Nashville’s Nutcracker
Nashville Ballet
Thanks to our Sponsors

AT&T
American Airlines
The Atticus Trust
Bank of America
Baulch Family Foundation
BMI
Bridgestone Americas Trust Fund
Brown-Forman
Cal IV Entertainment
Caterpillar Financial Services Corporation
Central Parking Corporation
Coca-Cola Bottling Co.
The Community Foundation of Middle Tennessee
Corrections Corporation of America
The Danner Foundation
Davis-Kidd Booksellers Inc.
The Dell Foundation
Dollar General Corporation
Doubletree Hotel Downtown Nashville
Fidelity Offset, Inc.
First Tennessee Bank
Samuel M. Fleming Foundation
Patricia C. & Thomas F. Frist Designated Fund*
Gannett Foundation
Gaylord Entertainment Foundation
The Gibson Foundation
Landis B. Gullett Charitable Lead Annuity Trust
GroupXcel
HCA-Caring for the Community
Ingram Arts Support Fund*
Ingram Charitable Fund, Inc.*
Lipman Brothers, Inc.

Mapco Express/Delek US
Meharry Medical College
The Memorial Foundation
Metropolitan Nashville Airport Authority
Miller & Martin, PLLC
Morton’s, The Steakhouse, Nashville
Nashville Predators Foundation
National Endowment for the Arts
Nissan North America, Inc.
NovaCopy
Piedmont Natural Gas Foundation
Pinnacle Financial Partners
The Premiere Event
Publix Super Markets Charities
Mary C. Ragland Foundation
The Rechter Family Fund*
Sheraton Nashville Downtown
South Arts
Irvin and Beverly Small Foundation
SunTrust Bank, Nashville
Earl Swensson Associates, Inc.
Target
The Tennessean
Green Power Switch®
Universal Music Group Nashville
U.S. Trust, Bank of America Private Wealth Management
Vanderbilt University
The Wachovia Wells Fargo Foundation
Waller Lansden Dortch & Davis
XMi Commercial Real Estate

* A fund of the Community Foundation of Middle Tennessee

TPAC Education is made possible in part by the generous contributions, sponsorships, and in-kind gifts from the following corporations, foundations, government agencies, and other organizations.

Special Thanks to:
The HCA Foundation on behalf of HCA and the TriStar Family of Hospitals

2010 Hotel Sponsor for TPAC Education: Homewood Suites by Hilton - Nashville Downtown
Dear Teachers,

TPAC Education is thrilled to be able to present for student audiences Nashville Ballet’s spectacular, original Nashville’s Nutcracker, which embraces all of the time-honored elements of the beloved ballet in the new setting of Tennessee in 1897. Familiar landmarks such as The Parthenon, the Tennessee State Capitol, Belle Meade Mansion and the exotic, turn of the century fair—the 1897 Tennessee Centennial Exposition—are fully integrated into the story, scenery and costumes.

As Nashville Ballet began the long artistic process of re-building their production of Nutcracker, they decided to place the ballet not only in Nashville, but also around a specific historical event. Artistic Director Paul Vasterling explains:

I went to the Public Library looking for inspiration and found this little book about the Tennessee Centennial Exhibition, which was a big world’s fair that happened here in 1897. I was flipping through it and found this one page that was a picture of what they called the “Vanity Fair” but it was a Fair’s midway and in the midway were cultures from around the world. So the Centennial Exhibition visitor could visit all these cultures… and that’s when I realized that Clara, the little girl who is the protagonist of the Nutcracker, could have gone to the fair and seen all these different cultures and this is what inspired her dream. (NPT ArtsBreak)

We are confident audiences young and old will thoroughly enjoy this beautiful ballet. To further enhance the opportunity, this guidebook includes lessons and suggestions that will hopefully help students view it not only as Nashville’s Nutcracker ballet, but also with the perspective of imaginative learners, storytellers and artists.

TPAC Education
About Nashville’s Nutcracker

It’s pretty wonderful when something that has been only in your mind’s eye for 3 years actually is in front of you and it’s just as you imagined.

Paul Vasterling, Artistic Director
Nashville Ballet

Nashville Ballet’s all new Nashville Nutcracker transports audiences to the charm and grandeur of 1897. The rich tapestry of Nashville’s history unfolds before your eyes as a holiday classic is fused with the people, places, and events that have helped to make our city famous!

The Artistic Team of the Nashville Ballet discusses the concept and production of Nashville’s Nutcracker in the following videos:
http://www.youtube.com/watch?v=bE9pey07gil (produced by Nashville Public Television)
http://www.youtube.com/watch?v=_w5dhGNT34I&feature=related (produced by Nashville Ballet)

We are developing the room of the party to be very much inspired by the Belle Meade Mansion. Therefore we went to research the mansion itself – a lot of architectural details and furnishings are taken from the Belle Meade Mansion.

Shigeru Yaji, Scenic Designer

Sketch for Scenic Design for Act I “Party” Scenes, by Shigeru Yaji, Scenic Designer for Nashville’s Nutcracker.
The Story of Nashville’s Nutcracker

Main characters in bold; Courtesy of Nashville Ballet

It’s autumn of 1897, and young Clara Stahlbaum is exploring the grand Tennessee Centennial and International Exposition with her favorite uncle, Dr. Drosselmeyer. Clara is entranced by the magic of the fair and inspired by the many cultures and exhibits she discovers there. Uncle Drosselmeyer entertains Clara with some special tricks of his own, including conjuring a gleaming blue and gold Nutcracker – which he promptly makes disappear!

Winter has now arrived, and so have the bundled-up ice skaters at Shelby Bottoms pond. Families enjoy the graceful, and not so graceful, athletes as they make their way through the snow drifts to attend the annual holiday party at the stately Stahlbaum home.

Dr. Drosselmeyer and his young nephew, visiting for the holidays, arrive at the party laden with gifts. Clara and her brother Fritz, dressed in their best holiday outfits, linger outside the parlor door, waiting for their first glimpse of the beautifully lit Christmas tree. Just as dozens of excited partygoers arrive and the governess turns to admit the eager children, mischievous Fritz startles his sister with a big, fat squirming mouse!

Gifts are exchanged and everyone dances to celebrate the holiday season. The party gets even better when Drosselmeyer and his nephew arrive, performing magic tricks and astonishing the guests with life-size dancing dolls. Finally, Drosselmeyer presents Clara with the most special gift of all: a magnificent Nutcracker doll! Fritz jealously snatches the doll from Clara and the poor Nutcracker falls to the floor, broken. Luckily, Dr. Drosselmeyer is able to use his magic to repair the Nutcracker and return him to an overjoyed Clara.

Exhausted from partying, the guests depart for home, and the Stahlbaum family prepares for bed. Before she heads upstairs, Clara lovingly places the Nutcracker in a safe, warm spot near the fireplace. Later that night, the scratching, scurrying sound of mice at play breaks the silence of the peaceful Stahlbaum home. Small mice, at first, but then medium and even large mice brazenly invade the fashionable parlor. At the same time, Clara, barely half awake, sneaks downstairs to retrieve her beloved new doll, which she takes to the sofa before promptly falling back into a deep, deep sleep. Clara is startled awake by the fearful Mouse King, but it is too late to stop him from stealing the precious Nutcracker from her arms. Drosselmeyer appears and listens to Clara’s tearful explanation. Putting his magic to work once again, he waves his impressive purple cape and the parlor and Christmas tree begin growing to an enormous size!

The Nutcracker, who has also grown, leads his Volunteer army of Native Americans, Frontiersmen, Cavalry, and Toy Soldiers in a fierce battle against the Mouse King and his red-coated band of mice. Just when it appears that the Mouse King will triumph, Clara distracts him by hitting him with her shoe, enabling the Nutcracker to win the battle and become transformed into a handsome prince.

The Nutcracker Prince leads Clara through the snowy woods, where they come upon the regal Snow Queen and Snow King, a dazzling vision in silver and blue. Beautiful snowflakes dance about the forest until Clara and her Prince must depart.

The magical Garden Fairies are waiting for them in the Parthenon Garden, where they are joined by their queen, the Dew Drop Fairy. Dew Drop and the Prince, along with the delicate pink and blue flowers of the forest dance a beautiful waltz for young Clara.

In the Land of Magic, where the radiant Sugar Plum Fairy and her handsome Cavalier reign, Clara and the Nutcracker Prince meet visitors from other lands, each of whom honor her with a special dance. The visitors look like those Clara remembers from the Centennial Exposition: The gold-and-crimson-clad Spanish dancers, the Chinese man and his astonishing dragon, the Persian snake charmer, the whirling Russian dancers, a charming Swiss Shepherd and Shepherdess and towering Madame Bonbonierre.

As the Sugar Plum Fairy and Cavalier offer one final dance for Clara, she steps onto a magical flower carriage, where she quickly falls asleep for the journey home. Drosselmeyer appears and transforms the Nutcracker Prince back into the Nutcracker doll, which he places into the arms of a sleeping Clara. As the curtain falls, the flower carriage becomes the Stahlbaum family sofa, where Clara rests peacefully; her beloved Nutcracker nestled safely beside her.
In this activity, students will “freeze” a scene from the story to demonstrate their understanding of the Nutcracker characters, story sequence, and setting.

**Materials:** Story version of *The Nutcracker*
- Paper and pencil, simple props optional, space in the room

**Time:** 50 mins. Can be divided into 2 short class periods.

**Grade Levels:** 2-5

**Warm Up**

1. Using an illustrated storybook read *The Nutcracker* to the class. Emphasize the main characters, the setting, and especially for younger children, the “dream” aspect of the story.

2. Discuss the story: recall the characters and list the names on the board. What parts could be real? What parts of the story are in Clara’s dream? Where and when do students think this imaginary story was set – what details help us know that?

3. Remind students that the performers do not speak in a ballet story, but they are able to show us the story using posture, gestures, costumes and scenery. Explain that the ARTISTIC DIRECTOR of the Nashville Ballet chose to set *The Nutcracker* story in Nashville in 1897. What might we see that will show us the time and place of the story? (costumes, scenery, gestures, faces)

**Activity**

1. Choose 3 scenes from *The Nutcracker* story to focus on for this activity, and divide the class into small groups (@ 3 -4 students each).

2. Assign a scene to each small group. It’s fine if more than one group has the same scene.

3. Ask the groups to recall details for this scene (write notes or assist their writing). Who are the main characters? What do they look like? How are they feeling? What is the action? Ask them to think of a list of adjectives that describe what the location of this scene might look like. Are there people in the scene who are not the main characters? What are they doing?

4. Next ask the groups to imagine their scene as if it were happening in some other place in some other time. (e.g.: at your school, in October. Or on another planet, in the future.) Allow time to adapt their scene to this new setting.

5. Explain: working together, each team will create 2 “frozen moments” of their scene. (One scene – two moments.) Their frozen moments should

**Scene Suggestions**

*Since so many variations of the story exist, choose key scenes that are represented in the book you are using.*

- Drosselmeyer enters the party
- Drosselmeyer demonstrates a magic trick
- Fritz breaks the Nutcracker
- Clara falls asleep and the tree grows
- Clara meets the Nutcracker Prince
- The Mouse King leads his army into battle
show the characters, the key action and emotion of the scene. Use bodies and faces to demonstrate the action and emotion, but it must be frozen. If classroom props are readily available, students may choose to add them into their frozen moment “pictures”. Give the groups some time to practice and improve their pictures before sharing with the other groups. If there are more group members than characters, encourage the group to figure out what the others can represent in the picture. Perhaps someone is part of the scenery, i.e. a tree.

6. Create a space in the room and tell the class this is the Frame for their picture. When they are ready to show their first rehearsal, ask each small group to enter the frame and “freeze” their scene while the other groups watch. Present the first frozen moment, holding about 10-15 seconds, then slowly transition to the next moment and freeze for another 10-15 seconds. (Older students may be able to time their transition to a count of 8.)

7. Offer each group the chance to say the name of their scene, the names of the characters and the setting they chose. Ask “how did the setting affect the way you arranged your scene and your posture/gesture?” (e.g., if they are robots in the future, their posture should show it!)

8. Ask students to put the frozen scenes in the correct order. If time allows, repeat the scenes in the new order with any adjustments the teams would like to make after their first rehearsal.

**Congratulate** the performers and the audience. Close by reminding students to notice what the dancers are doing to “show” us the story and the setting when we attend **Nashville’s Nutcracker** at TPAC.

*Photo by Marianne Leach*  

**Clara and her Uncle Drosselmeyer discover a toy Nutcracker at the Tennessee Centennial Exhibition.**
It’s Your Move!

Materials: Open space in classroom
Time: 35 mins
Grade Levels: 3rd-6th

Warm Up

While students are seated at their desks (or on the floor in a circle in front of the teacher), ask them to perform this sequence of tasks in silence (some soft music in the background will help):


2. Soften your muscles to make curvy / round shapes in slow motion. Make big shapes and small shapes. Make high shapes and low shapes. How slow can you go?

3. Rest your arms on your desk (in your lap). Without getting out of your seat, press your palms down on your desk with all your might. Imagine your arms are suddenly weightless. Let them float up light as a feather. Try that again: arms press down, arms float up.

Explain that you just did on a small scale what dancers do on a large scale – you communicated with your body. And while you were busy thinking about communicating with your body, you were also demonstrating Key Elements of Dance!

- When you made different shapes with your arms, you demonstrated the element of space.
- When you repeated a series of shapes, you demonstrated the element of time.
- When you made quick strong arms, or a soft slow motion arms, you illustrated energy or force.
- When you made a heavy or light movement, you illustrated weight.

Write the Elements of Dance on the board where students can easily see. SPACE, TIME, ENERGY, WEIGHT

Activity

1. Ask the class to stand in a circle. Tell students you are going to call out some familiar actions and they will – silently—demonstrate it. 1) Brush your teeth….. 2) Catch a tennis ball…. 3) Walk around the circle and balance as if you are on an icy sidewalk.

2. Now, repeat, but this time add elements of dance that will change how they do the activity. Call out BRUSH YOUR TEETH... and show me a change that demonstrates WEIGHT (Your tooth brush is so heavy! It is light as a feather!) Pause. This time, change the action by adjusting the element of TIME: Faster/slower. Add an emotion: you are so happy to brush your teeth. You are trying to scare someone while brushing your teeth. Continue varying activity and elements as time allows and as students become more comfortable with the changes.

3. Next, assign or ask students to choose a character from Nutcracker or from another familiar story.
4. Think of a *gesture* that this character uses. (e.g.: Drosslemeyer performs a magic trick holding a small item in one hand and tapping it with the other hand). Staying in place, practice and repeat until you remember this action well.

5. Now, add elements of dance to change the way you do your gesture. Experiment with **SPACE** (high/low/wide/narrow), **TIME** (fast/slow) **ENERGY** (strong/soft) and **WEIGHT** (heavy/light). (e.g.: Drosslemeyer performs a magic trick while holding a small item up high in one hand and now fully extends and moves his other arm through a full vertical loop.) Practice until you are satisfied with your gesture that has been changed with an element of a dance.

6. **What is this character’s personality?** Scary? Funny? Royal? How can you show personality in your character’s face AND body?

7. In groups of four, ask students to walk across the room while they demonstrate their characters. Play some music if you have an instrumental CD. As they walk, ask students to show their gesture that has been changed with an element of dance AND their personality. Take turns as performers and audience.

**Discuss:** Since dancers do not use their voices, they must *show* us the action of a story ballet. Look for examples of gestures, personality and the elements of dance when we see *Nashville’s Nutcracker* performed by the Nashville Ballet at Tennessee Performing Arts Center.

*Uncle Drosselmeyer performs a magic trick for the children at the party.*
Details Make the Difference

Materials: pencils & paper for draft, historical pictures from books and internet that can be cut out, heavy paper and markers or water color paint

Time: One class period to get started, 1-2 more periods for research, drafts and final product

Grade Levels: 4th and higher

Imagine a familiar story set in an historical Tennessee time. For example, the Nashville Ballet’s performance of Nutcracker is set in Nashville in 1897 – the time of the Tennessee Centennial Exhibition.

Brainstorm with the class:

Who has seen or knows the story of the Nutcracker? Who are the main characters? What happens? When and where did it take place? Make a list of as many details as you can. Looking back at the list, ask students to share ideas of what these details look like - is there agreement on a single “look” or a range of different impressions? What might the author of the story want us to see in the illustrations in the book? What would be the best choices for the book cover?

Working independently:

1. Think of a STORY
   Ask students to remember details from another familiar story of their choice (or teacher suggestions). Who are the main characters? What is the setting of the story? What is the mood of the story? What is the central conflict and resolution? Think of what a book cover might include. Younger students might be helped by actually viewing a variety of covers from a single story. Older students should try to just use their memory and imagination and not be tempted to “borrow” ideas from an existing cover. (Decide what is best for your class.)

2. Choose a SETTING
   Next, think of a time and place you have learned about in Tennessee history. How would you adapt the details of the story to fit into that time and place? What would the characters be wearing? What does their home or environment look like? (Students do not need to rewrite the story, just develop a “picture in their heads.”)

3. Make a new TITLE
   Think of a new title for your story: e.g. “Hansel & Gretel meet the Bell Witch.”

4. Design a BOOK COVER
   What would the cover of your story look like if it were a book? What images and clues might tell the reader what is special about this book? (state symbols, maps, characters in clothing of the period, historical photos) Is the book old? Is it new? What does the paper look like? If students have access to a computer to print a title – what type style is most appropriate?

5. Create a DRAFT
   Ask students to first create a draft with light pencil sketches to experiment with the layout of their cover. Tell them to fill the entire page using background, pictures, the title, author and any other pertinent cover information.

6. Get ready to PUBLISH
   When they are ready, use collage materials and/or their own illustrations to create a book cover on 8 ½ x 11 card stock or heavy paper.
More Classroom Suggestions

Notice Before the Performance Begins
The Artistic Director re-imagined the traditional Nutcracker story to include clothing styles and scenery that are specific to Tennessee in the late 19th Century. When you see Nashville’s Nutcracker—as the Nashville Ballet has named their spectacular ballet—look for clues even before the curtain goes up that tell the audience about the historical time and place.

Clara’s Inspiration
In the Prologue of Nashville’s Nutcracker, Clara visits the Tennessee Centennial Exposition. The exhibits and people she sees will make such an impression that they will each appear in her dream, the magical Second Act of Nashville’s Nutcracker. A narrative of the Prologue on the Nashville Ballet’s website includes links to family-friendly crafts and activities: Visit http://www.nashvilleballet.com/performances/holiday-series.php for the interactive version of this story!

Around the World in Act II
Find the parts of the world represented by the dances performed in the Land of the Sweets. Look for pictures of traditional attire, celebrations, architecture and cuisine.
Notice the costume and scenery choices in the Nutcracker.

- The Spanish Dance
- The Russian Dance
- The Arabian Dance
- The Chinese Dance

Real and Not Real
(Recommended for very young children.)
Ask the students to tell the difference between reality and fantasy (real and not real). Encourage them to share their ideas about each, and give examples. As you read each of the following statements, encourage the students to decide whether each statement shows reality or fantasy. Ask, who thinks Reality? Fantasy? Both? Students answer by raising their hands.
- You are given a Nutcracker doll as a present. It is broken by another child.
- Your Nutcracker doll turns into a handsome prince.
- You fall asleep and dream about a strange land filled with candy.
- You are watching a ballet dance that is telling a story without words.
- You are eating delicious cakes, cookies and candy at a party and you get sick.
- You meet a beautiful fairy, and she takes you on a sleigh ride.
- Something scary suddenly appears and you are frightened.
- A little girl is dancing on stage pretending to be another little girl named Clara.
- Flowers come to life and begin dancing.
- Dancers leap out of a real teapot.

Discuss “Is this ballet story real or fantasy?” (Answer: both are represented). Provide paper and crayons for the students. Have them fold their papers in half and draw a picture (of anything) based on reality on the left side and a picture based on fantasy on the right side. As the children share their pictures with the class, ask them to explain their pictures. (Submitted by Suzanne Cater)
The Tennessee Centennial Exposition

Excerpts from The Tennessee Encyclopedia of History and Culture
http://tennesseeencyclopedia.net/imagegallery.php?EntryID=T026
Don H. Doyle, Vanderbilt University

This idea of setting (Nutcracker) in the city in which we live is not an original idea of mine, a lot of companies are doing it now; however, finding a specific event around which to base it, is pretty original.

Paul Vasterling, Artistic Director
Nashville Ballet

The Tennessee Centennial Exposition, held in Nashville in 1897 to celebrate Tennessee's one-hundredth anniversary of statehood, was one of the largest and grandest of a series of industrial expositions that became hallmarks of the New South era. Modeled in particular after the Chicago Columbian Exposition in 1893, it featured exhibitions on the industry, agriculture, commerce, and transportation of the state as well as displays on the educational and cultural achievements.
• Laid out on the grounds of a former race track about three miles west of the city center on West End Avenue, the exposition featured neoclassical buildings, a man-made lake, curvilinear roads, and elaborate landscaping. Centennial City was also granted full powers as a separate city, and it became a model of Progressive era "good government" with its strict regulations of liquor and vice.

• The Centennial Exposition was, above all, a celebration of technological progress brought by the machine age. Major exhibits were devoted to commerce, agriculture, machinery, and transportation. The typical exhibits included a relic of some outmoded method or contraption and the modern technology that had replaced it. Thus, an old cotton bale press powered by a plodding mule was set in "striking contrast" to the steam-powered model of the present day, and an old hand loom or spinning wheel was put beside new electric powered textile machinery.

• The exposition also gave much attention to the social progress of the "new woman," the "new Negro," and the modern child. Tennessee women played a particularly prominent role in the exposition, which served to galvanize women reformers of the Progressive era. The Woman's Building featured displays of domestic arts and home economics and sponsored visiting lectures by Jane Addams and other leaders of the emerging feminist movement. The Negro Building was filled with displays of African American products and educational achievements. Advocates of racial progress and cooperation were invited to address the exposition, and several Negro Days were set aside to honor the free, educated, aspiring "new Negro." The celebration of black progress at the exposition, along with the strict segregation of the races, reflected the paradoxical racial politics of the New South, however. A Children's Building put on display children's art work and hosted lectures on school reform. Throughout the exposition there was an ever-present emphasis on improvement through science, technology, and education.

• Along with the celebrations of technological and social progress were major exhibits devoted to art and history. To house the Fine Arts Building, an exact scale model of the Parthenon of ancient Greece was erected at the center of the exposition grounds. It soon became the most admired building on the grounds. Symbol of Nashville's traditional claim as the "Athens of the South," this plaster and wood version of the Parthenon remained standing until the 1920s, when it was rebuilt in concrete.

• The Centennial Exposition included a midway with exciting rides and exotic shows for the entertainment of the families attending. The Tennessee Centennial Exposition opened May 1, 1897, and closed six months later. Afterwards the Exposition grounds were converted to Centennial Park.
Nashville’s Nutcracker
Costume Illustrations
by Campbell Baird
courtesy of Nashville Ballet
Attendant to the Sugarplum Fairy

Nutcracker Prince & Nutcracker

Nashville’s Nutcracker
Costume Illustrations
by Campbell Baird
courtesy of Nashville Ballet
What are pointe shoes made out of?
Pointe shoes are worn by female dancers so that they can balance and turn on their toes. Originally starched satin slippers with a darned tip, pointe shoes enabled dancers to poise on the tips of their toes for only a moment. The fascination and popularity of dancing en pointe has caused the shoes to evolve into a more supportive structure. Made of satin and shaped like narrow slippers, they have no heel and there is no wood or metal in pointe shoes. The area covering the toes is made of layers of fabric glued together in the shape of an oblong "box" and hardened. The sole of the shoe is hard leather which lends slight support to the arch of the foot. Pointe shoes are worn two to three sizes smaller than street shoes. To keep them on tightly, dancers sew satin ribbons and elastic bands to the sides and tie them securely around their ankles.

Why do dancers wear tutus?
A classical tutu has an average of 25 layers of tulle, a net-like material, which is cut into layers of differing lengths to help the tutu stand out from the ballerina's hips. They are designed to give ballerinas a light, airy look, as if they are floating when they move across the stage.

Why don't male dancers wear pants?
Why tights?
Dancers used to wear heavy fabric robes and head dresses that greatly restricted their movement so male dancers began to wear short jackets and tights so their jumps could be higher. Dancers were able to discover and perform more difficult and athletic movements without so many clothes in the way. As ballet changed through the years, the costumes also became simpler. Today many ballets are performed in simple leotards and tights so that audiences can fully enjoy the shapes dancers' bodies create in motion.

Why don't dancers get dizzy when they turn?
Dancers learn a helpful trick called "spotting." Before they begin a turn, they choose something to focus on--a clock or door, for example. As they turn they try to keep their eyes focused on that object until they have to whip their head around quickly to find the spot again. This helps the dancer keep a steady balance during consecutive turns.
While Clara dreams of Sugarplums and hot chocolate and Chinese Dragons...

The mice steal away with her precious Nutcracker. Nashville’s Nutcracker features Scotch-Irish Mice!
Keep in Touch…

Find TPAC EDUCATION on Facebook!
TPAC Education
PO Box 190660
Nashville, TN 37219
615-687-4288

Visit us online at www.tpac.org/education