The City of Cerritos gratefully thanks our 2008-2009 Season Sponsors for their generous support of the Cerritos Center for the Performing Arts.

Chateau Ste Michelle®

Bryan A. Stirrat & Associates
Civil, Environmental and Transportation Engineers

PRESERVED
TREESCAPES INTERNATIONAL™

LOS CERRITOS CENTER

If your company would like to become a Cerritos Center for the Performing Arts sponsor, please contact the CCPA Administrative Offices at (562) 916-8510.
THE CERRITOS CENTER FOR THE PERFORMING ARTS (CCPA) thanks the following CCPA Associates who have contributed to the CCPA's Endowment Fund. The Endowment Fund was established in 1994 under the visionary leadership of the Cerritos City Council to ensure that the CCPA would remain a welcoming, accessible, and affordable venue in which patrons can experience the joy of entertainment and cultural enrichment. For more information about the Endowment Fund or to make a contribution, please contact the CCPA Administrative Offices at (562) 916-8510.

Benfactor
$50,001-$100,000
José Iturbi Foundation

Patron
$20,001-$50,000
National Endowment for the Arts

Partner
$5,001-$20,000
Bryan A. Stirrat & Associates
Chamber Music Society of Detroit
Los Cerritos Center
New England Foundation for the Arts
Preserved TreeScapes International, Dennis E. Gabrick
Eleanor and David St. Clair
United Parcel Service
Wave Broadband

Supporter
$1,001-$5,000
Judy Akin-Palmer and Dr. Jacques Palmer
Bev & George Ray Charitable Fund
The Capital Group Companies Charitable Foundation
Craig M. Springer, Ph.D.

Friend
$1-$1,000
Cheryl Alcorn
Larry Baggs
Marilyn Baker
Nancy and Nick Baker
Terry Bales
Sallie Barnett
Alan Barry
Cynthia Bates
In Loving Memory of Carol M. Behan

Aldenise Belcer
Yvette Belcher
Peggy Bell
Barbara Behrens
Morris Bernstein
Norman Blanco
James Blevins
Michael Bley
Kathleen Blomo
Marilyn Bogenschutz
Linda and Sergio Bonetti
Patricia Bongeorno
Ilana and Allen Brackett
Paula Briggs
Darrell Brooke
Mary Brough
Dr. and Mrs. Tony R. Brown
Cheryl and Kerry Bryan
Ina Burton
Linda and Larry Burton
Robert Campbell
Michael Canup
David Carver
Michelle Casey
Eileen Castle
Yvonne Cattell
Joann and George Chambers
Rodolfo Chavez
Liming Chen
Dr. Philip Chinn
Patricia Christie
Rozanne and James Churchill
Neal Clyde
Mark Cochrane
Michael Cohn
Claire Coleman
Mr. and Mrs. Joseph Consani II
Patricia Cookus
Nancy Corralejo
Virginia Correa
Ron Cowan
Patricia Cozzini
Pamela and John Crawley
Eugenia Creason
Virginia Czarnecki
Angel De Sevilla
Charmaine and Nick De Simone
Robert Dean
Lee DeBord
Mr. and Mrs. Chuck Deckard
Susanne and John DeHart
Erin Delliquadri
Rosemarie and Joseph Di Giulio
Sandra and Bruce Dickinson
Amy and George Dominguez
Linda Dowell
Gloria Dumais
Stanley Dzieminski
Lee Eakin
Dee Eaton
Susie Edber and Allen Grogan
Gary Edward
Jill Edwards
Carla Ellis
Robert Ellis
Eric Eltinge
Tori Esposito
Kim Evans
Richard Falb
Renee Fallaha
Dr. Stuart Farber
Heather M. Ferber
Steven Fischer
The Fish Company
Elizabeth and Terry Fiskin
Louise Fleming and Tak Fujisaki
Jesus Fojo
Anne Forman
Dr. Susan Fox and Frank Frimodig
Sharon Frank
Teresa Freeborn
Roberta and Wayne Fujitani
Elaine Fulton
Samuel Gabriel
Arthur Gaspas
Gayle and Michael Garrity
Jan Gaschen
Michael Gautreau
Franz Gerich
Alan Goldin
The Goldsmith Family
Margarita Gomez
William Goodwin
Shirelle Gordon-Thompson
Beryl and Graham Gosling
Timothy Gower
A. Graham and M. Mario
Norma and Gary Greene
Kenneth Greenleaf
Rosemary Gutierrez
Roger Hale
Lois and Thomas Harris
Julie and Costa Hase
Howard Herdman
Saul Hernandez
Charles Hess
Ping Ho
Jon Howerton
Melvin Hughes
Marianne and Bob Hughlett, Ed.D.
Mark Itzkowitz
Grace and Tom Izuhara
Sharon Jacoby
David Jaynes
Cathy and James Juliani
Luanne Kamiya
Roland Kerby
Fay and Lawrence Kerneen
Joseph Kienle
Carol Kindler
Jacky and Jack Kleyh
Shirley and Kenneth Klipper
Karen Knecht
Lee M. Kochens and Vincent J. Patti
Jerry Kohl
Dawn Marie Kotsonis
Bette and Ken Kuriraha
Linda and Harry Kusuda
Patrice and Kevin Kyle
Cathy LaBare
Carl Laconico
Nelson Lane
David Latter
Earnestine Lavergne
June and Harold Leach
Paolo Ledesma
Peter J. Leets
Helen Leonard
Jack Lewis
Marcia Lewis and John McGuirk
Vanessa Lewis
Nancy and Stephen Lutz
Ray Madrigal
Giving level donations are based on the cumulative giving of the named contributor. Lists are updated twice a year, in July and January. To request a change to your listing, please call (562) 467-8806 or send an e-mail to ticketoffice@cerritoscenter.com.
presents

THE ARTIE SHAW ORCHESTRA

Featuring

RICH CHIARALUCE

Sunday, October 19, 2008, 3:00 PM

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

BIOGRAPHY

Dubbed the “King of the Clarinet,” Jazz bandleader Artie Shaw was heralded as one of the greatest Swing musicians of all time, garnering him the 2004 “Grammy Lifetime Achievement Award.” His rendition of Hoagy Carmichael’s Star Dust became one of the best-known songs of the 20th century, earning Shaw a spot in the Jazz Hall of Fame. His breakthrough recording of Begin the Beguine had sales in the millions, becoming the indisputable classic tune of Swing-era Jazz. The best-selling recordings Lady Be Good and Frenesi further catapulted Shaw into the ranks of the top bandleaders of the time.

Shaw retired in 1954 and never performed again. In 1983, he formed the ARTIE SHAW ORCHESTRA to play his old arrangements and newer music. The 16-piece ensemble is led by RICH CHIARALUCE and tours the world, thrilling Big Band aficionados with its commitment and dedication to keeping Shaw’s music alive and swinging. The orchestra focuses on Big Band and Jazz music and has earned rave reviews for its performances of new songs as well as timeless classics such as Moonglow and Dancing in the Dark.
BOULDER ACOUSTIC SOCIETY

Wednesday, October 22, 2008, 7:30 PM

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

BIOGRAPHY

With each member of the BOULDER ACOUSTIC SOCIETY (BAS) coming from a different musical background, the resulting harmony is what makes the band’s mix unique. Many in the industry have long struggled to define the group’s sound, which can best be described as American Roots music injected with modern elements of Jazz, Bluegrass, Ragtime, Rock, Punk, Country, and Gospel.

This joyful musical “chaos,” which is achieved with a variety of instruments – including the fiddle, ukulele, banjo, mandolin, and accordion – has sent BAS across the United States on tours that have attracted scores of fans and critics. From festivals to Rock clubs, and dive bars to house concerts, the infectious music of BAS appeals to listeners from all backgrounds and generations, including hipsters, hippies, grandmas, kids, folkies, and yuppies.

The Colorado-based BAS consists of multi-instrumentalists Aaron Keim, Scott McCormick, Kailin Yong, and Scott Aller. The group clinched second place in the 2006 Telluride Bluegrass Festival in Colorado. BAS won the 2007 Independent Music Awards “Americana Song of the Year” for Does It Really Matter? from the CD titled Now, which Marquee Magazine called “the type of album that old-time traditional artists would have made had today’s technology been available back then. It’s crisp, refined and gives brilliant credit to the instrumentation, all without sounding too slick or overproduced. The light bouncy tracks simultaneously pay homage to American Roots music.”

High Plains Public Radio exalted BAS’ 2006 album 8th Color, saying, “Ukes, mandolins, guitars, violins, and bass float in and out of each song like an entire big band were hopping around in your speakers. Each instrument is performed with an honesty and sensitivity that comes from seasoned musicians at the top of their game.”

Boulder Weekly called the group’s 2008 The Caged Bird album “a groundbreaking album” that successfully melds Bluegrass, Jazz, Country, Rock, and Pop. Other BAS albums include 2004’s So Many Stars in the Sky and 2007’s Now.
BIOGRAPHY

Grammy-winning singer-songwriter Kris Kristofferson redefined Country music with chart-topping hits such as Me and Bobby McGee, Sunday Mornin’ Comin’ Down, and For the Good Times. He scored three Grammy Awards with the singles Help Me Make It Through the Night, From the Bottle to the Bottom, and Lover Please. The icon, who was inducted into the Country Music Hall of Fame in 2004, returns to the spotlight in KRIS KRISTOFFERSON SOLO ACOUSTIC SHOW to put the focus purely on his songs. “It feels like direct communication to the listener,” he said. “I still have more fun when I’m with the band, but being alone is freer, somehow. It’s like being an old Blues guy, just completely stripped away.”

Kristofferson originally had begun working toward teaching English literature at West Point. Instead, he headed for Nashville, Tennessee, to pursue his lifelong dream of becoming a professional songwriter. Like most tunesmiths, he paid his dues working part-time jobs. He was a janitor for Columbia Studios, which got his foot into the business side of the music world. His studio job offered him a chance meeting with Country music icon Johnny Cash and an opportunity to see Bob Dylan in recording sessions.

Meanwhile, Kristofferson was writing songs that embodied the alienation that many Americans felt during the turbulent era of social change in the ‘60s. His lyrics also embraced the values of personal freedom and emotional honesty. “His ability to explore the world’s truths and still remain hopeful is a big reason why Kristofferson and his struggle for freedom still matter,” said the Hollywood Reporter.

Cash won the Country Music Association’s 1970 “Song of the Year” with Kristofferson’s Sunday Mornin’ Comin’ Down. Ray Price cinched the Academy of Country Music’s 1970 “Song of the Year” with Kristofferson’s For the Good Times. Roger Miller and Janis Joplin both found great success with the Kristofferson-penned Me and Bobby McGee, while Bobby Bare cracked the Top 10 Country music chart with the songwriter’s Come Sundown. Help Me Make It Through the Night, sung by Sammi Smith, topped the Country music chart, winning Kristofferson the first of his three Grammys that decade.

Kristofferson struck gold with 1974’s Please Don’t Tell Me How the Story Ends, a No. One hit for Ronnie Milsap. Kristofferson also was making his own hit recordings of his original material, including the 1971 Pop song Loving Her Was Easier (Than Anything I’ll Ever Do Again) and the Gospel-influenced Why Me Lord.

The ‘80s and ‘90s brought more acclaim with the singles Nobody Loves Anybody Anymore, Put It Off Until Tomorrow, How Do You Feel About Foolin’ Around, Love Is the Way, and Moment of Forever. Kristofferson’s timeless appeal shines through in the 2006 This Old Road album. The Washington Post said the album “possesses the intimate, spontaneous feel of something done on the fly.”

Kristofferson’s movie credits include 1974’s Alice Doesn’t Live Here Anymore; A Star Is Born, for which he won the 1977 Golden Globe; 1984’s Songwriter, which earned him an Oscar nomination for “Original Song Score”; 1998’s box office hit Blade; and 2005’s sci-fi thriller The Jacket.
presents

**LADY BIRD, PAT & BETTY: TEA FOR THREE**

by

ERIC H. WEINBERGER
With ELAINE BROMKA

Starring

ELAINE BROMKA

Directed by
BYAM STEVENS

Costume Design
PAT CARUCCI and BUNNY MATEOSIAN

Wig and Costume Design
ROBERT E. MCLAUGHLIN

Sound Design
KRYSTYN SMITH

CAST
Lady Bird Johnson, Pat Nixon, and Betty Ford

TIME and PLACE
The White House – 1968, 1974, and 1976

_Tea for Three_ is a fictionalized account based on the lives of the actual first ladies. Elaine Bromka is a member of Actor’s Equity Association.

Acknowledgments
A White House Diary by Lady Bird Johnson
The Oral History Department of the Johnson Library in Austin, Texas
Pat Nixon: The Untold Story by Julie Nixon Eisenhower
Betty: A Glad Awakening by Betty Ford with Chris Chase
Hidden Power by Kati Marton
The Years of Lyndon Johnson by Robert A. Caro
The Times of My Life by Betty Ford with Chris Chase

Special thanks to
Luci Baines Johnson, Pam Vetter - Assistant to Luci Baines Johnson,
Liz Carpenter, Claudia Anderson - Johnson Library Archivist,
Ron Marotta, Schoolhouse Theatre, and Lenny Bart

Originally presented by
12 Miles West Theatre Company, Montclair, N.J., in its OOPS: Original One-Person Shows Festival, January 2004. First produced and developed by the Chester Theatre Company, Chester, MA., Byam Stevens, Artistic Director, July 2004. _Tea for Three_ is represented by 1st Mark Artists Management. www.teaforthree.com

Friday, October 24, 2008, 7:30 PM
Saturday, October 25, 2008, 2:00 PM & 7:30 PM

This performance will not include an intermission.
The taking of photographs or use of recording devices is strictly prohibited.
BIOGRAPHIES

ELAINE BROMKA (The first ladies, Co-author) has been a professional actress for more than 30 years. Her film credits include Uncle Buck. Bromka’s television credits include Without a Trace; E.R.; The Sopranos; Providence; Dharma & Greg; Sisters; L.A. Law; Law and Order; Law and Order: Special Victims’ Unit; L&O: Criminal Intent; Days of Our Lives; the Emmy award-winning Playing for Time with Vanessa Redgrave; and Catch a Rainbow, for which Bromka won an Emmy Award. She has appeared on Broadway in The Rose Tattoo, I’m Not Rappaport, and Macbeth. Her Off-Broadway credits include Cloud 9 at the Lucille Lortel, Roundabout’s Inadmissible Evidence with Nicol Williamson, the world premiere of Michael Weller’s Split, and Candide with the National Theatre of the Deaf. Bromka has played lead roles at regional theaters, including Long Wharf, Hartford Stage, Center Stage, Actors Theatre of Louisville, ACT/Seattle, O’Neill Playwrights Conference, Shakespeare and Company, McCarter Theatre, Pittsburgh Public Theater, George Street Playhouse, and the Folger Theatre Group. She portrayed the last eight first ladies, starring opposite Rich Little in The Presidents for PBS. Bromka is a member of the Actors Studio and a Phi Beta Kappa graduate of Smith College. She has taught one-day “Acting for the Camera” workshop at more than 30 colleges and prep schools throughout the United States.

ERIC H. WEINBERGER (Playwright) wrote the one-woman play Class Mothers ’68, which was produced Off-Broadway and garnered a Drama Desk nomination for Priscilla Lopez. The play was named “Best New Comedy” in New Jersey by The Star Ledger. His one-act plays The Nightwatchman and Six Hands were produced by Luna Stage Company. A staged reading of Strangers in the Night was performed in Los Angeles, starring Ed Asner and Kelly Bishop. Weinberger has produced three children’s plays in New Hampshire. His first Off-Broadway musical, Wanda’s World, was nominated for two Lucille Lortel Awards, including “Best Musical.” The show, produced byamas Musical Theatre, was nominated for a Drama Desk Award.

BYAM STEVENS (Director) is the artistic director of the Chester Theatre Company, Summer Theater in the Berkshires, and Synopsis Company – a New York-based company that promotes the development of new scripts. His directing credits include the world premieres of Carbondale Dreams, The Plains of Ilion, The Darlings, Ohn and Teddy, Home Fires Burning, Rosaline, The Pearl of the Orient, and Holdouts (co-authored with Gregory Mortensen). Stevens’ other credits include Sixteen Words for Water, Beef, An Almost Holy Picture, Valley Song, The Interrogation of Nathan Hale, Eleemosynary, The Underlings, Shirley Valentine, and numerous collaborations with the kids of The 52nd Street Project and The Greylock Project at the Williamstown Theatre Festival. He has taught at HB Studio, American Ballet Theatre, Ensemble Studio Theatre, Adelphi University, and Bucknell University. He is a member of the Society of Stage Directors and Choreographers. Stevens and Susan Jaffe are co-founders of Dance Text, an acting curriculum created specifically for dancers.

PAT CARUCCI (Costume Designer) designed for the Golda tour with Rene Taylor and the Off-Broadway If You Ever Leave Me. She worked on the film Company K, was a stylist for All Night Strut at the Claridge Casio Hotel, and designed the wedding gown for actress Jodi Stevens.

BUNNY MATEOSIAN (Costume Designer) has worked on numerous shows for 12 Miles West Theatre Company and other productions, including The Brothers Karamazov, The Glass Menagerie, The Elephant Man, and The Velveteen Rabbit. As an actress, she starred in Beauty Queen of Leenane at Bergen County Players.

ROBERT E. MC LAUGHLIN (Wig and Costume Designer) has earned acclaim as a director, dancer, actor, singer, and costume and hair designer in regional and community theaters from Maine to California. Last year he directed, co-produced, and designed costumes and wigs for Jekyll & Hyde: The Musical in Pompton Lakes at the Smiling Rhino Theater.

KRYS TYN SMITH (Sound Designer) was an assistant sound designer for Our Town on Broadway and Handy Dandy for Off-Broadway at Neighborhood Playhouse. She was the assistant sound designer for Portraits at Union Square Theater, Latin Heat at Hudson Guild Theater, and Young Playwrights Festival at Cherry Lane Theater. Her work with SUNY New Paltz includes Dancing at Lughnasa, Lucky Stiff, Bat Boy, and Complete Works of Shakespeare Abridged. Smith has been the sound engineer for several Off-Broadway musicals, concerts, and fashion shows. ■
presents

HELIOS DANCE THEATER

WITH

BACKHAUSDANCE

Helios Dance Theater

Artistic Director and Choreographer
LAURA GORENSTEIN MILLER

Assistant Director
DIANA MEHOUDAR

Lighting Designer
KINDRED GOTTLIEB

Company Manager
STEPHANIE P. LEVIN

Company Members
LILLIAN ROSE BARBEITO • STEPHANIE CHADWICK • SANDRA CHIU
AHMAUD CULVER • JEREMY HALE • JOSHUA MARIN-HEPFL
MARISSA MOSES • MELISSA SANDVIG • CHRIS STANLEY

Apprentices
SHEAU-FENG LUO • JOHN SANTOS

Backhausdance

Founder and Artistic Director
JENNIFER BACKHAUS

Company Manager
TOBI SONDGROTH BECERRA

Production Manager
BEN TUSHER

Administrative Assistants
JAN JENNINGS

COURTNEY WADMAN

Company Members
ASHLEY RICKMAN • JENN BASSAGE-BONFIL
ANDREA RENEE BRACHE • TAWNY CHAPMAN • WILLIAM LU
OMAR OLIVAS • DREA SOBKE • AMANDA KAY WHITE

Saturday, October 25, 2008, 8:00 PM

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

Helios Dance Theater presents

FLICKER AND SHIFT
Artistic Director and Choreographer: Laura Gorenstein Miller of Helios Dance Theater
Performed by Sandra Chiu and Chris Stanley
Costumes: Salvatore Salamone
Music: Cucurrucucu Paloma, performed by Caetano Veloso

Backhausdance presents

ARRIVE
Choreographer: Jennifer Backhaus
Performed by Jenn Bassage-Bonfil, Andrea Renee Brache, Tawny Chapman, William Lu, Omar Olivias, Ashley Rickman, Drea Sobke, and Amanda Kay White
Costumes: Jennifer Backhaus

Arrive was commissioned partly by the McCallum Theatre Institute.
The following quote by poet laureate Maya Angelou
was the inspiration for creating the piece:
“Love recognizes no barriers. It jumps hurdles, leaps fences, penetrates walls to arrive at its destination full of hope.”

LOVE AND OTHER IMPOSSIBILITIES
Choreographer: Jennifer Backhaus
Performed by Jenn Bassage-Bonfil, Andrea Renee Brache, Tawny Chapman, William Lu, Omar Olivias, Ashley Rickman, Drea Sobke, and Amanda Kay White
Music: Pink Martini
Costumes: Rhonda Earick

INTERMISSION

Helios Dance Theater presents

THE LOTUS EATERS - PART 1
The Lotus Eaters focuses a Contemporary lens on Homer's classic The Odyssey. Odysseus and his crew are stranded on the island where the lotus eaters live. Seduced into eating the lotus fruit, the soldiers succumb to a pleasurable state of forgetfulness and apathy from war, family, strife, and fear.

Artistic Director and Choreographer: Laura Gorenstein Miller
Scene Designer: Alison van Pelt
Costume Design and Construction: Rami Kashou
Original songs composed and performed by Grant-Lee Phillips
Composer: Rob Cairns
Voyage
Performed by Ahmaud Culver, Jeremy Hale, Joshua Marin-Hepfl, John Santos, and Chris Stanley
Original music composition by Rob Cairns and Grant-Lee Phillips

The Lotus Eaters
Performed by Lillian Barbeito, Stephanie Chadwick, Sandra Chiu, Marissa Moses, and Melissa Sandvig
Music: The Isle
Original song composed and performed by Grant-Lee Phillips

Seduction
Performed by the Company
Original music composition by Rob Cairns

Flame of Love
Performed by Sandra Chiu and Jeremy Hale
Music: Flame of Love
Original song composed and performed by Grant-Lee Phillips

The Cauldron
Performed by the Company
Original music composition by Grant-Lee Phillips

Heavenly
Performed by Melissa Sandvig and Chris Stanley
Music: Heavenly
Original song composed and performed by Grant-Lee Phillips

Illusion
Performed by Sandra Chiu
Music: Illusion
Original song composed and performed by Grant-Lee Phillips

Escape
Performed by the Company
Original music composition by Rob Cairns

For Grant-Lee Phillips’ compositions:
Jamie Edwards, piano
The Section Quartet
Eric Gorfain, violin; Daphne Chen, violin; Leah Katz, viola; Richard Dodd, cello
String Quartet arrangements by Eric Gorfain
Additional studio engineering by Paul DuGre

Laura Gorenstein Miller would like to thank her dancers for all of their creative and choreographic input, hard work, and inspiration.

Special Thanks
Delyer Anderson, Rachel Cohen, Kim Palma, Chris Miller, Dance Studio #1.
A special thanks to our donors who made this event possible. www.heliosdancetheater.org/sponsors.html
Funding for this project was supported, in part, by the Ruth and David Coleman Foundation, the Los Angeles County Arts Commission, and the Los Angeles Department of Cultural Affairs.
Public Relations: Heidi Johnson/HIJINX PR
BIOGRAPHIES

Laura Gorenstein Miller’s Helios Dance Theater

LAURA GORENSTEIN MILLER (Founder, Artistic Director, and Choreographer) has premiered her work at University of California, Los Angeles’ (UCLA) Royce Hall and Schoenberg Hall, Roy and Edna Disney California Arts Theater (REDCAT), The Getty Center, California Institute of the Arts, University of Southern California’s Bovard Auditorium, The Joyce Theater, Lincoln Center for the Performing Arts, the Royal Opera House, The Mid-Ocean Amphitheatre in Southampton, Bermuda (hosted by Catherine Zeta-Jones), and Teatro Nacional de Costa Rica. Miller received her bachelor of fine arts degree in choreography from California Institute of the Arts, during which time she was selected to attend the Laban Center in London for intensive study in choreographic theory. Helios Dance Theater was the only local company to be presented in UCLA’s 1998-1999 season. Also included in that season were Mark Morris, Merce Cunningham, and Mikhail Baryshnikov. Miller was selected to create an original work for the Milwaukee Ballet Company, which premiered in 2002. She was the only choreographer chosen from the United States to participate in Genesis, the Milwaukee Ballet’s international choreographic competition. Kevin McKenzie, the director of American Ballet Theatre (ABT), saw Miller’s work and invited her to create a piece for ABT Studio. Milk Pool remains in its repertoire and has been performed at The Joyce Theater; Lincoln Center for the Performing Arts; and the Limbury Studio Theatre, Royal Opera House. In 2007, ABT performed Miller’s work at its annual fund-raising dinner in New York along with works by Twyla Tharp and Jiri Kylian. Miller and Helios Dance Theater have received numerous dance awards, including two Lester Horton Awards and the Grand Prize in 2004 at the McCallum Theatre’s Dance Under the Stars Choreography Festival. Miller currently lives in Los Angeles with her husband Chris and sons Maxim and Hugo.

LILLIAN ROSE BARBEITO (Dancer) holds a bachelor of fine arts degree from The Juilliard School, where she studied on a four-year, full-tuition scholarship awarded by Tomorrow’s Leaders of America. In New York, Barbeito worked with Metropolitan Opera, New York City Opera, Zvi Gotheiner, Terrain, and the Agnes deMille Project. Since moving to Los Angeles, Barbeito has performed with American Repertory Dance Company, Collage Dance Theater, John Malashock, Omi Dance, Raiford Rogers, and String Theory Productions. Barbeito has taught internationally through the Aspen/Santa Fe Ballet, Halifax Dance Theater, Lyon Opera Ballet, UCLA’s Department of World Arts and Cultures, and Westside Ballet. Barbeito is certified to teach based on the principles of Anouk van Dijk’s Counter Technique and is currently on faculty at Idyllwild Arts Academy. She is the co-director of bodyTRAFFIC, a repertory dance ensemble based in Los Angeles.

STEPHANIE CHADWICK (Dancer) began dancing in high school and continued her training at Cypress College. She has danced for the Accidental Dance Company, Sustaita Dance Company, Eclectica Entertainment, and the Nanette Brodie Dance Theater. Her dancing has taken her to Sacramento, San Francisco, New York City, Salt Lake City, Spain, France, and South Africa. Chadwick has worked with a variety of choreographers, including Tiffany Billings, Andy Vaca, Erin Landry, Marie Hoffman, and Nanette Brodie. Chadwick received critical acclaim for Tango Point by Kelly Roth. Her experience also includes lighting and costume design. This year she received an award for outstanding choreography at the MAD BAD dance festival. Chadwick currently teaches and choreographs for Renaissance High School for the Arts in Long Beach.

SANDRA CHIU (Dancer) was raised in Taiwan, where as a Modern dancer, she worked with Hsiu-Lien Wu, former member of Cloud Gate Dance Theatre; Kuei-Chuan Yang, artistic director of Assembly Dance Theatre; and Hui-Mei Lee, artistic director of Fan-Mei Dance Company. Chiu came to the United States in 2003 and received a bachelor of fine arts degree in dance from California Institute of the Arts in 2006. She performed at the Hong Kong Dance Festival in a work by Jonathan Fredrickson, Pas de [SIKS], and was invited to perform as an alumnus guest performer at REDCAT for the 2006 CalArts Dance Ensemble. Chiu joined Helios Dance Theater in 2006 and is a certified Pilates instructor through master trainer Marie-José Blom.

AHMAUD CULVER (Dancer) began his training at the Antelope Valley Performing Arts Conservatory at age 16. He continued his training at California Institute of the Arts, where he was a part of numerous dance concerts choreographed by students and members of the faculty. This is Culver’s first year with Helios Dance Theater and he is very excited to be a part of the 2008-2009 touring season. He would like to give special thanks to Collin Conner for helping him find his own dance language and new ways of developing movement.

JEREMY HALE (Dancer) is a rock climber, massage therapist, novice tracer, and capoeirista. He began dance training in 2001 and over the years has worked with Loretta Livingston, Maria Gillespie, Cheng-Chieh Yu, Holly Johnston, and Bill T. Jones. Hale was a founding member of Holly Johnston’s Ledges and Bones Dance Project. He has also performed for YuDance Theater, Nugent Dance Theater, and various student works at UCLA, where he received his bachelor of arts degree in world arts and cultures.

JOSHUA MARIN-HEPFL (Dancer) is from Southern California. He began developing his kinesthetic awareness while cultivating an interest in movement exploration and creative physical expression as a competitive skateboarder. Marin-Hepfl began dance training in Los Angeles with Don Martin, Rudy Perez, Loretta Livingston, Stefan Wenta, and Holly Johnston. While in the United States, he was an apprentice with Stephanie Gilliland’s Tongue Contemporary Dance and performed works by Hae Kyung Lee and Marie de la Palme. After graduating with a bachelor of arts degree in dance from the University of California, Irvine, Marin-Hepfl went to Europe and performed with the Amsterdam-based companies The Movement Network and Bodies Anonymous. While in Europe, Marin-Hepfl apprenticed with the Groningen-based Contemporary dance company Club Guy and Roni. He was also involved in the creation process with Dublin-

Continued on page 13
base. His choreography has been presented in the United States, Turkey, and China.

MARISSA MOSES (Dancer) was born in Southern California and has lived here most of her life. She has an associate's degree in dance from Moorpark College and two bachelor's degrees from the University of California, Irvine, in dance and drama. In addition to dancing with Helios Dance Theater, she is also working with her father Rob Moses, founder of the Tai Shan Mantis style of Kung Fu. His movement concepts are inspired by martial arts, creative movement, and meditation.

MELISSA SANDVIG (Dancer) was born and raised in Southern California and received her training with the Long Beach Ballet. After becoming first runner-up in the Los Angeles Music Center Spotlight Awards competition, she joined the Milwaukee Ballet, where she performed soloist roles for five years. After returning to California, she became a certified Pilates instructor and opened her own studio in Long Beach. Sandvig has been dancing with Helios Dance Theater since 2004 and freelances in Los Angeles and with Opera companies around the United States. She is a member of Los Angeles Contemporary Ballet under the direction of Rafford Rogers and is also one of a few dancers to perform the aerial piece _Le Coeur Illumine_ by Marie de la Palme.

CHRIS STANLEY (Dancer) is originally from West Virginia. He earned a bachelor of fine arts degree from the University of North Carolina at Greensboro. After graduation, he trained on a scholarship with Philadanco. Since relocating to Los Angeles in 2001, he has worked with several local choreographers. Stanley joined Helios Dance Theater in 2003, teaches Pilates, and is the principal male dancer with the company.

ROB CAIRNS (Composer) graduated from Berklee College of Music in 1991. He moved to Los Angeles and began composing for film, television, animation, video games, and dance. Cairns' television and film credits include _Extreme Makeover: Home Edition_; _Nature_; _The Bachelor_; _Thieves_; and the Oscar-nominated short _Gopher Broke_. His audio branding works include audio identities and promotional development for more than 50 networks, including ABC, FX, E!, VH1, HBO, Food Network, TLC, and STYLE. Cairns has been creatively associated with Helios Dance Theater since 1994 when he composed a string quartet for the solo _Do's and Don'ts_. He continues to create original music for Helios Dance Theater.

KINDRED GOTTLIEB (Lighting Designer) began designing lights in 1992 for the University of Massachusetts Amherst 5-College dance department. After returning to Los Angeles in 1997, she designed for the Japan American Theatre, and UCLA Live!, and toured with the comedy troupe Culture Clash. In 1999, she served as head of the lighting department for Seattle Repertory Theatre. Gottlieb moved to Berlin in 2001, where she became technical director for Dock 11 Tanz Studio. She designed lights for many Berlin-based dance companies, including Felix Ruckard Company, Zen in the Basement, Yuko Caseki, Tanzakademie Balance, and the Ponderosa Dance Festival. After nearly three years abroad, she returned to Los Angeles to start a family. Gottlieb now serves as master electrician for the UCLA theater department and cares for her 1-year-old daughter Genevieve.

RAMI KASHOU (Costume Designer) was born in Jerusalem in 1976 and was raised in Ramallah, where he was often commissioned by the local socialites to design their ensembles. In 1996, he came to the United States and worked in retail for several years. Eventually, he became a buyer at a well-known boutique in Los Angeles. After traveling to Europe as a buyer, Kashou purchased two sewing machines. He vigorously studied pattern-making from the local vintage boutiques. Known for his dramatic red-carpet gowns, Kashou has dressed celebrities and trendsetters such as Penelope Cruz, Dita Von Teese, Heidi Klum, Jennifer Lopez, Fergie, Erykah Badu, Ashlee Simpson, Becki Newton, Paris Hilton, and Lindsay Lohan. His designs have graced the pages of _The New York Times_ Magazine, _Vogue_, _Women's Wear Daily_, _Interview_, _Elle_, _In Style_, and _Flaunt_. His television appearances include _Live With Regis and Kelly_, the _Tyra Banks Show_, _Behind the Velvet Ropes_, HSN, E! News, _Fashion Team_, _Movie and a Makeover_, and _Wealth TV_. Kashou was a finalist on Bravo's _Project Runway_.

GRANT-LEE PHILLIPS (Composer and Singer) was the front man for the indie cult Rock group Grant-Lee Buffalo. He was named “Male Vocalist of the Year” in 1995 by Rolling Stone and was called a “soulful balladeer” and one “who continues to solidify his place in the upper tier of Americana” by _USA Today_. ABC News called him “one of the most gifted songwriters of his generation.” In recent years, a number of his recordings have added emotional richness to a diverse range of films and television shows, including _Gilmore Girls_, _Roswell_, _Six Feet Under_, _House_, and _Grey's Anatomy_. He has been a guest on the _Late Show With David Letterman_, _The Tonight Show With Jay Leno_, _Late Night With Conan O'Brien_, _MTV_, and _VH1_.

ALISON VAN PELT (Scenic Designer) was born and raised in Los Angeles. She studied art at UCLA Art Center, Otis Parsons, and the Florence Academy of Art in Florence, Italy. She was influenced by Agnes Martin, Robert Rauschenberg, Paramahansa Yogananda, Helmut Newton, Dan Millman, Yayoi Kusama, and Hunter S. Thompson. Van Pelt's work has been exhibited in solo shows at The Fresno Art Museum and The Dayton Art Institute, as well as in galleries throughout the United States and Europe. Her work is represented in collections at the Armad Hammer Museum, the Frederick R. Weisman Art Foundation, the Jumex Foundation in Mexico City, the Los Angeles County Museum of Art, NASA, and the Studio Museum in Harlem. This year, van Pelt will have a show at the new contemporary art museum in Hong Kong. She currently lives and works in Santa Monica.

Backhausdance

JENNIFER BACKHAUS' (Founder and Artistic Director/Choreographer) works have been commissioned and produced by the Los Angeles Ballet, Orange County Regional Ballet, McCallum Theatre, Orange County Performing Arts Center, Utah Regional Ballet, Chapman University, Mount San Antonio College, Santa Ana College, Impact Dance Theater, TDC of the Bay Area, and Brigham Young University. Many of her works have been honored by Regional Dance America. _Disintegration_ was selected for national performances with the American College Dance Festival Continued on page 14
Ellen Backhaus dance, she has created 11 pieces, three of which have received Lester Horton Awards for “Outstanding Achievement in Choreography”: Sitting on January, Love and Other Impossibilities, and Posh. At the McCallum Theatre’s Dance Under the Stars Choreography Festival, Backhaus won three consecutive choreography awards for her work with Backhausdance. She is currently on the dance faculty at Chapman University and is the program director of West Coast Dance Academy, the home of Backhausdance. She is a certified Pilates instructor and teaches Modern dance technique and dance conditioning. Backhaus also teaches with the Orange County Performing Arts Center Education Programs, where she shares her love for dance and choreography with local students.

ASHLEY RICKMAN (Dancer) began dancing with Backhausdance in 2006. She graduated from Chapman University with a bachelor of arts in dance. After graduating, she won the “Outstanding Performance in Dance” award, as well as the Fannie Kalis Award for her contributions. In 2005, she showcased her choreography with Healing in Her Heartcry and performed in Drea Sobke’s The Two Year Itch for the Palm Desert Dance Under the Stars Choreography Festival. Under the direction of choreographer Sean Green, she has performed various works, including La Famiglia, a Lester Horton Award nominee. When she is not dancing, Rickman spends time with her husband and works as a personal trainer at 24 Hour Fitness.

JENN BASSAGE-BONFIL (Dancer) is from Washington and has been a member of Backhausdance since its inception in 2003. She earned her bachelor of fine arts degree in dance performance from Chapman University, where she trained in Modern, Hip-Hop, Ballet, Jazz, and Tap. While on scholarship at Chapman, Bassage-Bonfil earned numerous awards for outstanding performances and contributions to the dance program. She received the Greta Weatherill Merit Scholarship, as well as a talent-based scholarship to the University of Michigan’s summer dance program. Past performances include Orange County Regional Ballet, Long Beach Breakers, and an industrial video. She currently teaches Ballet at BCDC and St. Joseph Ballet. She is a faculty member at Chapman University and a certified Pilates instructor.

ANDREA RENEE BRACHE (Dancer) is originally from Thousand Oaks and has been a Backhausdance member since its inception. She graduated from Chapman University with a bachelor of fine arts in dance performance and a bachelor of arts in advertising. Her training included Ballet programs in Colorado and France. Brache has performed in several Classical Ballets under the direction of Patrick Frantz, Kim Maselli, and Kristen Olson Potts. She has also performed at The Kennedy Center, Thousand Oaks Civic Arts Plaza, and Japan American Theatre. She currently teaches Ballet in Orange and Mission Viejo.

TAWNY CHAPMAN (Dancer) was born and raised in Orange County, and has been dancing with Backhausdance since 2005. She recently completed her bachelor of fine arts degree in dance performance at Chapman University, where she graduated summa cum laude and was awarded the Fannie Kalis Award, given

Continued on page 15
to a graduating senior for outstanding contributions to dance. Prior to college, Chapman trained with the Commercial dance department at Orange County High School of the Arts. Her professional performance credits include a Yo-Yo Ma music video, Jazz Dance World Congress as a guest dancer with Jazz Spectrum Dance Company, Sean Green Dance Company, and DAS Dance. She currently teaches dance in Orange County.

WILLIAM LU (Dancer) was born in Taiwan and began dance training at Chapman University under the direction of Cyrus Parker-Jeannette. After completing his bachelor of fine arts degree in dance performance in 2002, Lu danced with Regina Klenjoski Dance Company and in 2003, he joined Backhausdance in its inaugural season. Lu has studied and worked with David Parsons, Doug Varone, Robert Battle, Keith Johnson, and Tiffany Billings. In 2002, he received national recognition for his choreographic work Mon Prison Ma Chambre, for which he received the Engman Award at the Palm Desert Dance Under the Stars Choreography Festival. His works have been presented at the Dorothy Chandler Pavilion and the McCallum Theatre. In 2004, Lu was named one of the “Best Male Dancers” by The Beverly Hills Outlook. Recently, he received the Lester Horton Award for his performance with Andrea Renee Brache in Exit. Lu is currently a faculty member with West Coast Dance Academy.

OMAR OLIVAS (Dancer) was born and raised in Santa Ana, and began dancing with Backhausdance in 2007. He trained at Saint Joseph Ballet under the direction of Beth Burns. Olivas recently completed his bachelor of fine arts degree in dance performance at the University of California, Irvine, (UCI) where he graduated as a Haggerty and William Gillespie scholar. While at UCI, he was a member of Donald McKayle’s student repertory company, Etudes. Olivas has performed in George Balanchine’s Serenade; William Forsythe’s New Sleep; McKayle’s The Mask of the Red Death, Songs of the Disinherited, Remember Journey, and Personal. Olivas has attended the American Dance Festival, José Limón Company Intensive, Idyllwild Summer Arts School, and Impuls Tanz in Vienna. Most recently, he performed internationally at the Conservatoire de Paris in Paris and at Singapore’s inaugural Dans Festival 2006. He has studied and worked with Mark Haim, Jodie Gates, Gerri Houlihan, Jennifer Nugent, Anouk Van-Dijk, Douglas Becker, and Ming-Lung Yang. Currently, he teaches at Saint Joseph Ballet.

DREA SOBKE (Dancer) was born and raised in San Diego. She became involved with Backhausdance during her last year at Chapman University. Sobke joined the group as company manager in 2005 and began performing in 2006. While in San Diego, she trained with Evoke Dance Theatre and the Academy of Performing Arts. She graduated from Chapman University cum laude with a bachelor of fine arts degree in dance performance. There, she had numerous performance and choreographic opportunities as well as internships in nonprofit management. In 2003, Sobke attended the American Dance Festival in New York City and Durham, North Carolina, where she trained extensively with numerous Contemporary dancers. She has also performed and managed throughout Southern California with Sean Green Dance Company, Drea Sobke / Dancers, and Collage Dance Theatre.

AMANDA KAY WHITE (Dancer) is a native of St. Louis and has studied acting and performing arts since age 4. She graduated from Chapman University in 2002 with honors and received her bachelor of fine arts degree in dance performance and a bachelor’s degree in communication with an emphasis in advertising. White competed in dance competitions and received numerous prestigious awards and scholarships across the nation. She has worked professionally as a dancer, instructor, and choreographer for more than six years. White is the newest addition to the teaching staff at Chapman University.

Backhausdance Board of Directors:
Jennifer Backhaus, Lorraine Fish, Laura Jackson, Peggy Magee, and Ben Tusher

Backhausdance would like to thank the following for their support and contributions: Helios Dance Theater, Rachel Cohen with Cadence Arts Network, Inc., Jeremy Hunt, Screaming Death Monkey, Tim Agler, Lorraine Fish, Laura Jackson, Ben and Caitlin Tusher, Peggy Magee, Chapman University, and West Coast Dance Academy.

www.backhausdance.org

For booking information for Helios Dance Theater and Backhausdance, contact:
Rachel Cohen, Cadence Arts Network, Inc.
310-838-0849 or CadenceArts@aol.com
For more than two decades, CHERISH THE LADIES has grown from a one-time concert concept to one of the most successful and sought-after Irish-American groups performing Celtic music. The band initially garnered recognition for being the first and only all-female traditional Irish band. It quickly appealed to audiences globally with its breathtaking mastery of the genre and a no-holds-barred exuberance. Its spectacular blend of virtuosi instrumental talents, captivating arrangements, beautiful vocals, and stunning stepdancing are on full display in AN IRISH HOMECOMING.

Cherish the Ladies is accompanied by Grammy-nominated Folk singer Maura O’Connell; Liz Carroll, an award-winning fiddle player and a former member of Cherish the Ladies; Dáithí Sproule, an acclaimed guitarist and member of the Celtic group Altan; singer-humorist Dermot Henry; and the well-known Celtic group bohola.

Cherish the Ladies, honored as “Best Musical Group of the Year” by the British Broadcasting Corporation, consists of acclaimed whistle and flute virtuoso Joanie Madden; guitarist-mandolin-banjo master Mary Coogan; fiddle player Roisin Dillon; vocalist Michelle Burke; accordionist Mirella Murray; and pianist Kathleen Boyle. Cherish the Ladies has amassed a string of successful albums, including 2004’s


The troupe has shared the stage with noted entertainers, including Joan Baez, Emmylou Harris, the Clancy Brothers, and The Chieftains. Cherish the Ladies collaborated with the celebrated Boston Pops Orchestra on The Celtic Album, which was nominated for a 1999 Grammy.

The group will be accompanied by Grammy nominee MAURA O’CONNELL, whom The New York Times has praised for her “stunning intensity” and her “highly charged, emotional style.” Also featured is instrumentalist LIZ CARROLL, whom The Chicago Tribune considers “one of the greatest of contemporary Irish fiddlers.” Irish Echo honored her in 2000 as “Traditional Musician of the Year.”

Also in the lineup is guitarist DÁITHÍ SPROULE, commended by The New York Times for his “pristine finger-picking,” and the Celtic group bohola, known for a diverse repertoire that consists of modern songs and ancient Irish melodies. Comic DERMOT HENRY delights crowds with his stand-up routine and impressive vocals.
presents

TEATRO LIRICO D’EUROPA

CAVALLERIA RUSTICANA

Opera in one act by Pietro Mascagni
Libretto by Giovanni Targioni-Tozzetti and Guido Menasci
after Giovanni Verga’s play
Premiered at Teatro Costanzi, Rome (1890)

and

PAGLIACCI

Opera in a prologue and two acts by Ruggero Leoncavallo
Libretto by Ruggero Leoncavallo
Based on a newspaper crime report
Premiered at Teatro Dal Verne, Milan (1882)

With

SOFIA SYMPHONY ORCHESTRA AND CHORUS

Artistic and Stage Director…………………………………………..GIORGIO LALOV
Conductor……………………………………………………...KRASSIMIR TOPOLOV
Sets, Costumes, and Light Designs……………………………..…….GIORGIO LALOV
Supertitles……………………………………………………....SONYA FRIEDMAN

Friday, October 31, 2008, 8:00 PM
Saturday, November 1, 2008, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.
CAVALLERIA RUSTICANA
Setting: A village in Sicily on Easter Sunday (1880)

CAST
Santuzza.................................................................OLGA CHERNISHEVA
(A young peasant girl)
Turiddu.................................................................VIOREL SAPLACAN
(A young peasant)
Lucia.................................................................SVETOMIRA GITSOVA
(His mother, an innkeeper)
Alfio.................................................................THEODORE LAMBRINOS
(A carter)
Lola.................................................................SNEJANA DRAMCHEVA
(Alfio's wife)

Chorus of Villagers

INTERMISSION

PAGLIACCI
Setting: Near Montalto in Calabria between 1865 and 1870
on the Feast of the Assumption

CAST
Canio.................................................................GABRIEL GONZÁLEZ
(Pagliaccio in the play and leader of the players)
Nedda.................................................................CHRISTINA MOLNAR
(Columbine in the play and Canio's wife)
Tonio.................................................................THEODORE LAMBRINOS
(Taddeo in the play, a clown)
Beppe.................................................................GUEORGUI DINEV
(Arlecchino in the play)
Silvio.................................................................PLAMEN DIMITROV
(A villager)

Chorus of Villagers and Peasants

(Subject to change without notice)
SYNOPSIS

ACT I

Cavalleria Rusticana

Easter dawns in a Sicilian village. Turiddu is heard in the distance singing about Lola, wife of the prosperous carter Alfio (O Lola, bianca come fior di spino). Townsfolk and field workers mingle in the piazza then disperse. Santuzza approaches Mamma Lucia's tavern, looking for Lucia's son Turiddu. The old woman says he is away buying wine. Alfio arrives with his friends, boasting of his horses and of his new wife, Lola (Il cavallo scalpita). He leaves as the villagers follow a procession to mass. Santuzza, who is unwilling to enter the church, stays behind to tell Mamma Lucia that Turiddu has abandoned her for his old flame, Lola (Voi lo sapete). The old woman leaves for mass and Santuzza confronts Turiddu (Tu qui, Santuzza?). Lola saunters in, infuriating Santuzza with her brazen arrogance. Lola enters the church and Santuzza resumes her pleading, but Turiddu refuses to listen. Pushing her to the ground, he runs into the church. Santuzza curses him. When Alfio arrives, Santuzza reveals that his wife has been cheating on him. Alfio swears to get even and rushes off, followed by the now conscience-stricken Santuzza.

Intermezzo

The villagers exit the church and join Turiddu in a drinking song, but the atmosphere becomes tense when Alfio appears, insulting Turiddu and challenging him to a knife fight. Turiddu admits his guilt, but decides to go through with the fight for Santuzza's sake as well as for honor. Alone with his mother, Turiddu thanks her for the wine and begs her to take care of Santuzza if he doesn't come back (Mamma, quel vino). As Mamma Lucia waits anxiously in the piazza, shouts are heard in the distance. A woman runs in screaming that Turiddu has been killed.

INTERMISSION

ACT I

Pagliacci

Before the Opera begins, Tonio the clown steps before the curtain (Si pu') to announce that the author has written a true story and that even actors and clowns have the same joys and sorrows as other people. Villagers in a town in Calabria gather around a small theatrical company that has just arrived. Canio, the head of the troupe, describes the night's offerings (Un grande spettacolo). When one of the villagers suggests that Tonio is secretly courting Canio's wife, Nedda, Canio warns that he will tolerate no flirting off stage (Un tal gioco). Vesper bells call the women to church and the men to the tavern, leaving Nedda alone. Disturbed by her husband's jealousy, she envies the freedom of the birds in flight (Stridono lassù). Tonio tries to force himself on her. She beats him back and he swears revenge. In fact, Nedda does have a lover – Silvio, who appears and persuades her to run away with him after the evening's performance (E allor perché). Tonio overhears this and hurries off to tell Canio. The jealous husband bursts in on the guilty pair, but Silvio runs away before Canio can identify him. Nedda, even when threatened with a knife, refuses to reveal the man's name. Beppe, another clown, restrains Canio, and Tonio advises him to wait until the evening's performance to catch Nedda's lover. Alone, Canio bitterly reflects that he must play the clown while his heart is breaking (Vesti la giubba).

The villagers, including Silvio, assemble to see the Commedia dell'Arte performance. Arlecchino (played by Beppe) serenades Columbine (Nedda) and dismisses her buffoonish servant Taddeo (Tonio). The two lovers dine together and plot to poison Columbine's husband Pagliaccio (played by Canio), who soon arrives. Arlecchino slips away. With pointed malice, Taddeo assures Pagliaccio of his wife's innocence, which ignites Canio's jealousy. Forgetting the play, he demands that Nedda tell him the name of her lover (No, Pagliaccio non son). She tries to continue with the play; the audience is enthralled by the realism. Enraged, Canio stabs Nedda and Silvio, who rushes to help her. Tonio announces to the horrified villagers that the comedy has ended.
BIOGRAPHIES

OLGA CHERNISHEVA's (Santuzza, Soprano) career highlights include Maria in Mazeppa; Polina in Pique Dame; Brigitta in Iolanta; Anne Trulove in The Rake's Progress; Mlle. Jouvenot in Adriana Lecouvreur and Ninetta in The Love for Three Oranges with the Bolshoi Opera; Mimi in La Bohème with the Kazan Opera Theater, Gold Coast Opera, and Teatro Lirico D’Europa; Micaëla in Carmen with the Stanislavsky Opera Theater and Teatro Lirico D’Europa; Musetta in La Bohème with the Bolshoi Opera, Sweden's Malmo Opera Theater, and San Francisco Opera Center's Merola Opera Program; Tatiana in Eugene Onegin and Persephone in the European premiere of Joel Feigin's Opera Mysteries of Eleusis with the Moscow Conservatory Opera Studio; the title role in Tosca with Opera Illinois; Liu in Turandot with Opera Hong Kong; the title role in Madama Butterfly with Gold Coast Opera and Cedar Rapids Opera Theatre; the title role in Manon Lescaut with West Bay Opera; Le Donne di Puccini with Opera Santa Barbara; and First Soprano in the Russian premiere of Master Class. Chernisheva's concert highlights have included the title role in Francesca Da Rimini with DiCapo Opera Theatre; Mass in b-minor at the Nizhny Novgorod Concert Hall, the Grand Hall of the Moscow State Conservatory, and Russia's Saratov Opera Theater; Easter Oratorio at Moscow's Cathedral Catholic Church; Fourth Symphony at the Grand Hall of the Moscow State Conservatory; and Carmina Burana at the Grand Hall of Moscow's Gnessin College.

VIOREL SAPLACAN (Turiddu, Tenor) performs as a principal soloist in Bucharest with the Romanian National Opera, the State Opera of Timisoara, and Opera companies throughout Romania. He performs frequently as a guest singer with the State Opera of Chisinau, Moldova, and throughout Europe. Saplacan’s repertoire includes Cavaradossi in Tosca, Pinkerton in Madama Butterfly, Calaf in Turandot, Alfredo in La Traviata, Turiddu in Cavalleria Rusticana, Canio in Pagliacci, Don Jose in Carmen, Radames in Aida, and the Duke of Mantua in Rigoletto. He studied at the Gheorghe Dima Music Academy of Cluj-Napoca; The Academy of Livorno in Italy; and the Mozarteum in Salzburg, Austria. Saplacan is making his U.S. debut with Teatro Lirico D’Europa.

SVETOMIRA GITSOVA (Lucia, Soprano) has been a principal soloist with Opera companies in her native country since graduating from the National Conservatory of Music in Sofia. She has performed with Teatro Lirico D’Europa on tour in the United States for three seasons in many supporting roles.

THEODORE LAMBRINOS’ (Alfio and Tonio, Baritone) career encompasses 60 major roles that he has performed at the Metropolitan Opera and with other companies around the world. His powerful voice and compelling stage presence make him one of the finest baritones. His appearance with the Metropolitan Opera in the title role of Rigoletto was described by the New Jersey Star Ledger as a “gripping performance that brought down the house,” and he was hailed as part of the Metropolitan Opera’s A-Team. In demand throughout the world for his interpretation of Rigoletto, Lambrinos was described by the China Daily as delivering a “compelling and faithful portrayal of the complex character.” He was honored to present this role in the historical first-ever performance of Opera in Hanoi, Vietnam. He created the role of Carlo Tresca in the world premiere of Sacco and Vanzetti for Opera Tampa and performed seven of the leading baritone roles for the New York Grand Opera Verdi Festival in Central Park. He has sung nearly 200 performances of Rigoletto, Nabucco, Aida, and Tosca with Opera 2001 and with Teatro Lirico D’Europa throughout Spain, France, Portugal, and Denmark.

SNEJANA DRAMCHEVA (Lola, Soprano) was born in Plovdiv, Bulgaria. She graduated from the Dobrin Petkov Music School of Plovdiv, where she studied voice with Ivanka Michaylova. Dramcheva also graduated from Pancho Vladigerov Music Academy in Sofia, where she studied with Professor Karnobatova-Dobreva. She made her debut in 1984 with the Plovdiv Philharmonic Orchestra, conducted by Dobrin Petkov. In 1990, she made her first appearance in Die Entführung aus dem Serail with the Sofia National Opera and Ballet’s Opera Studio. From 1991 to 1993, she completed several European tours with the German touring company Schloette as Gilda in Rigoletto, Violetta in La Traviata, and Musetta in La Bohème. Her awards include the second-place prize at the Francesco Vignas competition in Barcelona, Spain; the Grand-Prix in Pamplona, Spain; the first-prize in Pavia, Italy; and the Audience-Grand-Prix at the Giuseppe Verdi Competition in Parma, Italy. She was a finalist in the Belvedere International Opera Competition in Vienna, Austria. Dramcheva has made recordings for Bulgarian National Radio and for companies in other countries. She has been a frequent guest singer in Milan, Barcelona, Bilbao, Lille, Madrid, Amsterdam, Paris, Munich, Tokyo, Valencia, and Zurich. Last season, she performed the role of Valencienne in The Merry Widow with Czech Opera Prague and Violetta in La Traviata with Teatro Lirico D’Europa throughout the United

Continued on page 21
This season, she will perform the role of Pamina in *Die Zauberflöte*, Musetta in *La Bohème* with Mozart Festival Opera, and Lola in *Cavalleria Rusticana* with Teatro Lirico D’Europa.

GABRIEL GONZÁLEZ (Canio, Tenor) was born in Monterrey, Mexico, where he made his Operatic debut as Normanno in *Lucia di Lammermoor*. Since then, he has sung in *Pagliacci*, *Tosca*, *Rigoletto*, and *La Bohème* for Opera Metropolitana de Monterrey. He has performed in *La Bohème*, *Il Trovatore*, *The Magic Flute*, *Lucia di Lammermoor*, *Petite Messe Solennelle*, and *Aida* with the Palm Beach Opera. González made his Houston Grand Opera debut as the Italian Singer in *Der Rosenkavalier* opposite Renée Fleming, after which he performed in the title role of Giuseppe Verdi’s *Attila* with Samuel Ramey. He has successfully portrayed French heroes for the Houston Grand Opera where he sang Romeo in *Roméo et Juliette* and the title role in *Faust*. For Aspen Music Festival, Rice University, Teatro Lirico D’Europa, and Opera 2001 in Spain, he appeared as B.F. Pinkerton in *Madama Butterfly*. González also portrayed Federico in *L’arlesiana*, Don José in *Carmen*, and Corrado in *Il Corsaro* with Sarasota Opera. For Connecticut Grand Opera and Teatro Lirico D’Europa he appeared as Duca di Mantova in *Rigoletto*, and for Opera Tampa, Gars Festival in Austria, Connecticut Opera, Edmonton Opera, and Cy-Fair College he portrayed Alfredo in *La Traviata*. González debuted at the Los Angeles Music Center Opera as Rodolfo in *La Bohème*, followed by performances in *Lucia di Lammermoor*. In Barcelona, Spain, he sang in *Messa da Requiem* with the Barcelona Symphony. He also made his debut with the Mexican National Symphony as B.F Pinkerton in *Madama Butterfly* for Palacia de Bellas Artes in Mexico City. In Houston, he portrayed Don Alvaro in *La Forza del Destino*, Manrico in *Il Trovatore*, and Rodolfo in *Luisa Miller*. He has won many vocal competitions and awards, including The Sullivan Foundation and Fonca Mexico Grant, Palm Beach Opera Vocal Competition, and Houston Grand Opera Voice Competitions.

CHRISTINA MOLNAR (Nedda, Soprano) graduated from the Munich Conservatory, where she studied with Professor Rita Hirner-Lill. A winner of numerous vocal competitions, Molnar has sung at the European Opera Center of Manchester, New Opera of Budapest, Szeged and Riga State Theaters, Eremitage of St. Petersburg, and Prince Regenten Theater of Munich. She has also taken part in a number of central European Classical music broadcasts and is a founding member of the group Arpa Cantabile. She is best known for her roles as Gilda in *Rigoletto*, Violetta in *La Traviata*, Pamina in *The Magic Flute*, Musetta in *La Bohème*, and Aida in *Eremitage*.

**The Finest In Cosmetic Surgery**

**Gregory T. Fisher, M.D., F.A.C.S.**

Board Certified Plastic & Reconstructive Surgeon

Columbia Medical School

Dr. Fisher has received wide recognition for his Surgical Excellence. He is also an accomplished dramatic & vocal artist and sculptor. Dr. Fisher has appeared on Broadway, T.V. & in Motion Pictures.

**Cosmetic Surgery**

- Breast Enlargement & Reduction
- Body Lifts, Body Contouring & Liposuction
- Facelifs, Eyelids & Nose Surgery

**Laser**

- Hair Removal • Rosacea • Scars
- Pigmented Lesions • Acne • Spider Veins
- Photofacial Skin Rejuvenation

**Thermage®**

- Non-Surgical Face & Body Lifts

- Radiesse® & Restylane®

**Obagi® Skin Care Systems**

Located across from the Cerritos Sheraton & Cerritos Performing Arts Center at

17785 Center Court Drive Suite 130

Cerritos, CA 90703

Call us 562-865-9600

Tour Our AAAHS Accredited Facility

Visit us at www.drfisher.com

Financing Available
The Magic Flute, and Hanna in The Merry Widow. From 2003 to 2006, she sang the title role in the German musical Lola Montez. She is currently singing the Operetta role of Saffi in the Gypsy Baron and Hanna in The Merry Widow, and is a guest singer with Bielefeld Opera.

GIUSEPPE BOTTICELLI (Tenor) is the co-founder of Teatro Lirico D'Europa and the company's current general manager and artistic director. Lalov was born in Telesh, Bulgaria, in 1958. His father Lalo, a doctor, and his mother Stoiyanka, an elementary-school teacher and Bulgarian Folk singer, were educated patrons of the arts. When his father died, Lalov was only 9 years old. Because he was an excellent student, he was accepted to an elite boarding school in Bulgaria where all the lessons were taught in French. When he graduated from high school in 1976, he was fluent in French and English. That year, he entered the Bulgarian National Academy of Music and went on tour throughout Italy with a choir from the university. While in Milan, he auditioned for the famous international School for Young Opera Singers at La Scala. He was accepted and went on to make his Operatic debut at La Scala at the age of 25. After living in Italy for a short time, Lalov became fluent in Italian. In 1986 while on tour with an Opera company in France, he met his future business partner, Yves Josse, a former Ballet dancer who was booking Opera and Ballet tours. The two decided to collaborate. By 1988 Josse and Lalov were working on what was to become the most successful Opera touring company in Europe. At the time of Josse's death in 1995, Teatro Lirico D’Europa was averaging more than 250 performances a season throughout Europe. In 1990, Lalov established the Sofia Symphony Orchestra and Chorus. In 2000, Teatro Lirico D’Europa embarked on its first major U.S. tour. The 2007-2008 season is the company's eighth U.S. tour and includes more than 80 performances of Tosca, Madama Butterfly, La Traviata, and Il Barbiere di Siviglia.

TEATRO LIRICO D’EUROPA, the European Opera touring company formed in 1988 by former Bulgarian Opera singer Giorgio Lalov, has completed more than 3,000 performances worldwide, including seven seasons of U.S. tours. The popular company embarks on its eighth season of U.S. tours in 2007-2008 with more than 80 performances of several full-scale Operas, including a traditional version of Aida. Soloists for the productions were chosen from auditions held in major cities and countries around the world, including Moscow, New York, Prague, St. Petersburg, Kiev, Bratislava, and Sofia. The principal singers are seasoned professionals in the midst of major Operatic careers. For more on Teatro Lirico D’Europa, visit www.jennykellyproductions.com, which features a photo gallery, U.S. reviews, and video clips.

PIETRO MASCAGNI (Composer) was born in 1863 in the Tuscan port city of Livorno. He studied music in his hometown and then attended the Royal Conservatory in Milan. Amilcare Ponchielli was his teacher and composer who wrote La Gioconda. Mascagni's roommate was Giacomo Puccini, who would soon win fame for La Bohème and other masterpieces. In the cultural environment at that time, furious rivalries raged among musicians, but Puccini and Mascagni remained on good terms for decades. Puccini was genuinely happy for Mascagni's early successes. Puccini may have based some action details in La Bohème on episodes from their shared days at the Milan Conservatory. Mascagni's professional life began when he left the conservatory and started conducting at the Teatro Dal Verme in Milan while working for an Opera company in Cremona. Another important move took him to southern Italy, where he taught piano in the town of Cerignola. With only 20,000 people, Cerignola was miniscule compared to Milan. It proved to be incompatible for a sophisticated, restless young musician from the north who was writing his first Opera. Looking for a way out, Mascagni learned of a competition for a new Opera – a contest sponsored by an important music publisher – so he quickly composed Cavalleria Rusticana and won. His Opera – a depiction of peasant life – was based on a
short story and play by Giovanni Verga. *Cavalleria Rusticana* premiered in 1890, in Rome's Teatro Costanzi. The composer became famous overnight and remained one of Italy's most distinguished composers for the rest of his life. Mascagni died in Rome in 1945.

**RUGGERO LEONCAVALLO** (Composer) was a native of the Island of Ischia in the Bay of Naples. He was born in 1857 in the town of Chiaia. One of his grandfathers was a celebrated painter and professor at the Royal Institute of Fine Arts in Naples whose paintings graced the royal palace and the villa of Capodimonte. One of Leoncavallo's aunts sang at the venerable Teatro San Carlo in Naples, where as a youth, he heard her perform Maddalena in *Rigoletto*. The composer was proud of his family and once said he was “born into an ambience where art was an essential part of life.” Leoncavallo's first Opera was *Chatterton*, written in the 1870s, but not produced at that time. He also had plans for large music dramas. In search of work, he went to Bologna and then to Egypt, where he gave concerts and taught piano. Another journey took him to Paris, where he met celebrated composers and singers. Among them was the great baritone Victor Maurel, who sang the lead role in *Otello* and *Falstaff*. It was Maurel who urged Leoncavallo to return to Italy. Through acquaintances, Leoncavallo's career was launched and his landmark Opera, *Pagliacci*, was born. Although this work clearly had its origins in the Commedia dell’Arte repertory, the Opera's plot also has elements of an authentic “slice of life,” taken from a notorious murder case at the time. *Pagliacci*’s world premiere was in the Teatro Dal Verme in 1892. Like Mascagni, Leoncavallo composed many Operas and wrote popular Operettas, but none of his later creations captured the audience as *Pagliacci*, which remains a pillar of the repertory today.

**SONYA FRIEDMAN** (Supertitles) is an award-winning documentary filmmaker and Academy Award nominee. She has won Emmy awards, American Film Festival's Blue Ribbon, a Cine Golden Eagle(s) Award, a Best Film(s) American Library Association Award, and a NAACP Image Award. Friedman's films have been broadcast nationally on PBS. She began her subtitle career at MGM and went on, as an independent writer, to subtitle numerous foreign films by directors, including Federico Fellini, Roberto Rossellini, Vittorio De Sica, Jean-Luc Godard, Ingmar Bergman, Luis Buñuel, and François Truffaut. As a librettist, Friedman created the book, libretto, and video projections for *Memoirs of Uliana Rooney*, a Chamber Opera with music by the celebrated composer Vivian Fine. She is presently at work on a new Opera with video projections, titled *The Bandit Queen*, with the fusion composer Shirish Korde.
Inspired after seeing Bob Dylan perform at a music festival in 1962, LOUDON WAINWRIGHT III started writing songs professionally. He soon earned a reputation for tunes that were laced with comedy and self-deprecation, such as 1972's Top 40 novelty hit *Dead Skunk*. Wainwright earned two Grammy nominations for the albums *I'm Alright* and *More Love Songs*. His signature style attracted performers, including Country legend Johnny Cash, who recorded Wainwright's song *The Man Who Couldn't Cry* on his Grammy-winning 1994 album *American Recordings*.

"Wainwright is as good as he's ever been. Almost 40 years into his recording career, he has not only retained his sharpness of wit but has also learned to cut with greater skill," said The New Yorker of Wainwright's *Strange Weirdos*, the soundtrack to the box-office hit comedy *Knocked Up*, which also starred the singer-songwriter. Wainwright also has appeared in the films *Big Fish* and the Oscar-winning biography about Howard Hughes, *The Aviator*.

This year, Wainwright is composing the music for a British stage adaptation of Carl Hiaasen's *Lucky You*, collaborating on a musical and film exploration of Charlie Poole's songs, and will release *Recovery*, a CD with new versions of songs from his first four albums. Rolling Stone said, "Wainwright's voice sounds better than ever, adding the weight of history to songs that were poignant to begin with."

**LEO KOTTKE**, who has been christened an acoustic "guitar whiz" by Billboard magazine, saw his career blossom with the Folk music revival of the 1960s and 1970s. Known for his colorful tapestry of Blues, Folk, Country, Classical, and Jazz, the musician has also been called a "guitar-picking maverick" by The New York Times. Kottke's best-known album continues to be 1969's instrumental *6- and 12-String Guitar*, which showcases the guitarist's hard-driving finger-picking style. With 1975's *Chewing Pine* album, the guitarist landed on the U.S. Top 50 music chart for the first time.

The same vigorous finger-picking method that earned Kottke fame and fans contributed to his tendonitis and related nerve damage in the '80s. Kottke was forced to cut back on touring and live performances. However, he still released albums, including *My Father's Face*, *That's What*, and *Great Big Boy*. Kottke's *Peculiaroso* album was produced by singer-songwriter Rickie Lee Jones. In 2002, Kottke made headlines when he collaborated on *Clone* with Mike Gordon, the bassist-bandleader of Phish. Entertainment Weekly wrote of the Kottke-Gordon pairing: "The match-up turns out to be utterly natural: Kottke's laconic quirkiness and the mountain-stream crispness of his guitar mark him as a forefather of the Phish sound. ... Not surprisingly, the spry instrumentals are the highlights [of the album]."

The two teamed up again in 2005 on *Sixty Six Steps*, to more critical acclaim. The Associated Press called Kottke's masterful guitar playing "all momentum, possibility, and self-assurance, interlocking with Gordon's airtight groove orientation to flesh out propulsive island rhythms."
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 under the age of six (6) 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. 2522.

BE THE FIRST

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.

<table>
<thead>
<tr>
<th>NAME</th>
<th>E-MAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADDRESS</td>
<td>CITY</td>
</tr>
</tbody>
</table>

25
Friends of Arts Education at the Cerritos Center

It’s for the Kids!

It is our belief that when you bring the arts into the lives of children, you give them new ways to see the world.

The Friends of Arts Education is a non-profit organization that recognizes the arts as a vital and indispensable part of a comprehensive education. We strive to ensure that all children in our communities have an opportunity to experience the power and beauty of the performing arts.

The arts are an integral part of cultural literacy; they encourage creativity, critical thinking and problem solving. The arts enable students to build self-esteem and self-discipline as well as teach cooperation and effective expression. Research shows that integrating the arts into the school curriculum improves academic achievement, motivates attendance, increases test scores, and promotes involvement.

All our programs are free of charge to schools. We serve more than 86,000 children, teachers, and families every year!

We offer:
- Daytime Educational Performances by world-class artists
- Professional Development Workshops for teachers
- Creative Expressions program for students
- Performing Arts Scholarships for high school seniors
- Family Arts Festival for all ages
- Art S.M.A.R.T. activities for at-risk youth detainees

Upcoming Friends Events

Annual Friends Performing Arts Scholarship Presentation
Monday, February 23, 2009 - 7:00 pm

Join us to honor the 2009 Scholarship recipients in Classical Voice, Dance, Drama, Instrumental Music and Musical Theater. A special ten-year retrospective will feature past Scholarship winners who are now successful professional artists. Please RSVP by calling (562) 916-1296. FREE!

We are very proud of our programs and hope you will consider joining us in the work we do!

To find out more about the Friends, make a donation or get involved, please contact the Friends office at 562-916-1271 or visit us online at www.friendsofaecc.com

Friends of Arts Education at the Cerritos Center for the Performing Arts
12700 Center Court Drive, Cerritos, CA 90703
PLATINUM CIRCLE [$12,500 - above]
Atkinson, Andelson, Loyd, Ruud & Romo • Mary & Roy Blackburn • The Boeing Company • BP America Inc. • The City of Cerritos • Fred & Carmen Davidson • Dwight Stuart Youth Foundation • Don & Sherrone Eakin • The Gettys Family • Sam & Deborah Hooper • Dr. Gary & Roberta Hopkins • Bonnie & Mary Hudson • Al & Louzana Kaku • Sherman & Gloria Kappe • Los Angeles County Supervisor Don & Julie Knabe • Dr. & Mrs. Philip I. Kress • Mr. & Mrs. Jerry Lomeli • William & Lorraine McCune Family Foundation • Dan Neyenhuis • Bev & George Ray/Lefiell • Kay & Harvey Stover • Target • UPS • Weinigart Foundation • Jane & Sonny Yada • Yamaha Corporation of America

GOLD CIRCLE [$6,250 - $12,499]
Abelstik/Alan Syzdak • Ken & Lynn Boshart • B & B Stables/BoB & Mary Buell • Mr. & Mrs. Dan Ciaria • John & Louise Dellasantas • Roland, Anna & Michael Dennis • Gary & Jeanette Frank • Jim & Nancy Gaines • Melinda Kimsey & Family • Mr. & Mrs. Robert Lienau, Jr. • Ruth McClure • Dennis & Marilyn McCorman • Timothy & Carol McMahon • Pacific Life Foundation • Bonita Pilgram-Perkins • James & Karen Schultz • Art & Marilyn Segal • Sharyne Snyder • George & Ruri Sugimoto • Roy & Marge Tanaka • Ronald Weber • Scott & Donna White

SILVER CIRCLE [$5,200 - $6,249]
Dr. Gary A. Affero & Dr. Betty C. Tai • Larry C. Anduha & Hedy Harrison-Anduha • Anonymous • Astor Broadcast Group • Nick & Nancy Baker • Beringer & Associates, Inc. • Dr. & Mrs. Patrick Bushman • Martin D. Chavez • Robert Chavez • In Loving Memory of Patrice Ann Clifton/Felix & Jozell Gallion-Robertson • Gary & Patsy Connors • Joy Darling • Steve & Karen Davenport • John Decker • Lloyd & Caroline de Llamas • Bill & Suzan DeYo • George & Amy Dominguez • Employees Community Fund of Boeing California • Dean & Karen Fisher • Manny & Cecilia Gallardo Michael & Gayle Garrity • Mr. & Mrs. Daniel E. Garvey • Ronald & Susan Gillaspe • Larry & Debe Graham • Dr. & Mrs. Robert & Susan Green • Laurence Harma & Sharon Reece • Richard C. & Dian Herr • Hon. & Mrs. Philip H. Hickok • Dr. & Mrs. David V. Hubbell • Hing & Doris Hung • Indymac Bank • Jan Janura • Kaczor/Irby Families • John H. Kendall • Greg & Jerylyn Kriha • Lakewood Regional Medical Center • Dr. Soledad Lee • Dr. Allan Lifson & James Neuman, California Educational Consultant Group, Inc. • Robert & Karla Maz • Frank & Janet McCord • Michael & Marilyn McCullough • David & Jeany McFarland • Lawrence & Diana Midland • Alvin Mundo • Nancy Nicola & Warren Lampkin • Allan & Caroline Nakken • Stephen & Brenda Olson • Paul D. Orr, M.D. • A.J. Padelford & Son, Inc. • Mavis E. Petersen & Family • Salome Pickard • Steven E. Potts • Gary Prince • Nikki & Dennis Repp • Ronald McDonald House Charities of Southern California • Larry & Sharon Sager • Dr. & Mrs. Mark S. Schnitzer • Steve & Linda Shaffer • Helen L. Sheffield • Mr. & Mrs. Bryan A. Stirrat • Bob & Ann Stoffel • A.J. Taen • Donald & Sherry Tomeo • Verizon • Ms. Karen Trace-Verzani • Waffles of California • James & Jill Webb • Walter & Phyllis White • Daniel J. & Linda M. Williams • Dr. Winer/Woods Electric • Richard & Elena Zunel

BRONZE CIRCLE [$1,250 - $2,499]
Anonymous • John & Jo Bakulich • John Baley • Brian & Pat Beck • Michael & Melanie Broad • Mel & Row Briggs • Larry & Linda Burton/The Hada Family • George & Laura Canales/GE Construction Co., Inc. • Frank Cardone • Ralph & Genevieve Choy • Lucy & Kingsbury Conner In Memory of Dana Patrick Conner • John Daley • Larry & Jane Dicus • Shirley Dohrman • Connie & Jim Edwards • Ronald & Delores Eveland • Sheila A. Fulmis • Vicki Gutman/Notes by Vicki Judith Hada • Edward & Esther Ho • Bob & Marianne Hughlett • James Jenkins • Robert & Barbara Jerome • Roy A. Jones • Jim & Karen King • Jack & Jacky Kleyh • Gregory & Sheri Klingen • Keith & Sharon Kuroyama • Mary & Robert LaFrance • Maynard & Patricia Law • Ray & Kathleen Lovell • Mainly Seconds Pottery, Plants & Things • John F. Martin, CPA & Assoc., Inc. • Sidney & Sondra Melnick • Frank & Sandy Micheletti • Don & Delores Munro • Danny N. Ogawa • Harold & Betty Peacock • Roya & Bob Phillips • Jane & Paul Pratt • Ron & Suzanne Rector • Rick & Diane Renaker • Phil Rettert & Dianne Bell-Rettert • In Memory of G.A. & Morene Rogers/Gerald L. Faris Marjorie Rosenberg & Carol Smith • Martin Ruby • Joseph D. Sears William Sedlak • Cindy Shilkret • Wanda M. Slade • Edwin & Joyce Smith • Soroptomit International of Artesia-Cerritos • Susan Sung Marge Tanaka • Michi & Ron Tanimoto • Michele Vice-Maslin • Gary Whitmer/Trim-Lok, Inc. • Janice Wilbur • Women’s Club of Artesia-Cerritos

CERRITOS CIRCLE [$600 - $1,249]
Joseph Aldama • John H. & Betty A. Adams Trust • Dale Becker • Sheldon & Rita Jennings • Isaac Kawamoto • Dr. & Mrs. Han-Pin Kan • Dennis & Vonnie Kinoshita • Los Cerritos Center • Brian & Terri Maya • Mr. & Mrs. Carl D. Mcaulay • Betty Mcconn • John Molina • Stephen Morris • Noontime Optimist Club of Cerritos • Edward J. & Tracy Simmons • Stephen Skinner & Deborah Orth • Nancy Sur Smith • Walmart/Tammy Cannon • Jeanne Yanez

PATRON CIRCLE [$300 - $599]
Absolute Health Care • Alpha Kappa Alpha Sorority, Inc., Pi Sigma Omega Chapter • Anonymous • Dr. & Mrs. John R. Athorp • David & Kathy Bates • Dale Becker • Lester Boston • Lindy & Basia Bressickello • Don & Sharron Brundige • Beneth L. Cain • Eileen Castle • Dr. J. Mansfield Dean • Stuart L. Farber • Joan & Marty Flax • Kay & Mary Jane Fujimura • Dr. & Mrs. Lawrence Gershon • Bob & Margarita Gomez • Rosemary Escalera Gutierrez • Alexis Don & Jeffrey Hartlove • Gilbert & Marsha Honeycutt • Herb Hund • Ernest & Kay Ikuta • Steven & Diane Ito • Matthew & Roberta Jenkins • Karl Jefferson • Darryl Johnson • Jerry & Sharyn Kelly • Ms. Nancy H. Kennedy • Sue & Stephen Klein • Terry L. Koepke • Alain Gravel & Larry Kraft • Barry & Sandy Lakin • Charles & Laura Lee • Dr. & Mrs. Max B. Martinez • Clarence & Celia Masuo • Lester & Loreen Miyoshi • James Muralakami • Robert & Shirley Murphy • Diana & Rick Needham, Prudential California Realty • Mr. & Mrs. Michael Nishida • Greg & Donna Nordbak • Gary & Christine Prem • Dallas & Danielle Raines • Mr. & Mrs. John Richmond • Joyce Righetti • Gary T & Laura Rose • The David Samson Family • Ron, Judy & Lola Shiraishi • Sue & Richard Solomon • Howard & Celia Spitzer • Harold & Edna Yamaguchi • Carol & Sab Yamashita
Bravo!

Wood Ranch
BBQ & Grill
Authentic + American
EST: 1992

Supports the Cerritos Center for the Performing Arts.

CERRITOS TOWNE CENTER
12801 TOWNE CENTER DRIVE
(562) 865-0202 | woodranch.com

AFTER the completion of any evening show
Present a ticket stub to receive a 10% discount (food only, excludes alcohol).
Must be used same evening of the show.

Arte Café

Experience French Cuisine with a Pacific Rim Influence & Sushi in a sophisticated contemporary atmosphere.

Full bar with more than 50 Single Malt Scotches

Present a ticket stub AFTER the completion of any evening show to receive a 10% discount (food only, excludes alcohol).
Must be used same evening of the show.

12741 Towne Center Dr. - Cerritos, CA
(562) 865-ARTE (2783)

Across the street from the Cerritos Center for the Performing Arts
South of the 91 Freeway off of Bloomfield Avenue

Reservations Recommended

Cafe Camellia

CONTEMPORARY FRENCH CUISINE
Winner of 1997 Wine Spectator
“Award of Excellence”
Southern California Restaurant Writers
“Gold Award 12 consecutive years”

16916 Bellflower Blvd. - Bellflower, CA
(562) 866-2824

Just 5 minutes from the Performing Arts Center
4 Blocks North of the 91 Freeway on Bellflower Boulevard

Come in before the show and receive a 10% discount (food only, excludes alcohol) when you present a ticket for the show that day.
Reservations Recommended

Applause. Applause.

Mouth-watering food and exemplary service are just a short drive from the theater. BJ’s has an extensive menu, perfect for the after-theater crowd looking for a satisfying dinner or a quick dessert.

Top off your evening with our award-winning microbrewed beer or your favorite drink from our bar. For small groups or large gatherings, BJ’s is sure to please all members of the family.

We hope you enjoy the show.

Bring your ticket stub and receive a FREE PIZZOKIE!*

A freshly baked, hot out-of-the-oven, rich and delicious cookie topped with vanilla-bean ice cream.

*Limit 1 per table. Dine-In only. Valid only with meal purchase

BJ’s Restaurant & Brewhouse
11101 183rd Street • Cerritos • (562) 467-0850