

CONEJO CIVIC BALLET COMPANY

and

BALLET ARTS

PRESENT



Sleeping Beauty

Countrywide Performing Arts Center
Thousand Oaks Civic Arts Plaza
Scherr Forum Theatre

Friday May 25, 2007 7:00 PM

Saturday May 26, 2007 2:30 PM

Sleeping Beauty

Music	Peter Tchaikovsky
Choreography	Brett Weidlich
Executive Director	Robin Twarowski
Artistic Director	Eva Pokorny
Ballet Mistress	Helena Pokorny
Stage Manager	Brett Weidlich
Production Coordinator	Cindy Borbas

COSTUMES

Cindy Borbas, Hilary Cohen, Custom Costumes by Armineh, Dagmar Gloutak, Sue Hostetler, Helena Jones, Melanie Murphy

Note: The King, Queen and Prince costumes for this performance were designed and constructed by Melanie Murphy. CCBC is indebted to Melanie who volunteered her time and talent in creating costumes that are works of art. We also thank Sue Hostetler for creating a new realistic wolf costume that we are sure you will enjoy on display in the third act.

CAST

Princess Aurora	<i>Mimi Borbas</i>
Prince Desire	<i>Ryan Hanson</i>
Queen	<i>Lauren Smith</i>
King	<i>Marc Borbas</i>
Little Aurora	<i>Juliana Distefano</i>
Nursemaid	<i>Sandra Jou</i>
Cattalabutte	<i>Robert Loftin</i>
Carabosse	<i>Anzhela Martynova</i>
Lilac Fairy	<i>Helena Pokorny</i>
Virtue Fairies	<i>Allison Ramiller - Generosity (Pink)</i>
	<i>Bianca Tartaglia - Wisdom (Blue)</i>
	<i>Paige Weller - Serenity (Green)</i>
	<i>Mary Daniels - Justice (Red)</i>
	<i>Rachel Borbas - Joy (Yellow)</i>
Lilac Blossoms	<i>Shannon Eu, Dasha Gloutak, Melissa Levinsohn, Ashlyn Lewis, Kayla Shapiro, Julie Wang, Allison Zhong</i>
	<i>Emma Murphy (Fri.) Hanna Hong (Sat.)</i>
	<i>Understudies: Kelsy Koenig, Katie Raggio</i>

CAST (cont'd)

Goblins	<i>Meral Arik, Yasemin Arik, Jessica Bevan, Olivia Copti, Rebecca Dixon, Kyra Stevens, Niki Toczauer, Victoria Van Vleet</i>
Pages	<i>Elizabeth Barham, Amy Dewar, Juliana Distefano, Gabrielle Epifano, Sally Gerster, Daniella Gold, Lida Mazina, Kara Petros</i>
Rose Waltz	<i>Avery Cohen, Gabrielle Epifano, Shannon Eu, Dasha Gloutak, Hanna Hong, Kelsy Koenig, Melissa Levinsohn, Ashlyn Lewis, Linda Lewis, Emma Murphy, Katie Raggio, Erica Soto Esparza, Julie Wang, Allison Zhong</i>
Four Princesses	<i>Mary Daniels, Allison Ramiller, Kayla Shapiro, Bianca Tartaglia</i>
Gem Fairies	<i>Diamond: Allison Ramiller (Sat.) Bianca Tartaglia (Fri.) Gold: Allison Ramiller (Fri) Bianca Tartaglia (Sat.) Silver: Rachel Bobas Sapphire: Paige Weller</i>

Wedding Guests

White Cat	<i>Paige Weller (Fri.), Rachel Borbas (Sat.)</i>
Puss 'n Boots	<i>Scott Pascal</i>
Red Riding Hood	<i>Dasha Gloutak</i>
Wolf	<i>Scott Pascal</i>
Princess Florine	<i>Mary Daniels</i>
Rabbits	<i>Haylee Blaauw, Dominique Grund, Elise Posey, Scarlett Lund-Sidi</i>
Kittens	<i>Peyton Kropfl, Taylor Zhao</i>
Giant	<i>Jorge Soto</i>
Tom Thumb	<i>Noah Bissonette</i>
Tom's Friends	<i>Lauren Crocker, Amy Dewar, Larissa Gloutak, Megan King, Lenor Gold, Lida Mazina, Audrey Mathias, Kara Petros</i>
Court Ladies	<i>Jennifer Brown, Sandy Jou, Linda Lewis, Melisa Sutherland, Marsha Weinstein</i>
Court Gentlemen	<i>Ron Gloutak, Robert Loftin, Jorge Soto, Tom Stevens, Louis Tartaglia</i>

Special Notice: Allison Ramiller and Bianca Tartaglia are graduating from High School this year. Allison, who has been with us for 10 years, will be attending college next year at UC Davis, so this will be her last performance with CCBC. Bianca, who has been at Ballet Arts for 12 years, is still deciding on her future plans. Both Allison and Bianca are examples of what hard work and dedication can make possible. No one trains at an art for 10 years without having to battle the demons of disappointment and frustration. But the end result is strength of character and, in the case of Allison and Bianca, the ability to inspire us with their dancing and stage presence.

The Artists

EVA POKORNY - Artistic Director of **CCBC** - is a graduate of the Vaganova Method, from City Ballet School, Zlin, Czechoslovakia. She danced with the National Ballet of Czechoslovakia for twenty years before moving to the United States. In addition to overseeing the productions of Conejo Civic Ballet Company, she teaches advanced ballet classes at **Ballet Arts** in Westlake Village.



HELENA POKORNY - Ballet Mistress, Lilac Fairy - was born in the Czech Republic and began dancing at the age of six. After moving to the United States she resumed her dance studies at **Ballet Arts**. Miss Pokorny has attended the School of American Ballet in New York and Pacific Northwest Ballet in Seattle as a scholarship student. After completing a three-year contract with the Prague National Ballet Theatre, Miss Pokorny returned to the United States to continue her career as a dancer. She shares her knowledge and love of dance with her students at **Ballet Arts**.



BRETT WEIDLICH - Choreographer, Ballet Master - was born in the Czech Republic and graduated from the National Ballet School. Receiving a full five-year scholarship to study at the Conservatoire of Rimsky-Korsakov in St. Petersburg, Russia, he received a masters degree in teaching and choreography. He danced with companies in Europe and in North America before coming to **Ballet Arts** to pursue his career both as a dancer and teacher/choreographer.



ROBERT LOFTIN - Cattalabutte - Robert has performed in various shows including Ragtime in Los Angeles and on Broadway, Chicago (in Los Angeles) and Male at the Kennedy Center. He toured with Debbie Reynolds in the Unsinkable Molly Brown. Mr. Loftin is currently on the faculty of **Ballet Arts** and teaches tap dance. He has added his energy and enthusiasm to many of

CCBC's productions.



SCOTT PASCAL - Puss 'N Boots and Wolf - Scott Pascal was born in Southern California where he received his dance education with Los Angeles Ballet Academy. He also trained at the Los Angeles County High School for the Arts. In 2004, Mr. Pascal joined State Street Ballet as an apprentice, dancing the role of the lead Chinese in The Nutcracker. As a company member, Scott danced the role of Demetrius in A Midsummer Nights Dream as well as doing many guestings.

ANZHELA MARTYNOVA - Carabosse - Anzhela Martynava was born and raised in Belarus and is a graduate of the Vaganova School of Ballet in Minsk, Belarus and has a BA degree in Education and Child Psychology. She has seven years experience as a professional dancer with the Meshta Troupe-Minsk under the direction of Terehovskaya Raisa Lvovna and Eremeeva Raisa Aleksevna. Anzhela also has eight years experience as a dance instructor and choreographer in the U.S. Anzhela is on the faculty of **Ballet Arts** and teaches ballet.

About Sleeping Beauty

PROLOGUE

The King and Queen hold a party to celebrate the christening of their beautiful new daughter, the Princess Aurora. All of the fairies in the kingdom were invited as honored guests to be the Godmothers of the baby Princess. Unfortunately the name of the Fairy Carabosse was omitted from the list. After each of the Fairy Godmothers bestows a special blessing on the Princess Aurora, Carabosse arrives and instead of a blessing she places a curse on the baby princess and predicts that she will prick her finger and die. The Lilac Fairy, who has not yet given her blessing cannot take away the curse, but she can make it less harsh. She changes the curse so that the princess will not die when she pricks her finger. Instead she will fall into a deep sleep until awakened by the kiss of a brave true-hearted prince.

ACT ONE

Sixteen years have passed and the Members of the Royal Court come to celebrate the sixteenth birthday of Princess Aurora. During the festivities, an unknown woman approaches the Princess and presents her with a bouquet of flowers. Aurora accepts the flowers unaware that a sharp knitting needle has been hidden among the flowers. She pricks her finger and falls into a deep sleep. The Lilac Fairy casts a spell putting all members of the Kingdom to sleep until the Princess is awakened.

15 Minute Intermission

ACT TWO

One hundred years later Prince Desire becomes lost in the forest. The Lilac Fairy finds him and tells him of the beautiful sleeping Princess who can only be awakened by the kiss of someone brave and true-hearted who will love and protect her. She shows the Prince an image of Princess Aurora and he vows to free her from the magic spell. The Lilac Fairy and her attendants lead the Prince to the castle. Before he enters the castle, she presents him with a magic sword. The Prince defeats the evil Carabosse and finds the Sleeping Beauty. She is so beautiful he cannot resist kissing her and his kiss awakens the Princess and with her all the members of the Kingdom. She falls in love with the Prince at first sight and the King and Queen agree to their marriage.

ACT THREE

Everyone in the Kingdom comes to celebrate the wedding of Princess Aurora and Prince Desire. The Gem Fairies of Silver, Gold, Sapphire and Diamonds come to grant them eternal wealth and prosperity. The Story Book Characters come to entertain the guest and to bestow good wishes on the couple. The Prince and Princess delight their guests with their wedding dance. And as in all wonderful Fairy Tales, they lived happily ever after.

HISTORICAL FOOTNOTE

"This is the complete decline of the choreographic art! ... As for Tchaikovsky's music, it is ... far from suitable for ballet." - from a review of the 1st performance of Sleeping Beauty

Sleeping Beauty is the result of a collaborative effort between Peter Tchaikovsky, the composer, and Marius Petipa, the choreographer and ballet master for the first production. A collaboration that proved auspicious for Tchaikovsky's three great ballet scores, Nutcracker, Sleeping Beauty and Swan Lake. While many people will recognize the name Tchaikovsky, fewer will have heard of Marius Petipa, the great Russian choreographer. However, at the time that Tchaikovsky was writing music (late 19th century) the composer was subordinate to the ballet master. In the imperial theaters the ballet master's authority over the composer was sanctioned by law! No doubt because of this, "serious" composers did not regard ballet composition as a worthy concern and Tchaikovsky began ballet composition facing the prospect of ridicule by his peers. That Tchaikovsky composed three towering masterpieces in ballet music is a singular achievement. But on top of that he made ballet composition a legitimate pursuit for first rate composers.

Acknowledgement

The Conejo Civic Ballet Company thanks the following people and organizations for helping to make this production possible.

Honorary Executive Board Members

Linda Peralta, Lorraine Kissinger, Colleen Briner-Schmidt,
Ann Oppenheim

Funding Provided by

Alliance for the Arts
City of Thousand Oaks Community Events Endowment Fund

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And a big thanks to all our volunteers who contributed their talents and energy to make this production possible. Thank you all!

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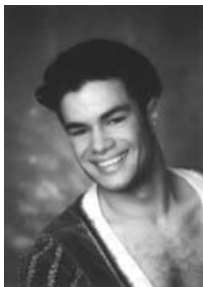
Summer is almost here and for the up-and-coming ballerina that usually means the opportunity for some very intensive training. But Summer Intensive Ballet camp can be an expensive proposition. Add tuition, airfare (parent and student often), room and board, and costs can easily consume the vacation allowance.

Ballet Arts offers a Summer Intensive with top-rated dancers for a fraction of the cost you might otherwise incur. Now in it's 5th year, Ballet Arts hosts Contact Pointe International's ambitious program that provides internationally acclaimed dancers who travel to Ballet Arts to deliver intense, challenging two week training at both intermediate and advanced levels. This year our Summer Intensive faculty is:



Susan Goldstone - former Soloist, American Ballet Theatre

A native of Los Angeles, Ms. Gladstone began her ballet training at the age of 5. At 15 she moved to New York City for 3 years where she continued her training at the School of American Ballet. Susan joined Seattle's Pacific Northwest Ballet where she danced for seven seasons. As a soloist with American Ballet Theatre she performed principal roles in original works by Lar Lubovitch, Lucinda Childs, Val Caniparoli among others. She also danced principal roles in classics which included ballets by George Ballanchine, Anthony Tudor, and Marius Petipa. She followed those years with two seasons at Ballet British Columbia in Vancouver, Canada. Susan augmented her classical career with three years on the road as Dance Captain/Ballet Swing with the National tour of Andrew Lloyd Webber's Phantom of the Opera, and continued in that position on Broadway for one year.



Matt Bruno - first Soloist, Milwaukee Ballet

Matthew Bruno grew up in Oconomowoc, Wisconsin. After beginning early training at the Milwaukee Ballet School, he continued with the School of American Ballet in New York and is a graduate of the North Carolina School of the Arts. Mr. Bruno has danced with the Miami City Ballet working with its artistic director Edward Villela and performing his choreography, among others, in festivals such as the Spolletto Festival in Charleston, South Carolina. He was most recently a first Soloist with the Milwaukee Ballet performing mainly principal roles under the direction of Michael Pink. Mr. Bruno has had the opportunity to perform leading roles in the great classic ballets at home and in guest performances throughout the nation. Among his favorite classical roles have been Franz in Coppelia and Colas in La Fille Mal Gardee. Mr. Bruno also truly excels in the contemporary repertoire.

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