

# Sleeping Beauty

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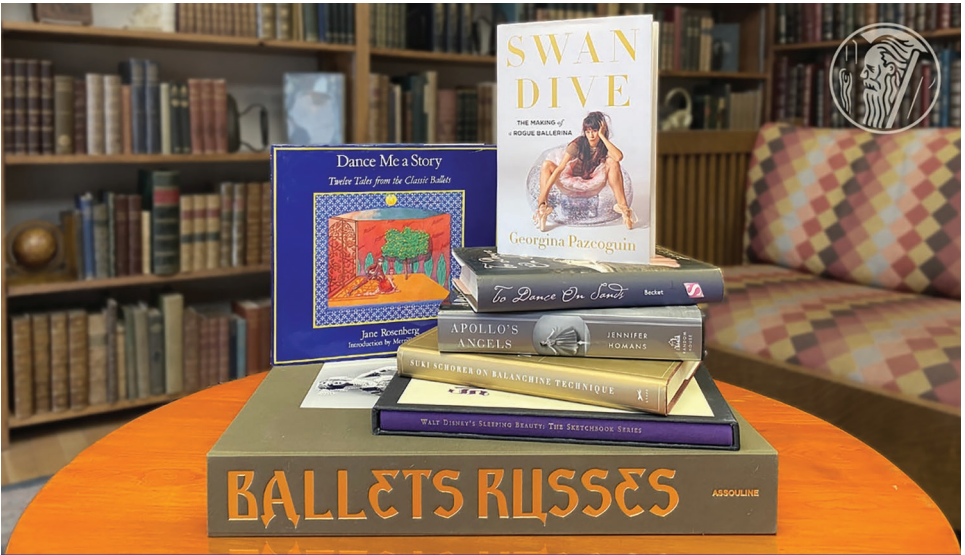




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## FROM THE ARTISTIC DIRECTOR



As we embark on Colorado Ballet's 2024/2025 Season together, I am filled with excitement for the extraordinary year that lies ahead. From beloved classics to thrilling regional premieres, this season promises to be a true celebration of the art form we all cherish. Whether you're returning to familiar favorites or experiencing something entirely new, I hope each performance this season offers you a moment of wonder, a touch of inspiration, and a deeper appreciation for the magic of ballet.

It is with great pleasure that I welcome you to our season opener, *Sleeping Beauty*. A cornerstone of the classical repertoire, *Sleeping Beauty* embodies the elegance, artistry, grace, and technical precision that have become synonymous with the highest standards of our beloved art form. As we bring this timeless masterpiece to life on stage, I invite you to enjoy the beauty of its rich choreography, the emotional depth of its storytelling, and the magnificent music that has captivated audiences for generations.

We wouldn't be here without you—our community, our supporters, our friends. Your unwavering support allows us to bring cherished stories like *Sleeping Beauty* to the stage, to continue creating, and to share the joy of dance with all who walk through our theater's doors. Thank you for being a part of this journey.

Please enjoy the performance.

A handwritten signature in dark ink that reads "Gil Boggs".

**Gil Boggs**  
Artistic Director

## FROM THE EXECUTIVE DIRECTOR



It is with gratitude that I welcome our community back to the Ellie Caulkins Opera House for another unforgettable season. Colorado Ballet is honored to continue our tradition of bringing world-class ballet to our community, and this year, we are more excited than ever to share our passion for this beautiful art form with you.

This season features a diverse repertoire that has been carefully curated to captivate, connect, inspire, and uplift—from beloved classics like *Sleeping Beauty* and *The Nutcracker* to bold, new ballets including the Rocky Mountain regional premiere of *Casanova*. With our expanded Company roster of 40 professional dancers—the largest in our history—we're set to continue presenting exceptional productions to our audiences while exploring new creative possibilities that broaden the boundaries of ballet, bring fresh perspectives to the stage, and deepen the emotional impact of every performance.

Our mission at Colorado Ballet remains clear: to make ballet accessible to everyone in our community. Through affordable ticketing initiatives, performances with sensory-friendly adaptations, and community partnerships, we're committed to continuing to share the beauty of ballet across Colorado and beyond.

Thank you for your unwavering support, which fuels our growth and creativity. Together, we'll continue to elevate ballet to new heights this season.

With gratitude,

A stylized handwritten signature in dark ink that reads "Sameed Afghani".

**Sameed Afghani**  
Executive Director



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# THE NUTCRACKER



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A Ballet by **Kenneth Tindall**  
Music by **Kerry Muzzey**

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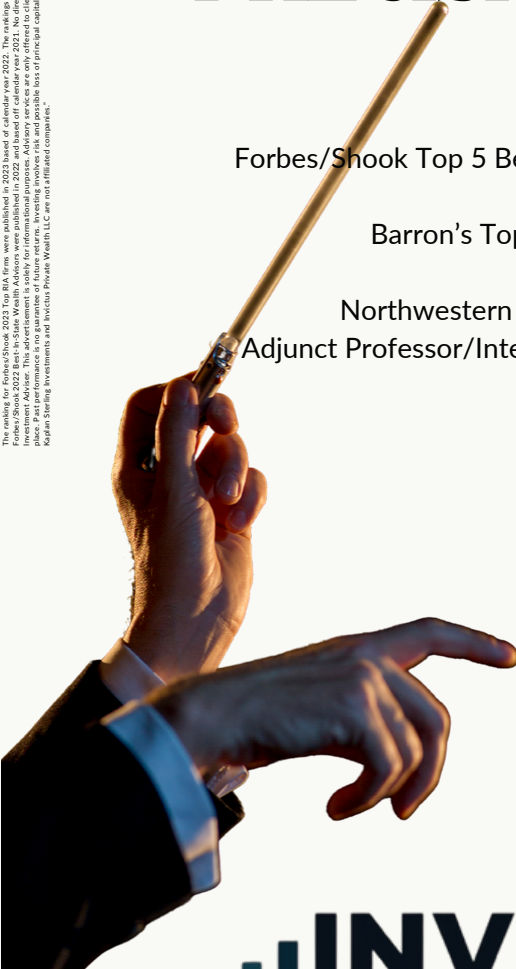
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# Alice

(in wonderland)

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Colorado Ballet productions are made possible in part by funding from the citizens of the Scientific & Cultural Facilities District. The Dancers of Colorado Ballet are represented by The American Guild of Musical Artists, AFL-CIO; the union that represents Artists in the fields of opera, ballet, modern dance, and choral presentations.



# SLEEPING BEAUTY

ELLIE CAULKINS OPERA HOUSE

OCTOBER 4-13, 2024

Choreography by Marius Petipa

Music by Peter Ilyich Tchaikovsky

Staged by Sandra Brown, Lorita Travaglia, and Maria Mosina

World premiere January 16, 1890, Marinski Theatre, St. Petersburg

Scenery and costume design by David Walker

Lighting Design by Todd Elmer

Scenery and costumes courtesy of Boston Ballet

## PROLOGUE

### ACT I: The Spell

*20 minute intermission*

### ACT II, SCENE ONE: The Vision

### ACT II, SCENE TWO: The Awakening

*15 minute intermission*

### ACT III: The Wedding

## SYNOPSIS

### PROLOGUE

The guests of King Florestan XIV arrive to celebrate the christening of the infant Princess Aurora. Catalabutte, the Master of Ceremonies presides as the Good Fairies, led by the powerful and kind Lilac Fairy, appear to dance for the young Princess. The fairies shower Aurora with character traits of Serenity, Vitality, Generosity, Happiness, and Temperament. The celebration is disrupted by the arrival of the malevolent fairy, Carabosse. She is furious about the negligence of the King and Queen in not inviting her to the christening. She pronounces that her gift to the child would be the curse of death. She predicts that when Aurora turns 16, she will prick her finger on a spindle and die. The King and Queen, along with the Courtiers are horrified, but the Lilac Fairy emerges to reassure them. Although she cannot reverse the curse of the powerful Carabosse, she promises to modify it. The Princess will not die but will fall asleep for 100 years and will be awakened from her slumber by the kiss of a handsome Prince. Carabosse is furious at the interference of the Lilac Fairy and exits in rage.



## ACT I

It is Aurora's 16th birthday and the celebration has begun. Princess Aurora enters to greet her parents. She is introduced to her four suitors who each present her with a single rose. At the height of the celebration, the mood darkens as the strange figure of an old woman appears and offers Aurora a bouquet of flowers, in which a spindle is hidden. As she dances with the bouquet, Aurora pricks her finger and just as the curse predicted, it appears she is going to die. The horrified King and Queen rush to her as she begins a frantic dance, finally falling to the ground. The old woman reveals herself as the evil Carabosse. Aurora's suitors try to seize her but she escapes. The Lilac Fairy reassures everyone that the Princess is only asleep and then casts her spell on everyone present at the celebration.

## ACT II

One hundred years have passed. The scene opens on a young Prince Desiree and his hunting party who are on a hunt in the woods. As the party spots their pray they are eager to begin the hunt, the Prince urges them to go on without him. He finds himself in an enchanted forest, surrounded by the nymphs of the river forest. The Lilac Fairy meets him and tells him about the beautiful sleeping Princess. She conjures up a vision of Aurora. The Prince is so enraptured with the vision that he begs the Lilac Fairy to help him find her. On the way through the forest, the Prince and the Lilac Fairy encounter Carabosse who does everything in her power to stop them. But the goodness of the Lilac Fairy is stronger. She leads the Prince through the brambles and cobwebs to the Sleeping Princess. The Prince awakens her with a kiss and the curse is lifted. The Prince kneels in front of Aurora and asks her hand in marriage.

## ACT III

It is the wedding of Aurora and Desiree. The joyous celebration is attended by numerous guests including various fairytale characters and the five jewel fairies who dance in honor of the bride and groom. Aurora and Desiree then dance together. The ballet ends with all joining in a rousing Mazurka after which the Lilac Fairy returns to give her blessing as "they all live happily ever after."

# ARTISTIC STAFF



## **Gil Boggs, Artistic Director**

Gil Boggs began his dance career with the Atlanta Ballet. He joined American Ballet Theatre in New York in 1982 and was promoted to soloist dancer in 1984 and principal dancer in 1991. Boggs was a member of the company for 17 years. Boggs also performed with the Twyla Tharp Dance Company, Baryshnikov and Company, Nureyev and Friends, and made several guest appearances around the world. During his career with ABT, he was recognized as both an accomplished virtuoso and one of the company's most popular performers. Boggs has worked with numerous noted choreographers, including Agnes de Mille, Sir Kenneth MacMillan, Paul Taylor, Mark Morris, Jerome Robbins and Merce Cunningham and has an extensive performance repertoire of both classical and contemporary works. Boggs accepted the position of Artistic Director with Colorado Ballet in the Spring of 2006. In Boggs' tenure with Colorado Ballet he has restaged full-length productions of *Swan Lake*, *The Sleeping Beauty*, *Giselle*, *Don Quixote* and *Coppélia* along with adding new full-length productions of *Romeo & Juliet*, *Cinderella*, *Le Corsaire*, *Beauty and the Beast* and *Peter Pan*. Boggs has also presented 17 world premieres and 18 Colorado Ballet premieres by such renowned choreographers as Twyla Tharp, Lar Lubovitch, Anthony Tudor, Val Caniparoli, Dwight Rhoden and Lynne Taylor-Corbett.



## **Sandra Brown, Assistant to the Artistic Director/Ballet Master**

Sandra Brown joined American Ballet Theatre in 1987 under the directorship of Mikhail Baryshnikov, where she remained until 2003. During that time, she danced numerous classical, full-length principal roles and gained recognition for her leading contemporary roles. Brown appears in ABT's film productions of *Romeo and Juliet*, *Le Corsaire*, and the documentary *Ballet*. She was featured in the movie *Center Stage* and appears in the film *The Company*. She also achieved recognition by appearing on Broadway as Louise Bigelow in the Tony Award-winning 1994 revival of *Carousel*, directed by Nicholas Hytner and choreographed by Sir Kenneth MacMillan at the Vivian Beaumont Theater. In 2003, Brown left ABT to pursue work as a freelance artist. During this time, she performed as a guest artist at the Vail International Festival and taught and choreographed for the ABT Summer Intensive. In 2006, she joined her husband, Gil Boggs, to work with Colorado Ballet. As a Ballet Master, she has staged full-length productions, staged a multitude of other ballets, and choreographed many scenes in Colorado Ballet's productions. She has also choreographed a multitude of ballets for the Bal de Ballet, an event hosted by the Denver Ballet Guild. In 2014, she gained critical acclaim for the ballet *The Last Beat*, which she created on the dancers of Colorado Ballet to the music of DeVotchKa.



## **Lorita Travaglia, Ballet Master**

Lorita Travaglia is originally from New Zealand. She received her ballet training at the National School of Ballet and the Royal Ballet School in London. Lorita made her debut as a professional dancer with the Berlin Ballet. After six years with the Company, she moved to the United States where she worked with Princeton Ballet, Boston Ballet, Atlanta Ballet and International Ballet Rotaru, dancing solo and principal roles in a wide range of repertoire. Her favorite roles include *Odette/Odile* in *Swan Lake*, *Swanhilda* in *Coppelia*, *Cinderella*, *Sugarplum Fairy* in *The Nutcracker* and *Paquita*. Lorita began teaching in 1988 while still performing and studied the Vaganova methodology. In 1999, Lorita joined Colorado Ballet as director of the Apprentice Program and company repetiteur, and has been ballet master since 2006. Her choreography includes *Equanimity*, *Aspects*, *Pictures at an Exhibition*, *Piazzolla* and, most recently, *The Angel of Buenos Aires* for Colorado Ballet and a full-length *The Nutcracker* for Canyon Concert Ballet. Lorita graduated from the Colorado School of Traditional Chinese Medicine in 2000 and has a private practice in Denver. She is an avid tango dancer and is the Creative Director of Parasol Arts.



## **Maria Mosina, Ballet Master**

Maria Mosina was born in Moscow and graduated from the Bolshoi Ballet Academy in Russia. Upon graduation, Maria joined the Bolshoi Ballet Grigorievich Company and immediately was chosen for principal roles. She toured the world appearing on all major European, American, African and Asian stages. In 1995, Maria was invited by Colorado Ballet to join as a leading principal dancer. She performed all major parts in classical productions and also had the chance to show her talent in neoclassical, modern and contemporary choreographed master pieces. Maria was a featured dancer on the cover of *Dance Magazine* and has been featured in other magazine articles. She holds a bachelor's degree in methodology and pedagogy from the Moscow State Academy of Choreography. She is also an active ballet instructor throughout the United States. She participated as a master teacher and judge for the Youth American Grand Prix. Maria performed leading roles in all major productions as a member of the Company, as well as a guest artist with many other festivals, galas, and companies. After 21 seasons as a principal dancer with Colorado Ballet, she retired at the end of the 2016/2017 season. She has now joined the artistic staff of the company.



## **Suellen de Villiers, Lower School Principal**

Suellen's career is a dynamic blend of dance and medicine, driven by her unwavering passion for both. Born in South Africa, she began dancing at three and later graduated as a Dance Major from the National School of the Arts, where she completed her RAD exams under esteemed instructors. Earning her RAD Teaching Certification with distinction in 1995 sparked her love for teaching. With three decades of teaching experience in ballet, contemporary, and Spanish dance, Suellen has made substantial contributions to dance communities in South Africa and the Asia Pacific region. Her students have gone on to excel at prestigious international ballet schools and companies. In 2020, Suellen joined Colorado Ballet Academy, where she was promoted to Lower School Principal and serves as the Children's Rehearsal Director for Colorado Ballet. She plays a pivotal role in staging Academy students in major company productions and finds her greatest joy in watching her students captivate audiences and shine on stage.

# ARTISTIC STAFF



## Adam Flatt, Music Director & Principal Conductor

Adam Flatt has served as Music Director and Principal Conductor of Colorado Ballet since 2007, conducting hundreds of performances in the Ellie Caulkins Opera House leading the acclaimed Colorado Ballet Orchestra. Well known to Colorado audiences, Adam also served as Associate Conductor of the Colorado Symphony Orchestra where he led over 250 concerts in a five-year tenure, as Music Director of the Denver Philharmonic, and as Music Director of the Denver Young Artists Orchestra for seven years, leading that orchestra at home in Denver and on international tours. In addition to his work at Colorado Ballet, Adam is Music Director of the Newport Symphony Orchestra on the Oregon coast, and the Tuscaloosa Symphony Orchestra. As a guest conductor he leads performances with symphony orchestras, ballet companies and opera companies all over the United States. He has served on the musical faculties of both the Rocky Ridge Music Center and Summerfest at the Curtis Institute of Music. Adam Flatt has his bachelor's degree in music with honors from the University of California at Berkeley, and his master's degree in conducting from the Indiana University School of Music. Adam Flatt and his family make their home in Denver.



## Catherine Sailer, Associate Conductor

Catherine Sailer, Director of Choral Studies at the University of Denver, conducts the Lamont Chorale, Lamont Women's Chorus and the Evans Choir. She is also the Associate Conductor of the Colorado Ballet Orchestra. She was named the winner of the Robert Shaw Fellowship in 2005, chosen by Chorus America and supported by Warner Brothers and the National Endowment for the Arts. Her other awards include first place at the American Choral Director's Association Conducting Competition. Conducting Credits include the Atlanta Symphony Chorus and Orchestra, the Northeastern Pennsylvania Philharmonic, Santa Fe Symphony Orchestra, Beijing Symphony Orchestra, the National Opera of China, the Cabrillo Festival of Contemporary Music Orchestra and the Central City Opera. Sailer has been a conducting fellow with the Dale Warland Singers, the Kansas City Chorale, the Chicago Symphony Chorus, the Carnegie Hall Workshop Chorus, and the Orchestra of St. Luke's. She has collaborated as conductor or chorus master with singers William Warfield and Marilyn Horne and conductors Victor Yampolsky, Marius Szmolij, Stephen Alltop, David Amram, Tan Dun, David Fanshawe, and Marin Alsop. Sailer was invited to conduct in the National Conducting Institute with the National Symphony Orchestra as a student of Leonard Slatkin. She also conducted performances of the festival chorus and orchestra at the Oregon Bach Festival under the tutelage of Helmuth Rilling. Catherine Sailer received the Doctor of Music with honors in conducting from Northwestern University and the Bachelor and Master of Music degrees in Piano Performance and Conducting from the University of Denver.

# COLORADO BALLET ORCHESTRA

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Chris Menter  
Leena Waite

### Viola

Stephanie Mientka,  
*Principal*  
Lora Stevens  
Aniel Caban  
Ezgi Pikayzen

### Cello

Jeff Watson, *Principal*  
Elle Wells  
Sara Fierer  
Andy Kolb

### Bass

David Crowe, *Principal*  
Jason Thompson  
Brian Knott

### Flute

Paul Nagem, *Principal*  
Elizabeth Sadilek-Labenski,  
*2nd*

### Piccolo

Olga Shilavea

### Oboe

Lauren Blackerby, *Principal*  
Kathryn Dupuy Simpson,  
*2nd*

### English Horn

Kathryn Dupuy Simpson

### Clarinet

Kellan Toohy, *Principal*  
April Johannesen, *2nd*

### Bassoon

Kaori Uno-Jack, *Principal*  
Brian Jack, *2nd*

### Horn

Lauren Robinson, *Principal*  
Sarah Ford, *2nd*  
Matthew Scheffelman, *3rd*  
Stuart Mock, *4th*

### Trumpet

John King, *Principal*  
Colin Oldberg, *2nd*

### Cornet

Derek McDonald, *Principal*  
Michael Bucalo, *2nd*

### Trombone

Bron Wright, *Principal*  
Robert Olds, *2nd*

### Bas Trombone

Andy Wolfe

### Tuba

Adam Snider, *Principal*

### Percussion

Peter Cooper, *Principal*  
Carl Dixon

### Timpani

Mark Foster, *Principal*

### Harp

Pamela Eldridge, *Principal*

### Piano

Catherine Sailer, *Principal*

### Orchestra Personnel

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# COLORADO BALLET DANCERS



**Jennifer Grace** *(she/her)*  
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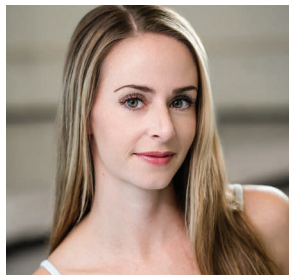
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Cannes, France



**Sarah Tryon** *(she/her)*  
**Soloist**  
Sudbury, Ontario, Canada



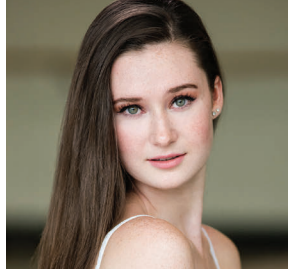
**Alexandra Wilson\*** *(she/her)*  
**Soloist**  
Highlands Ranch, Colorado

*The dancers and artistic staff of Colorado Ballet celebrate and gratefully acknowledge the generosity of **Lynnette Morrison**, Founding Sponsor of the company's Dancer Wellness Program.*

# COLORADO BALLET DANCERS



**Liam Hogan** *(he/him)*  
**Demi-Soloist**  
Houston, Texas



**Ever Larson\*** *(she/her)*  
**Demi-Soloist**  
Denver, Colorado



**Bryce Lee** *(he/him)*  
**Demi-Soloist**  
Mission Viejo, California



**Ariel McCarty\*** *(she/her)*  
**Demi-Soloist**  
Allen, Texas



**Sean Omandam** *(he/him)*  
**Demi-Soloist**  
Fresno, California



**Jeremy Studinski** *(he/him)*  
**Demi-Soloist**  
Broomfield, Colorado



**Mackenzie Dessens Studinski**  
*(she/her)*  
**Demi-Soloist**  
New Orleans, Louisiana



**Sara Thomas** *(she/her)*  
**Demi-Soloist**  
Bucks County, Pennsylvania



**Kenny Allen** *(he/him)*  
**Corps de Ballet**  
Denver, Colorado



**Joshua Allenback** *(he/him)*  
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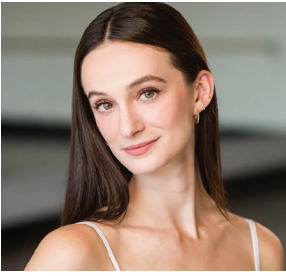
**Catherine Aoki\*** *(she/her)*  
**Corps de Ballet**  
Ogden, Utah



**Cato Berry** *(he/him)*  
**Corps de Ballet**  
Seattle, Washington

*\*Indicates training with Colorado Ballet Academy*

# COLORADO BALLET DANCERS



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**Corps de Ballet**  
Dallas, Texas



**Alexandra Gilliom\*** *(she/her)*  
**Corps de Ballet**  
Denver, Colorado



**Sheridan Guerin** *(she/her)*  
**Corps de Ballet**  
Cedar Hill, Texas



**Catherine McGregor** *(she/her)*  
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Jacksonville, Florida



**Christopher Mitchell** *(he/him)*  
**Corps de Ballet**  
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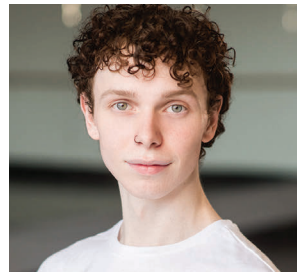
**Stefanee Montasantos** *(she/her)*  
**Corps de Ballet**  
Hinsdale, Illinois



**Santiago Paniagua** *(he/him)*  
**Corps de Ballet**  
Boston, Massachusetts



**Sonata Ross\*** *(she/her)*  
**Corps de Ballet**  
Fort Collins, Colorado



**Tate Ryner\*** *(they/them)*  
**Corps de Ballet**  
Littleton, Colorado



**Cruz Vining** *(he/him)*  
**Corps de Ballet**  
Phoenix, Arizona



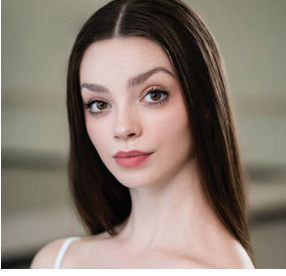
**Mylie Buck** *(she/her)*  
**Apprentice**  
Greeley, Colorado



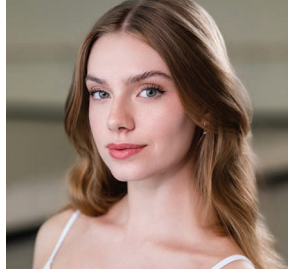
**Leopold Foster** *(he/him)*  
**Apprentice**  
Princeton Junction, New Jersey

*\*Indicates training with Colorado Ballet Academy*

# COLORADO BALLET DANCERS



**Lily Hagan\*** (she/her)  
**Apprentice**  
Wyckoff, New Jersey



**Chloe Kinzler\*** (she/her)  
**Apprentice**  
Los Angeles, California



**Wyatt Mier\*** (he/him)  
**Apprentice**  
Tokyo, Japan



**Justin Pidgeon\*** (he/him)  
**Apprentice**  
Houston, Texas



**Lili Travaglia\*** (she/her)  
**Apprentice**  
Denver, Colorado

Learn more about the talented  
Artists of Colorado Ballet



# STUDIO COMPANY DANCERS



*Photo by Andrea Fianagan*

In alphabetical order: Ryan Andrews, Camille Boggs, Noelle Burtschi, Emma Chen, Ella Gozdieski, Emmanuelle Hendrickson, Jordan Henry, Alexander Holms, Tiffany Hopkins, Lydia Jones, Lilly Lieber, Bailey Marie, Sarah Claire Martin, Poppy Martinez-Cox, Rheana Montesantos, Nura Parikh, Delaney Rea, Axel Rickard, Ryder Rickard, Ryan Smallwood, Natalie Taylor, Cobin Tonsmeire

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## GUEST ARTISTS & DESIGNERS



### **Gregory K. Gonzales, Guest Artist**

Gregory Gonzales graduated from the University of Northern Colorado with a degree in Sports Fitness/Kinesiology and Dance. He was a scholarship recipient and won the Best Dancer Award while there. Gregory was a Principal Dancer with the Colorado Ballet and Resident Choreographer and now works with the company as a Resident Guest Artist. He was adjudicated by the Society of American Fight Directors for stage combat and has choreographed fight scenes for ballet, theater, opera and film. Gregory is also a musician and has played guitar and bandoneon for the Natural Tango Orquesta Tipica. He is also a recipient of The Legends of Dance Award for 2019 from the Dance Archive University of Denver. Most of all, Gregory loves to perform and dance!



### **Todd Elmer, Lighting Design**

Mr. Elmer came to Colorado Ballet in 2008 from an extensive background designing lighting for live performance: theatre, opera, dance, and ballet, which included ten consecutive years touring domestically and internationally from 1984-94 while based in New York. He was the Lighting Director for American Ballet Theatre, Baryshnikov's White Oak Dance Project, Wes Chapman's American Ballet, Production Stage Manager for three Festival on Ice U.S. National Tours, and Lighting Supervisor for ABT's junior company, ABT II. He has traveled in all but 6 U.S. states and worked in 12 foreign countries. This new *Nutcracker* is his 19th production with Colorado Ballet. Since relocating to New Mexico in 1994, other long-term clients include Aspen Santa Fe Ballet, the Wheelwright Museum of The American Indian, and the New Mexico School for the Arts dance department. His beginning in ballet came in 1982 lighting NYCB's School of American Ballet annual performances in Lincoln Center, a relationship that lasted 37 years. In New York he also designed lighting for numerous Off-Broadway shows, theatre and opera productions for the Juilliard School, and has served in either design, managerial, or technical capacities at Louisville Ballet, Oregon Ballet Theatre, Maria Benitez Teatro Flamenco, Telluride/Alpine Dance, Richmond Ballet, Bermuda and Spoleto Festivals, Santa Fe Opera, and the Yale Repertory Theatre.



### **David Walker, Set and Costume Designer (1934 – 2008)**

Awards: Emmy Award for Outstanding Achievement in Costume Design for *Hamlet* (1971 - Hallmark Hall of Fame) Dance designs include the ballets of *Cinderella* (Covent Garden, English National Ballet, Amsterdam), Aston's *The Dream* (Covent Garden, Stockholm, Amsterdam, Canada, Salt Lake City), *Swan Lake* (Stockholm, Houston Ballet, Gotenborg, Monte-Carlo), *Sleeping Beauty* (Covent Garden, Boston Ballet, Stockholm), *La Sylphide* (Houston Ballet, Deutsche Oper, Vienna, Zürich), *Nutcracker* (English National Ballet, Louisville Ballet), *Giselle* (Norwegian Ballet) and *Romeo and Juliet* (Houston Ballet). Opera designs include productions for Covent Garden (*Suor Angelica*, *Don Giovanni*), English National Opera (*La traviata*, *Die Meistersinger von Nürnberg*), The Met Opera (*Carmen*), Glyndebourne (*Werther*, *La bohème*), Welsh National Opera (*Don Giovanni*, *La traviata*), Stockholm Opera House (*Il Seraglio*, *Rozenkavalier*, *William Tell*, *Il pastor fido*, *Orfeo*, *Pygmalion*), La Fenice (*Lucia di Lammermoor*), Palermo (*Manon Lescaut*, *La visita meravigliosa*), Rome (*Roberto Devereux*). Theatre designs include plays for the Royal Shakespeare Company (*London Assurance* with Judi Dench, *Beaux Stratagem*), the National Theatre in London (*Undiscovered Country*, *Man and Superman*, *The Guardsman*), Regent's Park Theatre (*Much Ado About Nothing*, *The Taming of the Shrew*, *Henry V*, *The Tempest*) and the Royal Court (*The Changeling*). Films include *The Charge of the Light Brigade* and *Lady Caroline Lamb*.



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Photo by Amanda Tipton



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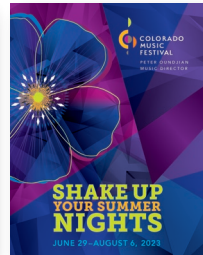



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