<sup>16</sup> But when Herod heard thereof, he said, It is John, whom I beheaded: he is risen from the dead.

<sup>17</sup> For Herod himself had sent forth and laid hold upon John, and bound him in prison for Herodias' sake, his brother Philip's wife: for he had married her.

<sup>18</sup> For John had said unto Herod, It is not lawful for thee to have thy brother's wife.

<sup>19</sup> Therefore Herodias had a quarrel against him, and would have killed him; but she could not:

<sup>20</sup> For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him, he did many things, and heard him gladly.

<sup>21</sup> And when a convenient day was come, that Herod on his birthday made a supper to his lords, high captains, and chief estates of Galilee;

<sup>22</sup> And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee.

<sup>23</sup> And he sware unto her, Whatsoever thou shalt ask of me, I will give it thee, unto the half of my kingdom.

<sup>24</sup> And she went forth, and said unto her mother, What shall I ask? And she said, The head of John the Baptist.

<sup>25</sup> And she came in straightway with haste unto the king, and asked, saying, I will that thou give me by and by in a charger the head of John the Baptist.

<sup>26</sup> And the king was exceeding sorry; yet for his oath's sake, and for their sakes which sat with him, he would not reject her.

<sup>27</sup> And immediately the king sent an executioner, and commanded his head to be brought: and he went and beheaded him in the prison,

<sup>28</sup> And brought his head in a charger, and gave it to the damsel: and the damsel gave it to her mother.

<sup>29</sup> And when his disciples heard of it, they came and took up his corpse, and laid it in a tomb.

#### **Gospel of Matthew 14:1-12 KJV**

**14** At that time Herod the tetrarch heard of the fame of Jesus,

<sup>2</sup> And said unto his servants, This is John the Baptist; he is risen from the dead; and therefore mighty works do shew forth themselves in him.

<sup>3</sup> For Herod had laid hold on John, and bound him, and put him in prison for Herodias' sake, his brother Philip's wife.

<sup>4</sup> For John said unto him, It is not lawful for thee to have her.

<sup>5</sup> And when he would have put him to death, he feared the multitude, because they counted him as a prophet.

<sup>6</sup> But when Herod's birthday was kept, the daughter of Herodias danced before them, and pleased Herod.

<sup>7</sup> Whereupon he promised with an oath to give her whatsoever she would ask.

<sup>8</sup> And she, being before instructed of her mother, said, Give me here John Baptist's head in a charger.

<sup>9</sup> And the king was sorry: nevertheless for the oath's sake, and them which sat with him at meat, he commanded it to be given her.

<sup>10</sup> And he sent, and beheaded John in the prison.

<sup>11</sup> And his head was brought in a charger, and given to the damsel: and she brought it to her mother.

<sup>12</sup> And his disciples came, and took up the body, and buried it, and went and told Jesus.





# The Operatic Voice

A true (and brief) definition of the “operatic” voice is a difficult proposition. Many believe the voice is “born,” while just as many hold to the belief that the voice is “trained.” The truth lies somewhere between the two. Voices that can sustain the demands required by the operatic repertoire do have many things in common. First and foremost is a strong physical technique that allows the singer to sustain long phrases through the control of both the inhalation and exhalation of breath. Secondly, the voice (regardless of its size) must maintain a resonance in both the head (mouth, sinuses) and chest cavities. The Italian word “*squillo*” (squeal) is used to describe the brilliant tone required to penetrate the full symphony orchestra that accompanies the singers. Finally, all voices are defined by both the actual voice “type” and the selection of repertoire for which the voice is ideally suited.

Within the five major voice types (*Soprano, Mezzo-Soprano, Tenor, Baritone, Bass*) there is a further delineation into categories (*Coloratura, Lyric, Spinto, Dramatic*) that help to define each particular instrument. The *Coloratura* is the highest within each voice type whose extended upper range is complimented by extreme flexibility. The *Lyric* is the most common of the “types.” This instrument is recognized more for the exceptional beauty of its tone rather than its power or range. The *Spinto* is a voice, which combines the beauty of a lyric with the weight and power of a *Dramatic*, which is the most “powerful” of the voices. The *Dramatic* instrument is characterized by the combination of both incredible volume and “steely” intensity.

While the definition presented in the preceding paragraph may seem clearly outlined, many voices combine qualities from each category, thus carving an unique niche in operatic history. Just as each person is different from the next, so is each voice. Throughout her career Maria Callas defied categorization as she performed and recorded roles associated with each category in the soprano voice type. Joan Sutherland as well can be heard in recordings of soprano roles as diverse as the coloratura Gilda in *Rigoletto* to the dramatic Turandot in *Turandot*. Below is a very brief outline of voice types and categories with roles usually associated with the individual voice type.

	<i>Coloratura</i>	<i>Lyric</i>	<i>Spinto</i>	<i>Dramatic</i>
<i>Soprano</i>	Norina (Don Pasquale) Gilda (Rigoletto) Lucia (Lucia di Lammermoor)	Liu (Turandot) Mimi (La Bohème) Pamina (Magic Flute)	Tosca (Tosca) Amelia (A Masked Ball) Leonora (Il Trovatore)	Turandot (Turandot) Norma (Norma) Elektra (Elektra)
<i>Mezzo-Soprano</i>	Rosina (Barber of Seville) Angelina (La Cenerentola) Dorabella (Così fan tutte)	Carmen (Carmen) Charlotte (Werther) Giulietta (Hoffmann)	Santuzza (Cavalleria) Adalgisa (Norma) The Composer (Ariadne auf Naxos)	Azucena (Il Trovatore) Ulrica (A Masked Ball) Herodias (Salome)
<i>Tenor</i>	Count Almaviva (Barber of Seville) Don Ottavio (Don Giovanni) Ferrando (Così fan tutte)	Alfredo (La Traviata) Rodolfo (La Bohème) Tamino (Magic Flute)	Calaf (Turandot) Pollione (Norma) Cavaradossi (Tosca)	Dick Johnson (Fanciulla) Don Jose (Carmen) Otello (Otello)
<i>Baritone</i>	Figaro (Barber of Seville) Count Almavira (Le nozze di Figaro) Dr. Malatesta (Don Pasquale)	Marcello (La Bohème) Don Giovanni (Don Giovanni) Sharpless (Madama Butterfly)	<b>Verdi Baritone</b> Germont (La Traviata) Di Luna (Il Trovatore) Rigoletto (Rigoletto)	Scarpia (Tosca) Jochanaan (Salome) Jack Rance (Fanciulla)
<i>Bass</i>	Bartolo (Barber of Seville) Don Magnifico (Cenerentola) Dr. Dulcamara (Elixir of Love)	Leporello (Don Giovanni) Colline (La Bohème) Figaro (Marriage of Figaro)	<b>Buffo Bass</b> Don Pasquale (Don Pasquale) Don Alfonso (Così fan tutte)	<b>Basso Cantate</b> Oroveso (Norma) Timur (Turandot) Sarastro (Magic Flute)

# Opera Production

Opera is created by the combination of myriad art forms. First and foremost are the actors who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping them to portray the full range of emotions possible in the operatic format. The orchestra performs in an area in front of the singers called the orchestra pit while the singers perform on the open area called the stage. Wigs, costumes, sets and specialized lighting further enhance these performances, all of which are designed, created, and executed by a team of highly trained artisans.

The creation of an opera begins with a dramatic scenario crafted by a playwright or dramaturg who alone or with a librettist fashions the script or libretto that contains the words the artists will sing. Working in tandem, the composer and librettist team up to create a cohesive musical drama in which the music and words work together to express the emotions revealed in the story. Following the completion of their work, the composer and librettist entrust their new work to a conductor who with a team of assistants (repetiteurs) assumes responsibility for the musical preparation of the work. The conductor collaborates with a stage director (responsible for the visual component) in order to bring a performance of the new piece to life on the stage. The stage director and conductor form the creative spearhead for the new composition while assembling a design team which will take charge of the actual physical production.

Set designers, lighting designers, costume designers, wig and makeup designers and even choreographers must all be brought “on board” to participate in the creation of the new production. The set designer combines the skills of both an artist and an architect using “blueprint” plans to design the actual physical set which will reside on the stage, recreating the physical setting required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. Following the actual building of the set, painters following instructions from the set designers’ original plans paint the set. As the set is assembled on the stage, the lighting designer works with a team of electricians to throw light onto both the stage and the set in an atmospheric as well as practical way. Using specialized lighting instruments, colored gels and a state of the art computer, the designer along with the stage director create a “lighting plot” by writing “lighting cues” which are stored in the computer and used during the actual performance of the opera.

During this production period, the costume designer in consultation with the stage director has designed appropriate clothing for the singing actors and actresses to wear. These designs are fashioned into patterns and crafted by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using his/her individual measurements. The wig and makeup designer, working with the costume designer, designs and creates wigs which will complement both the costume and the singer as well as represent historically accurate “period” fashions.



As the actual performance date approaches, rehearsals are held on the newly crafted set, combined with costumes, lights, and orchestra in order to ensure a cohesive performance that will be both dramatically and musically satisfying to the assembled audience.

# Opera Etiquette

**Have you ever been unsure of what is and isn't appropriate for you to do at the opera or have you ever been annoyed by someone else's behavior there?** If so, read on for some tips on proper Opera Etiquette.

## **Dress Up**

Most people like to dress up when they go to the opera because it's part of the fun! Nowadays you can pretty much wear whatever you want. However, an evening at the opera is usually considered to be a glamorous occasion, especially on an opening night.

## **Arrive On Time**

You should always make sure you get to the opera house in plenty of time to get your tickets and be seated before it starts. Thirty minutes before start time is usually sufficient. If you're late, the ushers may let you in after the overture, but, if there isn't an overture, you may have to wait until intermission and miss the entire first act!

## **Remain Quiet During the Performance**

There's nothing worse than sitting near a chatterbox or a ringing cell phone during a performance. Please turn off anything that can make noise, refrain from opening candy wrappers, etc. Save your comments for intermission and, by all means, do not sing along!

## **Applaud When Appropriate**

The correct times to applaud are when the conductor takes the podium at the very beginning of the performance, after the overture, after a big aria, at the end of each act, and when the singers come out to take a bow. If you are unsure of when those times are, it is best to wait and follow the lead of other audience members.

## **Applaud Appropriately**

Clapping while sitting or standing is always acceptable, and you can yell *Bravo!* to show appreciation for a male singer, *Brava!* to show appreciation for a female singer, and *Bravi!* to show appreciation for a group of singers. Yelling out anything other than those three words, as well as screaming or whistling, is inappropriate.

## **Turn off Cell Phones, and Alarms.**

This includes no photos with your cell phone or text messaging. Also, no cameras or recorders should be used in the theatre.

## **No gum, food, or drinks in theatre.**