Ahmanson Theatre 47th 2013/14 Season

First Season Production
Danny DeVito and Judd Hirsch in Neil Simon’s
The Sunshine Boys
Directed by Thea Sharrock
September 24 – November 3, 2013

Season Bonus Option
Matthew Bourne’s Sleeping Beauty
A Gothic Romance
Music composed by Tchaikovsky
A New Adventures Production
Co-Presented with Glorya Kaufman Presents Dance at the Music Center
November 21 – December 1, 2013

Second Season Production
Peter and the Starcatcher
by Rick Elice
Based on the novel by Dave Barry and Ridley Pearson
Directed by Roger Rees and Alex Timbers

Special Event Presentation
A Word or Two
Written, Arranged and Performed by Christopher Plummer
Directed by Des McAnuff
January 19 – February 9, 2014

Third Season Production
Harmony
A New Musical
Music by Barry Manilow
Book and Lyrics by Bruce Sussman
Directed by Tony Speciale
Choreographed by JoAnn Hunter
March 4 – April 13, 2014

Fourth Season Production
The Gershwins’ Porgy and Bess
by George Gershwin, DuBose and Dorothy Heyward, and Ira Gershwin
Book Adapted by Suzan-Lori Parks
Musical Score Adapted by Diedre L. Murray
Directed by Diane Paulus
April 22 – June 1, 2014

Season Bonus Option
David Suchet and Brian Bedford in The Last Confession
by Roger Crane
Directed by Jonathan Church
United States Premiere
June 7 – July 6, 2014

Fifth Season Production
Queen and Ben Elton’s We Will Rock You
Created by Ben Elton
Musical Supervisors – Queen’s Brian May and Roger Taylor
July 15 – August 24, 2014

Season Sponsors

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L.A.’s Theatre Company
A non-profit arts organization

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This list includes gifts made to Center Theatre Group between August 18, 2012 and October 18, 2013.
Matthew Bourne’s
SLEEPING BEAUTY
A Gothic Romance

DIRECTED, CHOREOGRAPHED AND NEW SCENARIO BY
Matthew Bourne

MUSIC COMPOSED BY
Pyotr Ilyich Tchaikovsky

SET AND COSTUME DESIGN BY
Lez Brotherston

LIGHTING DESIGN BY
Paule Constable

SOUND DESIGN BY
Paul Groothuis

ASSOCIATE DIRECTOR
Etta Murfitt

ASSOCIATE CHOREOGRAPHER
Christopher Marney

RESIDENT DIRECTOR
Neil Westmoreland

CAST
Daniel Collins
Nicole Kabera
Dominic Lamb
Adam Maskell
Dominic North
Mami Tomotani
Pia Driver
Mari Kamata
Katy Lowenhoff
Leon Moran
Edwin Ray
Chris Trenfield
Phil Jack Gardner
Daisy May Kemp
Kate Lyons
Liam Mower
Ashley Shaw
Hannah Vassallo
Tom Jackson Greaves
Dena Lague
Christopher Marney
Luke Murphy
Danny Reubens
Joe Walkling

November 21 – December 1, 2013
Ahmanson Theatre
CAST

King Benedict .......................................................... Edwin Ray, Chris Trenfield
Queen Eleanor .......................................................... Daisy May Kemp, Nicole Kabera
Princess Aurora, Their Daughter .................................. Ashley Shaw, Hannah Vassallo
Leo, The Royal Gamekeeper .......................................... Dominic North, Chris Trenfield
Count Lilac, King Of The Fairies ................................. Christopher Marney, Liam Mower
Carabosse, The Dark Fairy .......................................... Tom Jackson Greaves, Adam Maskell
Caradoc, Her Son ....................................................... Tom Jackson Greaves, Adam Maskell
Ardor, The Fairy Of Passion ......................................... Pia Driver, Mari Kamata, Kate Lyons
Hibernia, The Fairy Of Rebirth ................................... Katy Lowenhoff, Kate Lyons
Autumnus, The Fairy Of Plenty .................................... Luke Murphy, Dominic North, Joe Walkling
Feral, The Fairy Of Spirit ............................................ Dena Lague, Katy Lowenhoff, Ashley Shaw
Tantrum, The Fairy Of Temperament ............................. Tom Jackson Greaves, Luke Murphy, Liam Mower
Lord Rupert, Suitor To Aurora ..................................... Daniel Collins, Danny Reubens, Leon Moran
Viscount Aubrey, Another Suitor ............................... Dominic Lamb, Adam Maskell, Danny Reubens
Miss Maddox, Aurora’s Nanny ..................................... Nicole Kabera, Daisy May Kemp, Katy Lowenhoff, Mami Tomotani
Flossie, Aurora’s Maid ................................................ Daisy May Kemp, Pia Driver, Mari Kamata
Bertie, Palace Footman ............................................... Phil Jack Gardner, Leon Moran, Luke Murphy

Carabosse Attendants, Garden Party Guests, Tourists, Sleepwalkers, Caradoc’s Henchmen, Wedding Guests and Puppeteers all performed by members of the Company. For today’s casting, please refer to the cast board in the lobby.

UNDERSTUDIES
Understudies never substitute for the listed players unless a specific posting or announcement is made at the time of the performance.

For King Benedict — Daniel Collins
For Queen Eleanor — Pia Driver
For Princess Aurora — Kate Lyons
For Leo — Phil Jack Gardner
For Count Lilac — Joe Walkling
For Carabosse/Caradoc — Danny Reubens
For Lord Rupert — Edwin Ray
For Viscount Aubrey — Chris Trenfield
For Hibernia — Mari Kamata
For Autumnus — Liam Mower
For Feral — Mari Kamata
For Tantrum — Joe Walkling
For Flossie — Daisy May Kemp

Music recorded by the Sleeping Beauty orchestra at Air Lyndhurst Studios, July 2012.
Brett Morris, Conductor; Gina McCormack, Leader; Terry Davies, Music Producer; Nick Wollage, Recording Engineer; Philip Adams, Mix Engineer; Colin Rae, Music Preparation; Mixed at Autograph.

ACT I — 1890
The Baby Aurora

ACT II — 1911
Aurora Comes of Age

INTERMISSION
20 minutes

ACT III — 2011
Aurora Wakes Up

ACT IV — Yesterday
Aurora’s Wedding

Please turn off all electronic devices such as cellular phones, PDAs, beepers and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.
IT WAS IN SPRING 2011, during a private tour of Tchaikovsky's
country retreat just outside of Moscow, that I decided to
make The Sleeping Beauty my next project. What better way
to celebrate our company’s 25th birthday? I returned home
to London with a waltz in my step and a summer of research
stretching before me.

I started by reading all the versions of the story that I could
find. Of course, they have much in common, but there are
big differences, too. The Grimms’ version, known as “Little
Briar Rose,” is much closer than Perrault’s original to the
story we all know, while the Disney animated film version
allowed itself more liberties than one might have expected. I
took something from each of these versions, but when one
is approaching Sleeping Beauty as a piece of dance theatre, it
is the music that Tchaikovsky wrote for his collaboration with
choreographer Marius Petipa that must provide the structure.
What the ballet score gives you that the fairy tale does not
are reasons to dance, or ideas for dance: fairy variations,
a lengthy vision scene, a hunting scene and several pas
de deux, trois and quatre. It dictates the action and adds
emotion, drama and character. In fact it becomes the script.

When I first looked at this story I also asked myself what
made it less than satisfying as a narrative. Two things were
clear, in the ballet scenario at least: no love story and no
narrative tension in the last act once Aurora has woken up.
Unless you believe in love at first sight, Aurora’s love for her
Prince is unconvincing, with the hero and heroine only really
meeting at the very end of the story. It’s impossible to feel
anything for them.

Interestingly, Walt Disney, one of the 20th century’s great
storytellers, also recognized this flaw in the story for a modern
audience. In his 1959 retelling, Aurora as a young girl meets her
Prince, thinking he is a commoner, and falls in love just before
her fate is sealed with the prick of her finger. The dilemma
becomes that of how the Prince can break the spell and keep
their love alive, creating a beautiful tragic love story and a
logical and dramatic tension in one stroke. Thank you, Walt!

In our version, Aurora’s blossoming love for Leo, her
childhood sweetheart, is cut short by the fulfillment of
Carabosse’s curse. The dilemma becomes “how can he still
be around for her when she wakes up in 100 years’ time.” I
leave you to guess what happens, but a clue could be in
the name of our “Lilac Fairy” figure, Count Lilac! (The Sleeping
Beauty ballet has fairies, spells, magical curses and the like,
so why not vampires, too? Our subtle use of that myth serves
as a valuable plot device.)

Disney also recognized one of the central themes of the
story: good vs. evil. He built up the character of Carabosse
(Maleficent in the film) to keep that central battle going
right to the end of the story. The Tchaikovsky ballet creates
a wonderfully malevolent musical world for Carabosse in
the Prologue, but then those themes barely appear again in
the ballet, thereby sidelining this great character. I believe
we have solved that narrative problem as well with the
introduction of another new character, Carabosse’s faithful
son Caradoc.

All versions of The Sleeping Beauty begin with the lines “Once
upon a time there was a King and Queen who had not been
blessed with an heir” or “could not have a child” or some
such phrase. I have taken this as the tale’s starting point
and tried to give the dark fairy Carabosse a more compelling
motive for doing harm to the child. Maybe the royal couple
went to the dark side to obtain a child to call their own? This,
in turn, threw up lots of ideas about Aurora herself. Was she
the child of an ordinary working family rather than a royal
princess? A gypsy child? An interesting character formed in
my mind: a feisty, nature loving wild child, happier running
through the forest barefoot than living the stuffy life of a
princess. In movement terms, and considering our timeline,
as a young girl she could be an Isadora Duncan figure – a new
kind of forward-looking, emancipated young woman.

As well as being a classic good vs. evil story, Sleeping Beauty
is also about growing up and rebirth – what contemporary
writers would call a “rites of passage” story. It is also full of
fascinating symbolism. The prick of the finger and the letting
of blood are clearly symbolic of a young girl’s journey into
womanhood. At the end of the story the “kiss” of true love,
and the eventual acceptance of the Prince, who has also had
to prove his manhood, suggest that they are now both ready
for physical love and fulfillment. The “sleep” also seems to
symbolize that lethargic period in teenagers’ lives when they
don’t want to engage with the world and their parents often
want to “protect” them and prevent them from growing up
too quickly.
One tends to think of these as modern concerns, but I was encouraged to read how Petipa was saying just this in his original ideas for the ballet’s famous “Rose Adage.” Today the “Rose Adage” is all about the ballerina balancing on pointe, on one leg, with her arms above her head (an invention, incidentally, of Dame Margot Fonteyn some 50 years or so after the ballet was created). Petipa actually took his inspiration from the commedia dell’arte, in which a young man would present a rosebud to his beloved as a token of their blossoming love. If she accepted, she was declaring her affection in turn. In Petipa’s original choreography, Aurora takes a rose from each of her noble suitors, but then throws them dismissively to the floor, as if to say, “I’m not ready for love (or sex) yet.” In today’s more prettified versions, she is more likely to hand the roses to her mother, the Queen, who sniffs them sweetly. Quite a different meaning!

One of the things that initially attracted me about this story was the enormous narrative timeline. To make it really exciting, I felt immediately that we had to end up in the present day. As good luck would have it, by a process of working backwards, we ended with Aurora’s birth at the time of the ballet’s creation in 1890, and with her coming-of-age in the famously golden Edwardian summer of 1911.

This presented Lez Brotherston with many challenges and the most costumes he has ever had to design for one of our pieces. Similarly, the recreation of the different eras — we have attempted to give a flavor of the dance styles of each period — has meant that the company has had to be extremely versatile. Act I, set in 1890, the year of the Petipa ballet’s creation, takes on the feeling of a classical ballet complete with fairy variations (sols) giving more than a passing nod to the Petipa originals. Act II is set in 1911, when the waltz was still king, but we suggest the introduction of “new dance crazes” from America, inspired by the legendary dancing partnership of Vernon and Irene Castle — the Castle Walk and the Maxixe in particular. Act III, in which Leo (our Prince figure) enters the “land of the sleepwalkers” where Aurora is trapped until saved by a kiss, is led by our heroine’s personality and a free and spirited dance style inspired by Isadora Duncan. Act IV, set in the present day, finds Aurora about to be wed. The movement is boldly confrontational, confident, sensual and dangerous, the unsettling atmosphere more suggestive of a cult ritual than a fairy tale wedding!

Right from the beginning of this project, I insisted that whatever logic I applied to it, or whatever inventions my collaborators and I came up with, it must still be a fairy story beginning with “Once upon a time, ...” If I have taken a few liberties with Tchaikovsky, I hope he will forgive, as he, above all others, is the reason why I had to make this piece. Having completed the last of his trio of ballets, I humbly dedicate this production to his memory.
PIA DRIVER

PHIL JACK GARDNER (Bertie). Phil trained at Central School of Ballet. He has performed for New Adventures in Swan Lake (2009), 15th Anniversary Swan Lake (2010), Lord of the Flies (2010), Swan Lake 3D DVD (2011), Matthew Bourne’s Christmas (2011), the 25th Anniversary Nutcracker! (2011). Phil is delighted to have danced the lead in Matthew Bourne’s Sleeping Beauty, thanks his family for their love and dedicates all his performances to the memory of his mum.


Choreographic Credits: Shadow Thief (Barnsley), Kerry Ellis Live (London Palladium), Lift Musical (Soho Theatre), Vanity Fowl (Sadler’s Wells), The Seventh Muse (Barbican Plymouth). Music videos for Clare Maguire and Boy George. Achievements: Runner up, New Adventures Choreographer Award 2012. ‘Young Spark,’ Dance Umbrella 2011. @ tjdance www.tomjackson-greaves.com

NICOLE KABERA
(Miss Maddox, Flossie). Nicole Kabera was born in Italy and started training at the Academy of Dance in Bari. In 2007, she started her professional training in London at Central School of Ballet. In her third year, she became part of Ballet Central and graduated with a B.A. (hons) degree in Professional Dance and Performance. She joined New Adventures in August 2010 to perform in Matthew Bourne’s Swan Lake and in 2011 for the 3D filming of Swan Lake. She has performed for the Royal Opera in Cendrillon at the Royal Opera House in Covent Garden and danced at the Millennium Stadium in Cardiff in the Michael Jackson’s Michael Forever tribute concert. Later in 2011, she re-joined New Adventures as part of the Nutcracker! tour and is now part of the cast of Matthew Bourne’s Sleeping Beauty.

MARI KAMATA
(Ardor). Born in Miyagi, Japan, Mari trained at Rambert School of Ballet and Contemporary Dance in London graduating with first class honors. New Adventures credits include Swan Lake (2010-2011, U.K., New York, Italy), Nutcracker! (2011-2012, U.K., Italy), Matthew Bourne’s Sleeping Beauty (2012-2013, U.K., Italy, Moscow), Dorian Gray (2013, Tokyo). She would like to thank her family and friends for their love and support through the years.

DAISY MAY KEMP
(Queen Eleanor, Miss Maddox). Stage Performances: German, Italian and Hungarian Princesses in Matthew Bourne’s Swan Lake, Mrs. Dross/Queen Candy and Lotte Marshmallow in Matthew Bourne’s Nutcracker!, Glenda in Matthew Bourne’s Play Without Words. Film Credits: Street Dance 3D The Movie; The Hungarian Princess, Butterfly, Fan Dancer and Bag Lady in Matthew Bourne’s Swan Lake, filmed in 3D for Sky Arts.

DENA LAGUE

DOMINIC LAMB
Caroline Wright at Centre Pointe started his formal dance training with hall in Chorlton, Manchester. At 14, he started dancing in his local church (Archie, Bertie). Leon Klein, Aquascutum, Urban Outfitters, modeled for clients including Calvin Tony in Play Without Words Nutcracker! and in Cinderella, the Nutcracker and Doppelganger in the Angel Theatre. For New Adventures: Women Beware Women (National Sleeping Beauty. Matthew Bourne's Early Adventures and Cinderella, Nutcracker!, performing in Mainfranken Theatre in Germany. Kate with the English National Ballet, West in 2004. She has also performed with Ballet Christmas, World War Z. Matthew Bourne's . TV and film credits include a Dance and English National Ballet's credits include Adam Cooper's Shall We Cinderella Swan Lake and. Other stage credits include Adam Cooper's Shall We Cinderella Scissorhands, Swan Lake and. Kate Lyons (Ardor, Hibernia). Kate studied at Central School of Ballet, London. After graduating, she became a member of Ballet West II in Utah, and performed in The Nutcracker with Ballet West in 2004. She has also performed with the English National Ballet, National Dance Company Wales and Mainfranken Theatre in Germany. Kate joined New Adventures in 2010, performing in Cinderella, Nutcracker!, Early Adventures and Matthew Bourne's Sleeping Beauty. Adam Maskell (Carabosse/Caradoc, Viscount Aubrey). Adam trained at Laine Theatre Arts. Adam has appeared in Fame! (European tour), Grease (London) and in Women Beware Women (National Theatre). For New Adventures: Doppelganger in Dorian Gray, the Angel in Cinderella, the Nutcracker and Knickerbocker Glory in Nutcracker! and Tony in Play Without Words. Adam has modeled for clients including Calvin Klein, Aquascutum, Urban Outfitters, Alexander McQueen and GQ. Leon Moran (Archie, Bertie). Leon started dancing in his local church hall in Chorlton, Manchester. At 14, he started his formal dance training with Caroline Wright at Centre Pointe. Dance Studios in Manchester. At 16, Leon joined Central School of Ballet and in his third year toured the U.K. with Ballet Central, dancing works by choreographers such as Christopher Hampson, Darshan Singh Bhuller and Christopher Marney. Leon joined New Adventures in October 2011 for the U.K. tour of Nutcracker!, dancing Liquorice Man and Gobstopper. He also featured in the Channel 4 program Matthew Bourne's Christmas. KATY LOWENHOFF (Miss Maddox, Hibernia). Katy is ecstatic to be performing in the U.S. tour of Matthew Bourne's Sleeping Beauty. Katy has also performed in Matthew Bourne's productions of Play Without Words, Nutcracker!, Cinderella and Swan Lake. Other stage credits include Adam Cooper's Shall We Dance and English National Ballet's Swan Lake. TV and film credits include a Baileys commercial, Matthew Bourne's Christmas, World War Z. LIAM MOWER (Count Lilac, Tantrum). Liam trained at The Royal Ballet and Rambert School of Ballet and Contemporary Dance. Stage Performances: Billy in the original cast of Billy Elliot the Musical, also featured on the original soundtrack, The Royal Variety Performance and at the Met Ball, New York City. For Rambert Dance Company: Itzik Galili's A Linka Curva. For New Adventures: Matthew Bourne's Nutcracker! and Play Without Words. TV Performances: The Paul 'O' Grady Show, Blue Peter, Children in Need, The Sound of Musicals, the BAFTA's 60th Anniversary, Elton John's music video Electricity, Mikey Adams in the ITV crime series Wire in the Blood, and Matthew Bourne's Christmas for Channel 4. LuKe MuRPHY (Archie, Bertie). Luke began his career with New Adventures' Edward Scissorhands and has since performed in The Car Man, Nutcracker!, Swan Lake, Lord of the Flies and now Matthew Bourne's Sleeping Beauty. TV and film credits include Matthew Bourne's Christmas, and the 3D DVD of Swan Lake. Luke is also currently choreographing a piece based on Allen Ginsberg's poem “Howl.” In his spare time, Luke is a personal trainer. Dominic North (Leo, Autumnum). Training: Central School of Ballet. Performances for New Adventures: Swan Lake (five world tours) including the Prince, The Car Man (London and U.K. tour), Nutcracker! (two London and U.K. tours) including Fritz and Dance Captain, Edward Scissorhands (world tour) as Edward, Dorian Gray (world tour) as Cyril Vane, Cinderella (London and U.K. tour), original cast of Lord of the Flies (Glasgow) as Ralph and Dance Captain and Early Adventures (London and U.K. tour). Other Credits: Dancing with the Stars (Australia), Star Academy (France), original cast of ROH2's The Red Balloon by Aletta Collins in the role of Pascal, RODA 09 with Douglas Thorpe, Harry Potter and the Goblet of Fire, StreetDance 3D, Skype ad, Stateless, Paul Oakenfold and Mis-Teeq music videos, Latitude Festival 2010 and 2012, Italian Vogue, Marie Claire (Japan), Time Out, Richard II, World War Z and Swan Lake 3D. Edwin Ray (King Benedict). Edwin trained at Laine Theatre Arts. Theatre Credits: Anything Goes (Kilworth House Theatre), The Sound of Music, Rolf Gruber (Bahrain), Irish Wings (Dutch Tour), White Christmas (Plymouth and Manchester), We Will Rock You (West End), Chitty Chitty Bang Bang, (U.K. tour), The Wizard Of Oz (Southampton), Chicago (U.K. tour), Footloose (U.K. tour), Crazy for You (Lincoln and U.K. tour), Fame (West End and Edinburgh). For Matthew Bourne’s New Adventures: Swan Lake (U.K. tour, Paris and North American Tour), Cinderella (Sadler’s Wells, U.K. and international tour) and the title role in Nutcracker! (Sadler’s Wells and U.K. tour). Danny Reubens (Lord Rupert, Viscount Aubrey). Born in London, Danny trained at Rambert School and Central School of Ballet. Stage credits for New Adventures include Edward Scissorhands, Swan Lake (cover Prince),
Lord of the Flies, Nutcracker! (Fritz), Matthew Bourne’s Sleeping Beauty (cover Carabosse/Caradoc). Other credits include Ballet Central, ROH2, ICON. TV/Film: World War Z, Streetdance 3, Swan Lake, Matthew Bourne’s Sleeping Beauty, Matthew Bourne’s Christmas, Richard III


MAMI TOMOTANI (Miss Maddox). Training: Kawazoe Ballet School in Fukuoka, Japan, and Shiki Academy in Tokyo. Performance for New Adventures: Nutcracker! (Clara, Mrs. Dross, Cupid, Liquorice Lady and Marshmallow), The Car Man (Monica and Delores), Highland Fling (Madge, Morag), Swan Lake (Spanish Princess, Romanian Princess and Italian Princess) and Edward Scissorhands (Peg Boggs, Gloria Grubb, Darleen Upton). Other Performances: The King and I at The Royal Albert Hall in London, part of Landestheater Ballet Linz, Austria. For Shiki Theatre Company: Cats (Bombalurina and Victoria), Jesus Christ Superstar, West Side Story, The Phantom of the Opera, Aspects of Love and Hans (Andersen). For Suisei Company: Fame playing Iris Kelly. Choreography Credits: Zanna Don’t! for Pittsburgh University in 2013 and Just Feel It (contemporary dance) in Japan. Teaching Credits: For Re: Bourne in the U.K., Japan and USA; guest teacher for Carnegie Mellon University in the USA, Japan and U.K.; Japanese coordinator and faculty member for The Broadway Experience in NYC.

CHRIS TRENFIELD (Leo, Viscount Aubrey). Chris trained at Laine Theatre Arts. His theatre credits include Anthony in Matthew Bourne’s Play Without Words, the Nutcracker in Matthew Bourne’s Nutcracker!, the Swan/Stranger in Matthew Bourne’s Swan Lake, Anxious in West Side Story and Gavroche in Les Misérables for Cameron Mackintosh. Television and Film Credits: Matthew Bourne’s Sleeping Beauty, Swan Lake 3D and Charlie Preston in Peak Practice. Modeling for Italian Men’s Vogue.


JOE WALKLING (Autumnus). Joe graduated from LCDS and has since created and toured new works by Wayne McGregor, Frédéric Flamand, Angelin Preljocaj, Arthur Pita, has appeared as a guest artist with The Forsythe Company, and in 2008 joined Matthew Bourne’s New Adventures. He has been a guest artist and choreographer with Cross Connection Ballet and is a founding director of New Movement Collective. Alongside dance and choreography, he continues to work as a web and graphic designer. www.joewalking.com

MATTHEW BOURNE (Director, Choreographer and New Scenario). Matthew Bourne is widely hailed as the U.K.’s most popular and successful choreographer/director. He is the creator of the world’s longest-running ballet production (Swan Lake), a five-time Olivier Award-winner and the only British director to have won the Tony Award for both Best Choreographer and Best Director of a Musical. Matthew Bourne has been the Artistic Director of New Adventures (formerly Adventures in Motion Pictures) since 1987. During these 25 years, he has created new audiences for dance with ground-breaking work both at home and internationally, including Nutcracker!, Highland Fling, Swan Lake, Cinderella, The Car Man, Play Without Words, Edward Scissorhands, Dorian Gray and Matthew Bourne’s Sleeping Beauty. Bourne has also choreographed several major revivals of classic musicals including Cameron Mackintosh’s productions of Oliver! (1994 and 2009) and My Fair Lady (2002). In 2004, Bourne co-directed (with Richard Eyre) and choreographed (with Stephen Mear) the West End and Broadway hit musical, Mary Poppins. Bourne has been twice nominated as Best Director at the Olivier Awards and his achievements in choreography have been recognized with over 50 international awards including the Evening Standard Award, South Bank Show Award, Time Out Award and the Astaire Award for Dance on Broadway. In the 2001 New Year’s Honours List, Matthew was awarded an OBE for Services to Dance from HM The Queen, and in 2003 he was the recipient of the prestigious Hamburg Shakespeare Prize for the Arts. In 2010, he was the first recipient of the British Inspiration Award. Bourne is a Resident Artist at Sadler’s Wells Theatre. His company, New Adventures, has enjoyed a special relationship with the theatre and its audiences for nearly 20 years and was invited to be Resident Company in 2006.
New Adventures
DIRECTORS
Matthew Bourne, Robert Noble
ARTISTIC DIRECTOR
Matthew Bourne
ASSOCIATE ARTISTES
Scott Ambler, Lez Brotherston, Paule Constable, Terry Davies, Paul Groothuis and EttaMurfitt
ASSISTANT TO MATTHEW BOURNE
Suzanne Boguzas
EXECUTIVE DIRECTOR, RE:BOURNE
James Mackenzie-Blackman
PRODUCER, RE:BOURNE
Helen Prosser

NEW ADVENTURES is the U.K.’s most in-demand contemporary dance/theatre touring company. Under the inspired leadership of Artistic Director Matthew Bourne, it has, over the last 25 years, changed the landscape of British dance with an award-winning repertory of works that have brought unprecedented new audiences to theatres throughout the U.K. and internationally. Matthew Bourne and his team of world-class collaborators have consistently produced some of the most successful dance productions ever staged. Since its formation in 2002, New Adventures has created an enviable repertory of acclaimed new works (Play Without Words, Edward Scissorhands, Dorian Gray, Lord Of The Flies and Matthew Bourne’s Sleeping Beauty) as well as new productions of popular favorites from Matthew Bourne’s former company, Adventures In Motion Pictures, (1987-2002) Nutcracker!, Swan Lake, Highland Fling, The Car Man, Cinderella and the mixed program Early Adventures. The Company regularly employs over 60 dancers annually, and they are widely recognized as the finest group of actors/dancers working in the U.K. today. New Adventures is proud to be Resident Company at Sadler’s Wells Theatre, London where it regularly performs record-breaking extended seasons. The Company annually undertakes extensive country-wide touring, appearing at more venues and giving more performances each year than any other U.K. dance company. British dance’s biggest export for over 10 years, New Adventures has performed seasons at the world’s most iconic venues (Sydney Opera House, New York City Center, The Chatatalet in Paris, The Kennedy Center, Washington D.C. and The Moscow Arts Theatre), the most prestigious festivals (Edinburgh, Ravenna and Chekhov International Festivals) and regularly tours to Japan, the USA, Australia, Europe and Russia. Mixing popular appeal with a ground-breaking and unique theatrical language, New Adventures is one of the great success stories of British theatre. The Company has notched up a staggering 10 Olivier nominations for its productions, has won the Manchester Evening News Dance Award four times and was given a Special TMA award for its commitment to national touring. New Adventures has also been a pioneer in taking dance to wider audiences through the medium of film. Matthew Bourne’s Nutcracker! is the only full length dance production to be shown on BBC in the last 30 years; a studio adaptation of The Car Man is still a dance bestseller and the recent recording of Swan Lake by Sky Arts 3D became the first ballet to be shot in 3D for cinema and DVD release. The new recording of Matthew Bourne’s Sleeping Beauty is currently being broadcast worldwide and can also be seen in cinemas and on DVD and Blu-ray. In 2008, the company created its charitable wing, Re:Bourne, which aims to inspire and encourage young people and adults, with a year round program of creative projects, workshops and educational initiatives based on the New Adventures ethos of dance theatre. This was followed in 2010 by the launch of The New Adventures Choreographer Award (NACA), which showcases the work of a young choreographer, Re:Bourne, which aims to inspire and encourage young people and adults, with a year round program of creative projects, workshops and educational initiatives based on the New Adventures ethos of dance theatre. This was followed in 2010 by the launch of The New Adventures Choreographer Award (NACA), which showcases the work of a young choreographer and was created to honor Bourne’s 50th Birthday. Last year’s 25th Anniversary celebration saw the company performing six diverse works at 32 U.K. venues. This culminated in the world premiere of Matthew Bourne’s production of Tchaikovsky’s Sleeping Beauty in October 2012.

PYOTR ILYICH TCHAIKOVSKY
(Composer). Born in Votkinsk in 1840, Pyotr Ilyich Tchaikovsky was attracted to music at a very early age. He originally studied to be a lawyer and after passing his exams became a civil servant. However, as soon as the St Petersburg conservatory was founded in 1862, he left his job and enrolled as a student of music. His avid interest in his subject gained him excellent diplomas, and he was soon appointed to the post of professor at the Moscow conservatory. Tchaikovsky’s early attempts at composition proved to be unsuccessful, and he lived a poor hand-to-mouth existence until 1876 when he met a wealthy patron, Nadezhdva von Meck. A curious contract was drawn up whereby his benefactor agreed to look after his material needs provided that they never met and maintained contact only through correspondence. Tchaikovsky is perhaps the most Russian of all Russian composers, drawing on traditional folk themes and ‘Westernising’ them through lush orchestrations. His prolific musical output exceeds even that of Rimsky-Korsakov and his instinct led him to symphonic works and ballet scores, though for practical financial reasons he also wrote 10 operas and much chamber music for his own enjoyment. He achieved greatest acclaim with his ballet scores: Swan Lake (1877 in Moscow and 1895 in St Petersburg), The Sleeping Beauty (1890), and The Nutcracker (1891). His first score, Swan Lake, was not well received when first presented. The choreography was poor, the production was created from old Bolshoi sets and costumes, and the orchestra played badly, claiming the music was too difficult to play. It was only through the enormous success of the other scores that Swan Lake was revived in 1895 with new choreography by Marius Petipa (Acts One and Three) and Lev Ivanov (Acts Two and Four). Tchaikovsky never found contentment in his life, his music always expressed a certain pessimism, and his marriage was disastrous, causing him to attempt suicide in 1878. He died tragically in St Petersburg in 1893, just eight days after conducting the first performance of his Pathétique Symphony.

LEZ BROTHERSTON (Set and Costume Designer). Lez trained at Central School of Art and Design. He is an associate artist of New Adventures. Dance credits include a long collaboration with Matthew Bourne resulting in Dorian Gray, Swan Lake, Highland Fling, Cinderella, The Car Man, Play Without Words and Edward Scissorhands. Lez has
most recently designed Seven Deadly Sins (Royal Ballet), Into The Woods and The Soldier’s Tale (ROH). He designed, co-wrote and co-directed Les Liaisons Dangereuses with Adam Cooper (Japan and Sadler’s Wells). For Northern Ballet: Romeo and Juliet, Swan Lake, A Christmas Carol, Carmen, Hunchback of Notre Dame, The Brontës and Dracula. Theatre credits include Hedda Gabler, Design For Living, The Real Thing, Dancing At Lughnasa (Old Vic), Hysteria (Bath and Hampstead), A Long Day’s Journey Into Night, Under The Blue Sky, In Celebration, Dickens Unplugged (West End), My City, Measure For Measure, A Dark Dark House, Dying for It (Almeida Theatre), The Day We Sang (Manchester International Festival), Women Beware Women, Really Old Like 45 (National Theatre), Duet For One (West End and Almeida), Hedda Gabler (The Gate, Dublin), The Empress, Much Ado About Nothing (RSC), The Dark and Little Foxes (Donmar Warehouse). Musical credits include Sister Act (West End, Broadway, Germany Vienna, Milan, Holland), The Rise And Fall Of Little Voice, Acorn Antiques, Far Pavilions, Tonight’s the Night, My One and Only, Spend Spend Spend (West End). Film credits include Letter to Brezhnev, Swan Lake, The Car Man, Romeo and Juliet and A Christmas Carol. Opera credits include La Princess Jaune/La Colombe (Buxton), L’Elisir d’Amore and Cornet (Zuid Holland, Welsh National Opera, for Opera North, Scottish Opera, Opera Holland), The Car Man, Edward Scissorhands, Highland Dorian Gray, The Magic Flute (Buxton), and Cornet (The Gate, Dublin), Hedda Gabler, Almeida (ROH 2). He designed, Into The Woods and Sadler’s Wells). For Northern Ballet: Romeo and Juliet, Swan Lake, A Christmas Carol, Carmen, Hunchback of Notre Dame, The Brontës and Dracula.}

**PAULE CONSTABLE (Lighting Designer).**


A Midsummer Night’s Dream (La Monnai); for Opéra National du Rhin – Cosi and The Ring Cycle; for Metropolitan Opera N.Y. – Anna Bolena, Don Giovanni and Giulio Cesare; plus Tristan & Isolde (Japan) and productions throughout Europe, North America, Australia and New Zealand. Dance includes The Goldberg Variations for Kim Brandstrup, Seven Deadly Sins for The Royal Ballet, Naked for The Ballet Boyz plus Dorian Gray and Play Without Words for Matthew Bourne. Paule is an associate of the National Theatre and of the Lyric Hammersmith and for Matthew Bourne’s New Adventures. She has been awarded four and nominated for a further five Olivier Awards and received a Tony Award for War Horse. Future productions include Anna Bolena, Satyagraha (Metropolitan Opera N.Y.), Cosi Fan Tutti (L.A. Opera), Der Rosenkavalier (ENO).

**PAUL GROOTHUIS (Sound Designer).**

ETTA MURFITT (Associate Director). Etta trained at London Contemporary Dance School. She created roles for Adventures in Motion Pictures (AMP) between 1991 and 2002 and became Assistant Artistic Director in 1995. On its conception in 2002, Etta was appointed Associate Director of Matthew Bourne’s New Adventures, which celebrates its 20th anniversary this year, and is also Associate Director of Re:Bourne. For New Adventures and AMP: Associate Director of Early Adventures (Sadler’s Wells and U.K. tour), Cinderella (Sadler’s Wells, U.K. tour), Dorian Gray (Edinburgh Festival, Sadler’s Wells), Associate Director and creation of the role of Peg Boggs in Edward Scissorhands (London, U.K. tour, Japan, Korea, USA, Australia), Associate Director for restaging of Highland Fling (Sadler’s Wells, U.K. tour and Japanese tour), Associate Director and recreation of the role of Clara in Nutcracker! (London, U.K. tours, Far East tour and U.S. tour), Associate Director and creation of the role of Rita in The Car Man (Old Vic, U.K. tour, European tour, U.S. tour and Japanese tour), Rehearsal Director for the original production of Swan Lake at Sadler’s Wells and U.K. tour, roles including French and Spanish princesses and the Queen in Swan Lake (West End, Los Angeles, Broadway), Rehearsal Director and creation of the role of Judy in Cinderella (West End and Los Angeles), creation of the role of Madge in Highland Fling, The Infernal Galop, The Percys of Fitzrovia, Deadly Serious and Town and Country; Clara in the original production of Nutcracker! (Opera North and Sadler’s Wells), and Matron/Queen Candy in 2007/08 productions. Founding member and dancer with Images Dance Theatre, Scottish Dance Theatre, Arc Dance Company, and created the role of Netta in This Is the Picture with Aletta Collins Dance Company for Dance Umbrella. Other choreography and movement direction credits include Cat on a Hot Tin Roof (West Yorkshire Playhouse), A Chorus of Disapproval (Harold Pinter Theatre, directed by Trevor Nunn), Steptoe and Son (Kneehigh Theatre Company), Rufus Norris’s Sleeping Beauty (Birmingham Rep), The Wild Bride and Midnight’s Pumpkin (Kneehigh Theatre Company), Rosencrantz and Guildenstern Are Dead, directed by Sir Trevor Nunn for Chichester Festival Theatre 2011 and Theatre Royal Haymarket, Le Nozze di Figaro, directed by Martin Lloyd-Evans for Holland Park Opera, The Way of the World, directed by Selina Cadell at Wilton’s Music Hall, restaging AMP’s Nutcracker! (Sadler’s Wells), restaging AMP’s The Infernal Galop for Images of Dance and Sarasota Ballet, Florida, A Midsummer Night’s Dream with Dawn French, directed by Matthew Francis at the Albery Theatre, and Cat on a Hot Tin Roof, directed by Sarah Esdaille (West Yorkshire Playhouse). Etta teaches throughout the U.K. and abroad for dance companies and dance institutions, as well as being a freelance faculty member of the London Contemporary Dance School and Young Place. Television and Film: Clara in Nutcracker! (BBC/NVC), Rita in The Car Man (Channel 4), rehearsal director for Swan Lake (BBC), Late Flowering Lust (BBC), Roald Dahl’s Red Riding Hood (BBC), Mrs. Hartley and the Growth Centre (BBC), Storm (Aletta Collins/BBC Dance for the Camera), and Matthew Bourne’s Christmas (Channel 4). Etta will soon be performing in Kneehigh Theatre’s production of Wild Bride in San Francisco and New York.

NEIL WESTMORELAND (Resident Director). Training: Skelton/Hooper, Dorothy Stevens MBE, Louise Browne OBE and ENBS. Performance Credits: corps de ballet at the Deutsch Oper am Rhein, Dusseldorf (Heinz Spoerli), corps de ballet at the English National Ballet (Derek Deane). Features include Bigonzetti’s XNTricities, Balanchine’s Who Cares?, Lord Capulet in Derek Deane’s Romeo and Juliet at the Royal Albert Hall. Neil also choreographed Charoca for ENB’s inaugural choreographic evening soloist at Northern Ballet Theatre (Michael Pink/Stefano Giansetti/David Nixon). Principal highlights include Lieutenant Pinkerton in David Nixon’s U.K. premiere of Madame Butterfly, Romeo and Paris in Massimo Moricone’s Romeo and Juliet, Pip in Giansetti’s Great Expectations, Mr. Hyde in Moricone’s Jekyll and Hyde, Mitch and Pablo in Didy Veldman’s A Streetcar Named Desire. Principal roles for Matthew Bourne’s New Adventures include the title role in Nutcracker! (Sadler’s Wells/Far East tour 2004), the Prince in the 10th anniversary production of Swan Lake (Sadler’s Wells/Far East tour 2005), the Pilot and the Father in Cinderella (Sadler’s Wells/Ravenna Festival/Moscow Chekhov Festival 2011), Dr. Dross in the 20th anniversary production of Nutcracker! (Sadler’s Wells/ U.K. tour 2012), Prentice in the 10th anniversary production of Play Without Words (Sadler’s Wells 2012). Management credits for Matthew Bourne’s New Adventures include resident director for the 20th anniversary production of Nutcracker! (Sadler’s Wells/ U.K. tour 2012), resident director for the world premiere of Matthew Bourne’s Sleeping Beauty (Sadler’s Wells/ U.K. tour 2013). Film Credits: featured as the Pilot in Cinderella for Matthew Bourne’s Christmas (Channel 4 2012). Choreographic Credits: A History of Bedlam (Seneca Productions for Channel 4), Spring Awakening, Move It 2010 (Kensington Olympia), finalist for the first New Adventures Choreographic Award 2011. Teaching credits include Matthew Bourne’s New Adventures, Royal Ballet School (boys MAs and SAs), ENBS, Elmhurst School for Dance, London Contemporary Dance School (CAT Scheme), Laine Theatre Arts, Performers College and the RAD PDTD course. Whilst resident director at New Adventures, Neil also continues his passion for teaching and choreographing as director of London Dance Theatre.


RENAE WILLIAMS NILES (The Music Center Vice President, Programming) oversees public programs including the celebrated Dance series; acclaimed family programming; and the innovative Active Arts. Recent dance presentations under her tenure
include the commission and World Premiere of L.A. Dance Project in Walt Disney Concert Hall; the West Coast premiere of *Slow Dancing* (video installation) and The Center debut of nearly 20 acclaimed companies. Previously she was Director of Grant Programs for the L.A. County Arts Commission, Company Manager of the Lula Washington Dance Theatre and Special Projects Manager of Grand Performances. Renae has served as a panelist for many regional and national grant panels including United States Artists and the National Endowment for the Arts. She has served on the Board of Trustees for Dance/USA and is currently President of the board for the Western Arts Alliance.

MICHAEL RITCHIE (Artistic Director) is in his eighth season as Center Theatre Group’s Artistic Director, and has led over 130 productions to the Ahmanson, Taper and Douglas stages since his arrival in 2005. From 1996 to 2004 Michael was the Producer of the Williamstown Theatre Festival and prior to that he was a Production Stage Manager in NYC. At CTG, he premiered six musicals that moved to Broadway — *The Drowsy Chaperone* (which won 13 Tony Award® nominations), *Curtains* (eight Tony nominations) 13, 9 10 5: *The Musical, Bloody Bloody Andrew Jackson and Leap of Faith*. He has produced 33 world premieres including the musicals Minsky’s, *Venice and Sleeping Beauty Wakes*, and the plays *Bengal Tiger at the Baghdad Zoo* (a Pulitzer Prize finalist that also moved to Broadway), *Water & Power and Yellow Face*, and he presented a broad range of plays and musicals ranging from *Dead End* to *The Black Rider to Edward Scissorhands* to blockbusters such as *God of Carnage, Mary Poppins, Jersey Boys and August: Osage County*. In addition, Michael inaugurated CTG’s New Play Production Program, designed to foster the development and production of new work.

EDWARD L. RADA (Managing Director) returned to Center Theatre Group in 2011 after previously serving as CTG’s Chief Financial Officer for 12 years (1996–2008). Rada spent three years (2008–2011) as President of the Music Center Foundation, a non-profit corporation that holds and invests the endowment and reserve funds for the Music Center and its resident companies (including CTG). Prior to his years at CTG, he was the Director of Finance at The Old Globe in San Diego and principal of Rada & Associates, an accounting firm that specialized in entertainment-related non-profit organizations and theatrical productions. He is a graduate of Occidental College in Los Angeles with numerous post-graduate coursework and credentials. He currently serves on the board of directors for Entertainment Industry Foundation, Theatre @ Boston Court, and United Support of Artists for Africa/USA for Africa, among other affiliations. He also serves on the board of trustees for the pension, health and welfare and 401(k) plans of I.A.T.S.E. Local 33 Stagehands Union.

DOUGLAS C. BAKER (Producing Director) is now in his 23rd season at CTG. Previously, he managed Broadway and touring productions including *Thru, Born Yesterday, The Gospel at Colonus, Annie, A Chorus Line, Working, The Wiz, and Legends!* which premiered at the Ahmanson Theatre in 1986 and starred Mary Martin and Carol Channing. Doug is a member of the Achievement Hall of Fame of Chagrin Falls Schools in Ohio and a graduate of Albion College. He is an active member of the Broadway League, the Independent Presenters Network and is a proud member of the Association of Theatrical Press Agents and Managers. In May 2013 Doug received The Broadway League’s prestigious Outstanding Achievement in Presenter Management Award.

GORDON DAVIDSON (Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre — including the Tony Award® for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle and Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award® for Best Play were from the Taper (*Angels in America* won). In 1989 Gorden took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

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