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presents

SMOKEY JOE’S CAFE

The Songs of Leiber and Stoller

Words and Music by
JERRY LEIBER and MIKE STOLLER

Conductor
PAUL VESCO

Musical Director
DARIUS FROWNER

Producer and Director
A. CURTIS FARROW

General Manager
HAZZAN WILKERSON

Costume Designer
CATHERINE RESTIVO

Scenic Designer
TERRY GADSON

With

VIDA ALLWORTHY
DAWN MARIE DRIVER
STANLEY MARTIN

DERRICK BAKER
JONATHAN JUARBE
TONY PERRY

SANDRA BONITTO
RON LUCAS
FAMECIA WARD

Originally produced on Broadway by Richard Frankel, Thomas Viertel, Steven Baruch, Jujamcyn Theatres/Jack Viertel, Rick Steiner, Frederic H. Mayerson, and Center Theatre Group/Ahmanson Theatre/Gordon Davidson.

All of the songs in Smokey Joe’s Cafe were written by Jerry Leiber and Mike Stoller (either alone or with others) except Spanish Harlem, which was composed by Phil Spector and Jerry Leiber. Messrs. Leiber and Stoller wish to acknowledge and thank the following writers who collaborated with them on various songs in the show: Ben E. King, Doc Pomus, Barry Mann & Cynthia Weil, Kent Harris, Ralph Dino & John Sembello, and Carlo Donida & “Mogol.”

Friday, October 12, 2012, 8:00 PM
Saturday, October 13, 2012, 2:00 PM and 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.
MUSICAL NUMBERS
(Subject to change)

ACT I

Neighborhood ............................................................................................................................. Company
Young Blood ................................................................................................................................. Ron Lucas and Company
Falling ........................................................................................................................................ Sandra Bonitto
Ruby Baby ................................................................................................................................. Derrick Baker and Company
Dance With Me ...................................................... Stanley Martin, Dawn Marie Driver, and Company
Keep on Rollin' .................................................. Tony Perry, Derrick Baker, Stanley Martin, and Ron Lucas
Searchin' ..................................................... Tony Perry, Derrick Baker, Stanley Martin, and Ron Lucas
Kansas City .................................................. Sandra Bonitto, Jonathan Juarbe, and Dawn Marie Driver
Love Me/Don't ................................................................. Ron Lucas and Sandra Bonitto
Fools Fall in Love ............................................................... Dawn Marie Driver
Poison Ivy ................................................... Stanley Martin, Derrick Baker, Ron Lucas, and Tony Perry
Don Juan ................................................................. Famecia Ward
I Keep Forgettin’ ............................................................... Vida Allworthy
On Broadway .................................................. Stanley Martin, Derrick Baker, Ron Lucas, and Tony Perry
D.W. Washburn ...................................................... Jonathan Juarbe and Company
Saved ................................................................................................................................. Dawn Marie Driver and Company

ACT II

Baby That Is Rock & Roll ................................................................. Company
Yakety Yak ................................................................................................................................. Company
Charlie Brown ........................................................................................................................ Company
Jailhouse Rock ................................................................. Jonathan Juarbe and Company
Pearl’s a Singer ........................................................................................................................ Sandra Bonitto
Teach Me How to Shimmy ................................................................. Jonathan Juarbe, Vida Allworthy, and Company
Loving You .......................................................................................................................... Derrick Baker and Company
Treat Me Nice ........................................................................................................................ Tony Perry
Hound Dog ............................................................................................................................... Dawn Marie Driver
I’m a Woman ............................................................ Dawn Marie Driver, Famecia Ward, Vida Allworthy, and Sandra Bonitto
There Goes My Baby .................................................. Ron Lucas, Derrick Baker, Tony Perry, and Stanley Martin
Love Potion #9 ................................................................. Ron Lucas, Derrick Baker, Tony Perry, and Stanley Martin
Some Cats Know ................................................................................................................ Famecia Ward
I (Who Have Nothing) ................................................................. Tony Perry
Spanish Harlem ........................................................................................................................ Stanley Martin
Fools Fall in Love ................................................................................................................... Dawn Marie Driver
Stand by Me ........................................................................................................................... Ron Lucas and Company
BIOGRAPHIES

VIDA ALLWORTHY has toured the United States and Canada in regional and dinner theater and industrial videos. She teaches Ballet, Tap, and Jazz in New Jersey. Allworthy has conducted numerous dance workshops for New Jersey State Teen ARTS festivals at the College of New Jersey. She is resident choreographer for Hunterdon Central Regional High School where she has choreographed more than 13 musicals. Ron Lucas and Allworthy have been featured singers in her father’s swing band, The Big Apple Pops Orchestra. She would like to thank her family for their love and for raising her in the arts. Allworthy feels blessed to be working with such a talented group of people at Irving Street Rep.


SANDRA BONITTO received her bachelor of fine arts degree in musical theater from The Boston Conservatory. She made her Broadway debut in Ragtime (original cast and album) and was a featured singer in City Center’s Encore! series House of Flowers. In 2000, Bonitto earned a Barrymore Award nomination for her title role in Harold Arlen’s St. Louis Woman. Bonitto’s regional credits include Dreamgirls (standby for Jennifer Holliday where she reprised the role as Effie), Ain’t Misbehavin’ (Charlayne), 1940’s Radio Hour (Geneva Lee Browne), Sophisticated Ladies (The Chanteuse), Blackbirds of Broadway (world premiere), The Who’s Tommy (U.S. tour), and Ragtime (Sarah’s Friend). Bonitto performed as a soloist in concert with the New York Festival of Song (Carnegie Hall) and the Arcady Music Festival (Bangor, Maine). She has worked in television and film and was featured in the March 2000 issue of Mode Lifestyle Magazine as one of New York’s up-and-coming actresses. Bonitto is grateful to God for her talent.

DAWN MARIE DRIVER is a strong soprano who has earned the designation of being “a soprano section all by herself.” Under the tutelage of Bishop Nathaniel Townsley, Jr., Driver became a professional singer and performer traveling extensively throughout the United States and abroad. Driver and Townsley have collaborated with Gospel-great Edwin Hawkins; director Dwight R.B. Cook; Broadway and film choreographer Louis Johnson; the legendary Woodie King; and Broadway, film, and television performers Carol Woods, Ben Vereen, and Ruby Dee. Driver is executive producer and co-writer of three on-stage musicals.

JONATHAN JUARBE has been performing since age 7. He sang for Paul Simon, and on the Late Show with David Letterman and the Today show. Juarbe’s regional credits include Grease, Gypsy, and The Boys Next Door. He sang backup for Elton John at Radio City Music Hall and was the vocal captain aboard three ships for Royal Caribbean International. He would like to thank his family and friends for all of their love and support – especially George and Marissa. “I wouldn’t be here without you.”

RON LUCAS has performed in Miss Saigon (John) in Germany. He recently toured in his one-man show, The Nat King Cole Songbook, and the new musical version of The Bingo Lingo Traveling All-Stars & Motor Kings and Jesus Christ Superstar. Lucas’ regional credits include Ain’t Misbehavin’, Five Guys Named Moe, Sophisticated Ladies, Hair, Godspell, and Mr. B. Changed the Key. Lucas’ television credits include Law and Order, Law and Order SVU, Oz, and Spin City. He writes songs and jingles, narrates, sings, records educational tapes for children, and does voice-overs for McDonald’s.

STANLEY MARTIN has been dancing since age 5 and is trained in Ballet, Tap, Swing, and gymnastics. He toured the world in West Side Story (Chino) and returned recently from an extended performance with Royal Caribbean International. Martin’s other credits include Hairspray; Hello, Dolly!; Disney’s Beauty and the Beast; 42nd Street; Gypsy; Damn Yankees; Jesus Christ Superstar; Smokey Joe’s Cafe; and Joseph and the Amazing Technicolor Dreamcoat.

TONY PERRY has performed in Ain’t Misbehavin’, The Bloody Eighth, Me and My Girl, The Rocky Horror Picture Show, The Wiz, Big River, Nunsense A-Men!, Show Boat, Joseph and the Amazing Technicolor Dreamcoat, A Grand Night for Singing, South Pacific, and Zombie Prom. Perry has appeared in films and industrial videos, recorded jingles, and has been a backup singer for several recording artists. He has recorded three CDs, most recently tonyperrychristmas.

FAMECIA WARD is a Kennedy Center American College Theater Festival nominee for her role as Ti Moune in Once on This Island. Her other roles include Kate in The Wild Party, Aida in Aida (Rocky Hill, Connecticut), and Timarete in Lysistrata (Central Connecticut State University). In 2004, Ward advanced to the second round on American Idol. She
performed as Dorothy in The Wiz and in various roles in The Faces of Black History. In 2005, Ward joined Irving Street Rep. and has performed in Smokey Joe’s Cafe and Your Arms Too Short to Box With God.

PAUL VESCO (Conductor) is one of the most in-demand band leaders in Florida. In addition to performing with some of his groups, he produces and arranges music for all of his signature bands. He provides live music, dance bands, orchestras, and party bands for fundraisers, corporate events, weddings and receptions, parties, award and trade shows, gala events, dinner dances, and concerts. Vesco’s bands have performed at many prestigious locations throughout Florida, including The Breakers Palm Beach, The Mar-a-Lago Club, the Four Seasons Hotel Miami, Doral Golf Resort & Spa, Loews Don Cesar Hotel, Stouffer Vinoy Hotel, Hilton Clearwater Beach Resort, Tampa Marriott Waterside Hotel & Marina, the Adams Mark Hotel in Jacksonville, and Ritz-Carlton Hotels across the country.

DARIUS FROWNER (Musical Director) is an award-winning director and pianist in New York City. He has worked on national tours and regional versions of many Broadway shows, including Chicago, A Chorus Line, and Once on This Island. Frowner has performed at benefits with Joan Rivers and Whoopi Goldberg. He is the musical supervisor for many of Irving Street Rep.’s shows, including Ain’t Misbehavin’, Five Guys Named Moe, and Smokey Joe’s Cafe. Frowner has played for Your Arms Too Short to Box With God featuring Cissy Houston and works with children at a performing arts school in Morristown, New Jersey. He is the host and pianist for the legendary open mic night at The Duplex Cabaret in New York City.

HAASSAN WILKERTON (General Manager) has been with Irving Street Rep. for six years. He was stage manager for all performances of McDonald’s Gospelfest 2007 through 2012. Wilkerson’s tour credits include stage manager for Sophisticated Ladies, Ain’t Misbehavin’, Five Guys Named Moe, Your Arms Too Short to Box With God, Hospitality, and The Faces of Black History.

CATHERINE RESTIVO (Costume Designer) has designed for Newark Symphony Hall, the New Jersey Performing Arts Center, Irving Street Rep., and Union Performing Arts Center. She has also worked for independent film, photographers, performance artists, and fashion. Restivo is currently based in New Jersey.

TERRY GADSON (Scenic Designer) has created all of Irving Street Rep.’s productions for seven years. Representative shows include Five Guys Named Moe, Your Arms Too Short to Box With God, Ain’t Misbehavin’, Smokey Joe’s Cafe, and The Faces of Black History.

A. CURTIS FARROW (Producer and Director) has produced and directed the McDonald’s Gospelfest for 13 years. He has received many honors, including two Emmy awards for Gospelfest 2000 and 2001, a commendation from the Mayor of Newark and City Council, and the Christian Times “Person of the Year” Public Advocate Award for New York City. Farrow was named one of the top 20 influences in Gospel music. One of his other projects is the Paul Robeson Gala Voice of the Millennium at Newark’s Prudential Center featuring Whitney Houston, James Earl Jones, Lynne Whitfield, Branford Marsalis, Avery Brooks, and the Dance Theatre of Harlem. Farrow’s industrial credits include the DuPont Corporation Consumer Affairs Department; the Plunkett Awards show for two consecutive years in Tucson, Arizona; and new product meetings for Corian®, Suva®, Selar® OH, and DuPont X-ray film in Puerto Rico, Canada, Florida, Texas, Delaware, and New York. His other clients include McDonald’s, Citibank, Entenmann’s, Bloomingdales, the Museum of Natural History, City Meals on Wheels, and the Urban League of Hudson County. Farrow’s directing and producing credits include Ain’t Misbehavin’ and Smokey Joe’s Cafe. He has set productions for Sophisticated Ladies, Five Guys Named Moe, Godspell, Forever Plaid, Smokey Joe’s Cafe, Eubie, The Nat King Cole Songbook, The Faces of Black History, Gospitality, The Cotton Club Review, and Your Arms Too Short to Box With God featuring Cissy Houston, Melba Moore, and Dionne Warwick.

IRVING STREET REP. was founded in 1995 by veteran director/choreographer A. Curtis Farrow and is dedicated to producing the finest in theatrical and musical entertainment. Its first production, Ain’t Misbehavin’, was met with rave reviews. Its next production was a full-scale revival of Your Arms Too Short to Box With God, which included a cast of 20 and a 30-member Gospel choir. Since then, Irving Street Rep. has produced tours of Sophisticated Ladies, Godspell, The Elegance of Ellington, The Nat King Cole Songbook, Five Guys Named Moe, and the original works Rhythm, Gospitality, The Faces of Black History, and Memories of Mahalia. In 2000, Irving Street Rep. reprised its production of Your Arms Too Short to Box With God and co-produced the Paul Robeson Gala. For 13 years, the company has produced the McDonald’s Gospelfest. Irving Street Rep. is proud of its tradition of presenting refreshing new interpretations of old favorites with some of the best African-American actors and singers in New York.
presents

SHAOLIN WARRIORS

Wednesday, October 17, 2012, 8:00 PM
Thursday, October 18, 2012, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

BIOGRAPHY

About 1,500 years ago in central China, monks from the celebrated Shaolin Monastery originated the martial art of Kung Fu (“Gong Fu” in Chinese, meaning “skill”). A form of disciplined exercise as well as a combat skill, Kung Fu develops self-control, muscular coordination, and preparedness. The SHAOLIN WARRIORS embody these qualities, putting “on a spectacular display of choreographed fighting, with and without weapons, and startling acrobatic feats, tumbling, and feats of balance, strength, and concentration,” raves The Boston Globe.

Disciples of the Shaolin schools – known throughout the world for their disciplined and deadly martial-arts prowess – have trained from a very young age, continually developing and sharpening their focus and mental and physical disciplines. With mesmerizing ability, stunning movements, and spectacular imagery, the martial-arts masters showcase various forms of Shaolin Kung Fu. The result is a “dazzling spectacle,” hailed the Toronto Star. They are “so good at what they do, it almost looks like animation,” cheered The Orange County Register.

The fully choreographed production also offers insight into the warriors’ daily life and Zen philosophy. Audiences will get a glimpse of a typical day at the Shaolin temple, from dawn to dusk, beginning with morning meditation, chanting, exercises, and jaw-dropping fight rituals that employ traditional Shaolin weaponry.
JOHN GABRIEL
MAGIC REDEFINED

Saturday, October 20, 2012, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

BIOGRAPHY

JOHN GABRIEL awes the magic world, audiences, and critics alike by injecting shocking twists into all-time classic illusions. In MAGIC REDEFINED, the master illusionist presents his latest theatrical experience yet. With his cutting-edge performance and contemporary style, Gabriel continues to push boundaries with spectacular illusions. The show is powered by a performance that delivers an inspiring blend of emotion with a revolutionary moment in magic’s history. It’s a dazzling display that has sold out nationwide, including at the Stardust and Caesar’s Palace in Las Vegas.

After premiering his now widely celebrated double-levitation trick on NBC, Gabriel was hailed by the network as magic’s “hottest new star” with the “greatest illusion of the year.” Another Gabriel illusion that has garnered headlines and praise is one where black and white dogs merge to become a Dalmatian. His most notable illusion to date is called Watertight, combining two of Harry Houdini’s most famous escapes into one for the very first time in the history of magic.

Beyond having fun, Gabriel’s first priority is to please his audiences. To him, there is nothing more satisfying than knowing people leave his shows amazed and eager to return. Gabriel believes magic is a universal art and he works very hard to make others share his belief. He has put his magic to work in a positive way, raising more than $500,000 for charitable organizations.

Gabriel delivers a fresh and suspenseful show that engages the audience at many levels. With more than 1,000 performances, he has honed his multi-million dollar production to become what audiences and critics have hailed as one of the greatest illusion shows in the world.
TRIBUTE TO MOTOWN

Featuring

MARY WILSON OF THE SUPREMES,
The ORIGINAL VANDellas, and
THE CONTOURS WITH JOE BILLINGSLEA

Friday, October 26, 2012, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

BIOGRAPHIES

With The Supremes, original member MARY WILSON ruled Motown music charts with a dozen No. One hits, including Where Did Our Love Go; Baby Love; Stop, in the Name of Love; Back in My Arms Again; and I Hear a Symphony. The most commercially successful girl group of the 1960s, The Supremes was inducted into the Vocal Group Hall of Fame and the Rock and Roll Hall of Fame. Rolling Stone magazine named the Grammy-nominated band on its list of “100 Greatest Artists of All Time.”

After the group disbanded, Wilson released her first solo self-titled album, which showcased the dance hit Red Hot. Other notable Wilson solo works include the Walk the Line album, which produced the single One Night With You. She penned the best-selling autobiography Dreamgirl – My Life as a Supreme and its sequel, Supreme Faith – Someday We’ll Be Together.

THE ORIGINAL VANDellas made its mark on the Motor City and the music world with the hits Come and Get These Memories, Wild One, (Love Is Like a) Heat Wave, Live Wire, Dancing in the Street, Quicksand, and the Top 10 songs Nowhere to Run, Jimmy Mack, and I’m Ready for Love. The group, inducted into the Rock and Roll Hall of Fame and the Vocal Group Hall of Fame, is also a recipient of an American Music Award and the Rhythm and Blues Pioneer Award.

The tune Do You Love Me (Now That I Can Dance) roared to the No. Two spot on the Billboard music charts, launching the career of THE CONTOURS WITH JOE BILLINGSLEA. The single earned Gold status and remained on the charts for five months. It still holds the record as Motown’s fastest rising song of all time. The band’s other hits include Can You Jerk Like Me and Just a Little Misunderstanding.

The group’s dance style – which encompassed synchronized splits, flips, and an occasional summersault – thrilled audiences nationwide and soon became The Contours’ trademark. The 1987 blockbuster movie Dirty Dancing, featuring the late Patrick Swayze and Jennifer Grey, revived The Contours’ Do You Love Me, sending the group back to the music charts.
presents

AHN TRIO

ANGELLA AHN, VIOLIN
MARIA AHN, CELLO
AZUSA HOKUGO, PIANO

Saturday, October 27, 2012, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

Please hold your applause until after all movements of a work have been performed,
and do not applaud between movements. Thank you for your cooperation.

As a courtesy to the performers and your fellow patrons, please mute all cellular phones,
pagers, and watch alarms prior to the start of the performance.

The AHN TRIO is managed by:
JOANNE RILE ARTISTS MANAGEMENT, INC.
93 Old York Road, Jenkintown Commons Suite 222; Jenkintown, PA 19046-3925
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PROGRAM

Paisagens Brasileiras Suite (Brazilian Landscape) for Piano Trio*  
De Bubua  
Mantiqueira  
Agreste  

Nelson Ayres (b. 1947)

Insensatez*  

Tom Jobim (1927-1994)  
Vinicius de Moraes (1913-1980)  
André Mehmari (b. 1977)

Concrete Stream  

Kenji Bunch (b. 1973)

From Swing Shift: Magic Hour, Grooveboxes  

Kenji Bunch

INTERMISSION

Yu Ryung  

Pat Metheny (b. 1954)

Dies Irie  

Kenji Bunch

Lullaby for my Favorite Insomniac  

Kenji Bunch

Backstep (from danceband**)  

Kenji Bunch

Skylife  

David Balakrishnan (b. 1954)

All of the pieces performed on this program were written or transcribed for the Ahn Trio.

*Co-commissioned by the University of Florida Performing Arts, the University of Notre Dame’s DeBartolo Performing Arts Center, the Wolf Trap Foundation for the Performing Arts, and Ahn Trio

**Commissioned by the Wolf Trap Foundation for the Performing Arts

BIOGRAPHIES

Known for its crossover programming and bold collaborations, AHN TRIO consistently redefines the Chamber music genre with new energy. The ensemble “delights with a blend of skill and sass,” raves The Seattle Times. Educated at Juilliard, cellist Maria Ahn and her sister, violinist Angella Ahn, have garnered honors and praise for their albums Dvořák, Suk, Shostakovich: Piano Trios, which won an ECHO Award, and Lullaby for My Favorite Insomniac, which landed on the Billboard Classical chart. “Their take on Chamber music is intimate, yet grand; innovative, yet classic,” hails The Seattle Times.

The sisters are in high demand, performing and leading master classes and workshops across the United States and around the world. They have captivated audiences at Vienna’s Musikverein, New York’s Lincoln Center, Leipzig’s Gewandhaus in Germany, Beijing’s Concert Hall, Istanbul’s Aya Irini in Topkapi Palace, and the World Music Festival in the Czech Republic.

A graduate of Toho University in Tokyo, Japan, Azusa Hokugo was a featured pianist on the PBS television series 11th and Grant With Eric Funk. She has performed with some of Europe’s finest musicians, including renowned saxophonist Arnold Bornkamp and celebrated Hungarian violinist Vilmos Olah. Hokugo has played at the International Mendelssohn Symposium, the International Saxophone Conference, and the Big Sky Classical Music Festival.
BIOGRAPHIES

Nominated for 14 Grammy Awards, Pop culture icon Elvis Presley won three. He received the Grammy Lifetime Achievement Award at age 36 and was inducted into the Rock and Roll Hall of Fame, the Country Music Hall of Fame, the Gospel Music Hall of Fame, and the Rockabilly Hall of Fame. DEVIL IN DISGUISE: THE ULTIMATE ELVIS HALLOWEEN BASH pays homage to the King.

The production features renowned Elvis impressionists SCOT BRUCE as the younger heartthrob and MIKE ALBERT as the older rocker. The performers deliver the Rock icon's greatest hits, including Heartbreak Hotel, Love Me Tender, Don't Be Cruel, Are You Lonesome Tonight, Hound Dog, and Jailhouse Rock.

Bearing a striking resemblance to the 1950s Elvis, Bruce has dazzled crowds worldwide – including royalty – with his ability to sing, strum a guitar, and swivel his hips. CNN declares that he is “the closest [you] can get to Elvis in the flesh.” The Nashville Tennessean agreed: Bruce “has got it going on, his voice is so uncannily like the ‘King’s’ you’ll think you're in Blue Hawaii.” Bruce portrayed the rocker on the television show Elvis in Hollywood and in music videos with Faith Hill and Sheryl Crow.

Albert has earned an award-winning reputation for his respectful portrayal of Elvis in his later years. He performed twice as the King at the Miss Tennessee beauty pageant and has toured Australia, New Zealand, and Europe with the Jordinaires, the actual back-up vocalists for Elvis from 1956 to 1970. An appearance on Oprah impressed Oprah Winfrey herself, who praised: Albert “not only looks like Elvis. … He can belt it out!”
presents

TELL ME SOMETHING GOOD

With Special Guest

TODD RUNDGREN

Electric and Acoustic Guitars, Ukulele, and Piano

Thursday, November 1, 2012, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.
PROGRAM

Tonight's program and order will be announced from the stage.

ETHEL's Solo Repertoire to Include:

Octet 1979 (2011)                          Judd Greenstein
Spiegel im Spiegel (1978)                    Arvo Pärt
                        arr. Ralph Farris
Selection from Quartet Set (1972)            Lou Harrison

Todd Rundgren's Solo Repertoire and ETHEL/Rundgren collaborative repertoire will be announced from the stage and may include:

I Saw the Light                              Todd Rundgren
Flamingo                                      Todd Rundgren
                        arr. Paul Brantley
Zen Archer                                    Todd Rundgren
                        arr. Paul Brantley
Stood Up                                      Todd Rundgren
                        arr. Ralph Farris
Soul Brother                                  Todd Rundgren
                        arr. Dorothy Lawson
Black Maria                                   Todd Rundgren
                        arr. Ralph Farris
Lord Chancellor’s Nightmare Song              W.S. Gilbert
                        Arthur Sullivan
                        arr. Dorothy Lawson

Todd Rundgren appears courtesy of Panacea Entertainment.
ETHEL endorses the Avid/Sibelius family of software solutions.
ETHEL endorses the beyerdynamic family of microphones.

BAYLIN ARTISTS MANAGEMENT
721 Hyde Park, Doylestown, PA 18902
267-880-3750  www.baylinartists.com
ETHEL gratefully acknowledges its supporters:

The Board of ETHEL’s Foundation for the Arts; The Aaron Copland Fund for Music; American Composer’s Forum; The Amphion Foundation; Argosy Foundation; Bloomberg Philanthropies; The Carnegie Corporation of New York; CECArtsLink; Chamber Music America; The Gladys Krieble Delmas Foundation; The Double-R Foundation; The Greenwall Foundation; The Murray Hidary Foundation; The Jerome Foundation; LEF Foundation; Meet the Composer’s Commissioning Music/USA; Meet the Composer’s Cary New Music Performance Fund; Meet the Composer’s Creative Connections Program; Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation; The Multi-Arts Production Fund, a program of Creative Capital supported by the Rockefeller Foundation; The National Endowment for the Arts; The Netherland-America Foundation; The New York State Council on the Arts; New York Community Trust; The New York City Department of Cultural Affairs; The New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors; The James E. Robinson Foundation; The Fan Fox and Leslie R. Samuels Foundation; The September 11th Fund; Sibelius Software; and The A. Woodner Fund.

BIOGRAPHIES

Called “extraordinarily skilled, passionate musicians” by The New York Times, the pioneering string quartet ETHEL celebrates the vibrant decade of the 1970s – an era of Funk and Glam Rock, Watergate, and the Vietnam War – with TELL ME SOMETHING GOOD.

Founded in 1998, New York’s ebullient ETHEL consists of Juilliard-trained violinists Cornelius Dufallo and Jennifer Choi, cellist Dorothy Lawson, and violist Ralph Farris. With a sound that has been described as Bluesy, hard-swinging, and playful, ETHEL, which The New Yorker called “vital and brilliant,” defies categorization. The quartet’s albums include the debut ETHEL, which Billboard chose as a “Best Album;” Oshtali; and Light. The group was featured on Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman, which won a Grammy for “Best Jazz Vocal Album.” “They own their music, and when they want it to roar, they roar,” hailed the Los Angeles Times.

Boldly exploring new synergies between tradition and technology, ETHEL has toured the world stage, appearing at the Sydney Opera House, the Lincoln Center, the Kennedy Center, FIAC in Mexico, and the Brooklyn Academy of Music.

Special guest TODD RUNDGREN is the prolific Pop-Rock singer-songwriter-producer behind the iconic hits Hello, It’s Me; I Saw the Light; and Bang the Drum All Day. Celebrated for a diverse discography that experiments with all musical genres, Rundgren defies categorization. The onetime lead guitarist for the Blues-Psychedelic band Nazz, he was also a member of the Progressive Rock group Utopia. A renowned music producer for notable acts that included Shaun Cassidy, Hall & Oates, and Patti Smith, Rundgren produced Meat Loaf’s Bat Out of Hell. With Rundgren as lead guitarist, the album became one of the top-selling records released in the 1970s.

Rundgren’s 1972 double-set album Something/ Anything? cemented his reputation as a mastermind producer-songwriter. The album attained Gold status and spent almost an entire year on the music charts with hits such as I Saw the Light and Hello, It’s Me. The Los Angeles Times noted: “Rundgren is a tireless performer who knows and loves his audience, and gives them what they want.”
presents

BALLET FOLKLÓRICO
DE MÉXICO

Founder
AMALIA HERNÁNDEZ

Artistic Directors
NORMA LÓPEZ HERNÁNDEZ
and
VIVIANA BASANTA HERNÁNDEZ

General Director
SALVADOR LÓPEZ

Saturday, November 3, 2012, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.
PROGRAM

MATACHINES

The Matachines dance is performed in the north side of Mexico City during religious celebrations. It comes from the custom of the pre-Hispanic people who dance to their gods. With The Conquest, the Spaniards brought dances of the middle ages. These dances have existed in Spain since the 16th century and are danced for Christian gods. This is the way Matachines was created and remains to this day.

TIXTLA PLATFORM
(Live Music – Typical Group)

The group dance: El Toro – El Arrancazacate – La Iguana

REVOLUTION
(Live Music – Mariachis)

Modern Mexico began with the 1910 Revolution. For the first time in the country’s history, Mexican women joined men in their political struggle. The Ballet is dedicated to the Soldaderas, the women who supported their men and even bore arms in Mexico’s fight for liberty. Contrasting with these men and women is a group of young aristocrats dancing European Polkas and flirting without concern about the fight for freedom. A group of revolutionaries brandishes weapons, breaking up the party. Now it is the peasants who dance in the aristocratic drawing room. Juana Gallo and Adelitas are dedicated to these two heroines.

CHARREADA
(Live Music – Mariachis)

The Rope Dance
Country Love Dance

TLACOTALPAN FESTIVITY
(Live Music – Jarochos)

January 31 marks the celebration of the Candelaria Virgin in the town of Tlacotalpan. Stages are built in the main square where musicians and dancers of Fandangos are presented. The Mojigangas are huge figures representing living characters and legends of the village. Caribbean music is played with Congas (drums) as in a Mardi Gras celebration parade.

Fisher Dance   The Woodpecker Bird   The Clown
The Indian Maria   The Weeper    The Cu Bird
The Fans   The Girl From Veracruz   Veracruz Musicians
The Coco Song   The Angel    The Brown-Skinned Girl
The Bamba   The Moor    The Devil
The Mange   The Little Black Boy
INTERMISSION

THE QUETZALS OF PUEBLA

This ancient dance originates in the legend of the quetzal, a mythological bird of Mesoamerica considered by the Indians as sacred and symbolizing the essence of beauty and elegance. The great headdress of King Moctezuma is said to have been formed from 24 feathers captured at great peril from the long tails of the quetzals. In its home state of Puebla, the dance is executed by performers who train for many months to personify the bird and illustrate the dignity, godliness, and grace the Indians attribute to this divine representation. The plumed crowns worn by the dancers are approximately six feet in diameter and require much practice and skill to achieve the imposing movements of the dance.

WEDDING IN THE HUASTECA

On the day of his wedding, a young rancher finds a beautiful young Indian girl and cannot resist the temptation to romance her. Meanwhile, at the village church, the bride begins preparations for their wedding. When the groom finally arrives, the couple begins a dance and all the neighbors join in. In the midst of general gaiety, the groom's rival appears. In seconds, the happiness of the celebration dissolves and the two men pick up machetes and fight until the rival dies. The party continues as tradition dictates in that region. The bride and groom finally leave for the church in total splendor. Mourners in the plaza are the only memory of the fight and death that occurred.

DEER DANCE

The Yaqui people are excellent hunters that have stayed away from the Spanish influence and constitute the only aboriginal tribe of the country, which conserves its original autonomy. Free from any racial mingling and modern cultures, the Yaquis continue hunting with bows and arrows, cultivating the land according to their ancestor's methods, and celebrating their ritual dances with their same hermetic fervor. The Deer Dance forms a part of the rite at the time it is organized for preparation of the hunt, and it produces with astonishing fidelity movements of the prey. Its ancientness and required mastery of execution make it one of the best examples of imitative magic.

JALISCO

(Live Music – Mariachis)

The state of Jalisco is the land of Charros, Chinas, and Mariachis. Since the last century, it has become a symbol of Mexican nationality. The Charros of Jalisco are known for their high spirits and joyous grasp of life. Jalisco's folklore captures the soul of Mexico in its sensual music, refined dances, and dazzling costumes. This Ballet closes every performance on tour. It opens with a Mariachi parade playing lively sones at the start of a fiesta. In the background is the traditional gazebo found in all the small towns of Mexico. During the fiesta, the songs and dances The Snake, El Tranchete, La Negra, and El Jarabe Tapatio (the famous Mexican Hat Dance) are performed. At the end of the performance, the dancers salute the audience and throw colorful paper streamers.
**BIOGRAPHIES**

**BALLET FOLKLÓRICO DE MÉXICO** was founded in 1952 by dancer-choreographer Amalia Hernández to preserve Mexican folkloric traditions. The group’s presentations of music, dance, and costumes of Mexican folklore – combined with the talent of its performers – have led to widespread success, drawing acclaim from fans and critics worldwide. “Hernández is an expert at putting together fast-paced entertaining shows that can make viewers want to rush right off to Mexico,” hails The New York Times.

The company began by performing on a weekly television program sponsored by the Mexican government. Hernández presented something different on each program, resulting in 67 broadcasts that attracted the attention of the Mexican Department of Tourism.

The Ballet Folklórico de México was chosen as an official representative of the Mexican government at the Paris Festival of the Nations in 1961. The exposure helped raise the troupe’s presence globally, leading to more than 15,000 presentations worldwide in countries such as the United States, Cuba, and Canada. Critics nationally and internationally were won over. The Miami Herald hailed the ensemble as “flashy, magnificent” and noted its “extraordinary costumes.” The San Diego Tribune raved, “The Ballet gave us a romantic and hallucinating version of the history and culture of México, composed by an intense color, stylized movement.”

**AMALIA HERNÁNDEZ** (Dancer and Choreographer) founded Ballet Folklórico de México. At a young age, Hernández embarked on a never-ending quest to preserve the dancing traditions of Mexico. The vital search became a basic need to reflect – not only in Mexico, but the rest of the world – the beauty of the universe in motion. This began with pre-Colombian civilizations and grew with the Hispanic influences of the Viceroyal era up to the popular strength of the revolutionary years.

In 1954, Hernández started a series of presentations that credited her as the Cultural Representative of Mexico to the world at large. Centuries ago, 30 different cultures blossomed, leaving behind a trail of color that Hernández used as an inspiration to create Ballet Folklórico de México. Since the 1960s, Hernández and Ballet Folklórico de México have developed choreography for 40 Ballets with 76 Folk dancers.

The music, technical perfection, sophisticated wardrobe, and original choreography create this singular character of the Ballet. Hernández and the company have earned more than 400 awards for artistic merits.

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**Cerritos Center for the Performing Arts**

*Your Favorite Entertainers, Your Favorite Theater*

**NOV / DEC**

Dr. Andrew Weil
**SUN, NOV 4**

The New York Tenors
**SUN, NOV 11**

**Merry-Achi Christmas**
Sol de México de José Hernández, Mariachi Reyna de Los Angeles, and Grandeza Mexicana Folk Ballet Company
**SAT, DEC 1**

Manhattan Transfer
**Holiday Show**
**WED, DEC 5**

**Call (562) 916-8500**
or visit us at [www.cerritoscenter.com](http://www.cerritoscenter.com)
EDUCATIONAL UPDATE

The Friends of Arts Education at the Cerritos Center for the Performing Arts (FAE) is a nonprofit organization dedicated to enhancing education through high quality arts experiences.

An Evening with Steve Tyrell

A Special Concert Benefiting

FRIENDS OF ARTS EDUCATION
at the Cerritos Center for the Performing Arts

SATURDAY, MARCH 23, 2013
6:00 PM Pre-Show Reception / 8:00 PM Concert

Singer-songwriter-musician Steve Tyrell has spent a record number of weeks at the top of the Smooth Jazz charts. His contribution to the film industry is equally impressive and includes scores for Mystic Pizza, Father of the Bride, and The Brady Bunch.

All proceeds to benefit arts education programs for K-12 students.

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<th>Ticket Type</th>
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<tr>
<td>FAE Orchestra Section &amp; 100 Level boxes</td>
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<tr>
<td>Orchestra back &amp; Grand Tier</td>
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<tr>
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<td>Upper Circle</td>
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Tickets available through the Cerritos Center for the Performing Arts Box Office
562-916-8500 • 800-300-4345 • cerritoscenter.com

FAE’S CORE PROGRAM

Our core program, the Educational Performances, serves students in grades K-12 and features professional productions in dance, music, theatre, and multimedia that meet the State Curriculum Standards and bridge the connections between the arts and other subjects.

ONLY $25 PER CLASS!

FAE Gift Certificates are available to support your child’s class.
Please call 562-916-1296 for more information or visit our website: faeCerritosCenter.org

Contact FAE

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To Donate 562-916-1293
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FAE is a nonprofit 501(c)(3)
Thanks to the generosity of our donors, thousands of children each year experience the transformative power and beauty of the performing arts!

For more information contact FAE's Development Office at 562-916-1293 or visit us at faecerritoscenter.org

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($50,000 and above, cumulative)

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Eastwood Elementary School, La Mirada—2nd Grade Classes
J. A. Gonsalves Elementary School, Cerritos

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THE TICKET OFFICE is open 10 AM to 6 PM Monday through Friday and 12 Noon to 4 PM on Saturday. Hours are extended until one-half hour past curtain on performance days.

TICKETS can be charged to Visa, MasterCard, Discover or American Express by phoning (800) 300-4345 or (562) 916-8500, or online at www.cerritoscenter.com. Mail orders are processed as they are received. Tickets cannot be reserved without payment.

LOST TICKET AND TICKET EXCHANGE policies vary; however, there are no refunds. Call (800) 300-4345 for information.

GROUPS of 20 or more may purchase tickets at a 10% discount. Call (800) 300-4345.

CHILDREN'S PRICES apply to children twelve (12) years of age and under. Regardless of age, everyone must have a ticket, sit in a seat, and be able to sit quietly throughout the performance. We do not recommend children ages five (5) and under attend unless an event is specifically described as suited to that age.

FREE PUBLIC TOURS are conducted by appointment only. Special tours can be arranged by calling (562) 916-8530.

PARKING is always free in the spacious lots adjacent to the Cerritos Center for the Performing Arts.

FULL-SERVICE BARS are located in the Grand Lobby on the Orchestra level and at the Gold Circle level. Refreshments are not allowed in the Auditorium.

SMOKING IS NOT PERMITTED in any City facility.

EMERGENCY MEDICAL technicians are on duty at all performances. If you need first aid, contact an usher for assistance.

RESTROOMS are located behind the Grand Staircase on the Orchestra level and at the Grand Staircase Landing on the Gold Circle level.

Out of courtesy to the performers and fellow patrons, CELLULAR PHONES, PAGERS, AND ALARM WATCHES should be disconnected before the start of the performance.

DOCTORS AND PARENTS should leave their seating locations with exchanges or sitters and have them call (562) 916-8508 in case of an emergency.

THE COAT ROOM is located behind the Grand Staircase.

CAMERAS AND RECORDING EQUIPMENT ARE NOT PERMITTED in the Auditorium and must be checked at the Coat Room.

LOST ARTICLES can be claimed by calling (562) 916-8510.

ELEVATORS are located near the Grand Staircase and access each level of the Lobby.

PAY PHONES are located on the Orchestra level behind the Grand Staircase and near the restrooms on the Gold Circle level.

PHONIC EAR LIGHTWEIGHT WIRELESS HEADSETS for the hearing impaired are available in the Coat Room at no cost. To obtain a headset, a driver's license or major credit card is required and is returned upon receipt of the equipment at the close of the performance.

WHEELCHAIR locations are available in various areas of the Auditorium. Please contact the Ticket Office at (800) 300-4345.

LATECOMERS will be seated at the discretion of the house staff at an appropriate pause in the program.

CLOSED-CIRCUIT TELEVISION VIEWING is available in the Lobby of each seating level and at the Lobby bar.

THE CERRITOS CENTER FOR THE PERFORMING ARTS' Auditorium and Sierra Room are available for special events on a rental basis. For more information, please call Special Event Services at (562) 916-8510, ext. 2827.

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LEARN about upcoming events and other important information about the Cerritos Center for the Performing Arts (CCPA). Don't spend time looking for CCPA news; let it come right to you as it happens! To be in-the-know, just fill out this form and hand it to any of our ushers at intermission or following the performance.

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