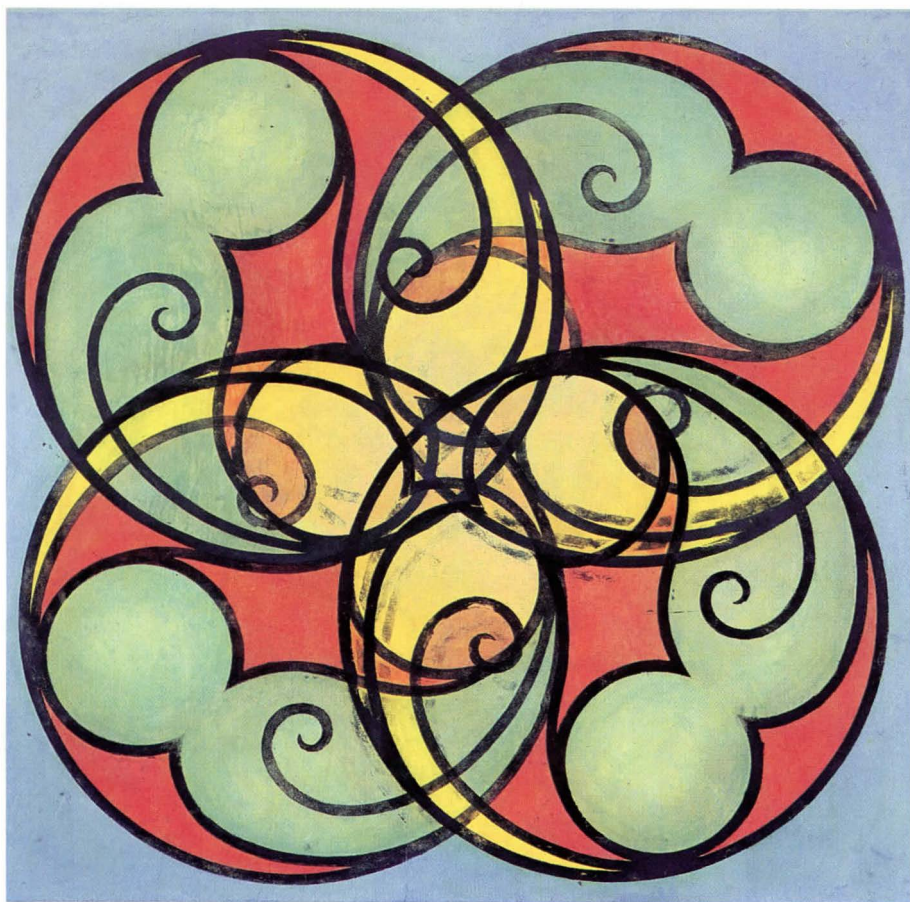


BROOKLYN ACADEMY OF MUSIC



10TH ANNIVERSARY NEXT WAVE FESTIVAL 1992

THE HARD NUT

BROOKLYN ACADEMY OF MUSIC
Harvey Lichtenstein, *President and Executive Producer*

presents in the
BAM Opera House
December 11, 12, 15-19, 22, 23, 26, 1992; 7PM
December 13, 19, 20, 23, 26, 27, 1992; 1PM

THE HARD NUT

based on NUTCRACKER AND MOUSEKING by E.T.A. Hoffmann
music: Piotr Ilyitch Tchaikovsky (NUTCRACKER op. 71)

<i>Choreography</i>	MARK MORRIS
<i>Conductor</i>	DONALD YORK
<i>Set Design</i>	ADRIANNE LOBEL
<i>Costume Design</i>	MARTIN PAKLEDINAZ
<i>Lighting Design</i>	JAMES F. INGALLS

Production based on the work of CHARLES BURNS

MARK MORRIS DANCE GROUP
BROOKLYN PHILHARMONIC ORCHESTRA

Major support for this presentation has been provided by
THE FORD FOUNDATION.

Special funding for this presentation has been provided by
THE CHASE MANHATTAN BANK and TOYOTA MOTOR SALES U.S.A., INC.

This presentation is supported by a special three-year grant from
LILA WALLACE-READER'S DIGEST FUND
for innovative productions of the classics.

The Brooklyn Philharmonic Orchestra has received generous support for this production from
Starrett at Spring Creek, managed by Grenadier Realty Corp.
Additional support has been provided by The Bohen Foundation,
The Harkness Foundations for Dance and
The NEXT WAVE Production Fund.

MARK MORRIS DANCE GROUP

Dancers

ROB BESSERER ALYCE BOCHETTE JOE BOWIE DERRICK BROWN
DEREK CLIFFORD RUTH DAVIDSON TINA FEHLANDT PETER WING HEALEY
PENNY HUTCHINSON DAN JOYCE NATHANIEL LEE OLIVIA MARIDJAN-KOOP
CLARICE MARSHALL MARIANNE MOORE RACHEL MURRAY MARK NIMKOFF
DENIZ OKTAY JUNE OMURA KRAIG PATTERSON KATHERINE RADER
MIREILLE RADWAN-DANA GENE REDDICK GUILLERMO RESTO
KEITH SABADO AMY SCHWARTZ JORDANA TOBACK WILLIAM WAGNER
JEAN-GUILLAUME WEIS HOLLY WILLIAMS MEGAN WILLIAMS

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

These performances of the Mark Morris Dance Group are sponsored by the
LILA WALLACE-READER'S DIGEST FUND.

The Mark Morris Dance Group's rehearsal and creation time has been supported
by a grant from the Andrew W. Mellon Foundation.

The Mark Morris Dance Group's performances are presented with the support of
the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

The American premiere of *The Hard Nut* has been made possible
by support from The Howard Gilman Foundation.

CAST

<i>Marie</i>	Clarice Marshall	<i>Snow (cont.)</i>	Keith Sabado
<i>Fritz</i>	Marianne Moore		William Wagner
<i>Louise/Princess Pirlipat</i>	Tina Fehlandt		Holly Williams
<i>Dr. Stahlbaum/King</i>	Barry Alterman		Megan Williams
<i>Mrs. Stahlbaum/Queen</i>	Peter Wing Healey		
<i>Housekeeper/Nurse</i>	Kraig Patterson	<i>Suitors</i>	Dan Joyce
<i>Drosselmeier</i>	Rob Besserer		Mark Nimkoff
<i>Nutcracker/</i>	Jean-Guillaume Weis	<i>Dentist</i>	Nathaniel Lee
<i>Young Drosselmeier</i>		<i>Rat Queen</i>	Rachel Murray
<i>Barbie Doll</i>	Ruth Davidson	<i>Changers</i>	Francky Arras
<i>Robot</i>	Gene Reddick		Sam Louwyck
<i>Party Guests</i>	Joe Bowie	<i>Spanish</i>	Mireille Radwan-Dana
	Penny Hutchinson		Guillermo Resto
	Mark Morris	<i>Arabian</i>	Dan Joyce
	Mireille Radwan-Dana		Nathaniel Lee
	Guillermo Resto		Mark Morris
	Keith Sabado		Mark Nimkoff
	William Wagner		Gene Reddick
	Holly Williams	<i>Chinese</i>	Olivia Maridjan-Koop
	Megan Williams		June Omura
<i>Rat King</i>	June Omura		Keith Sabado
<i>Rat Soldiers</i>	Alyce Bochette	<i>Russian</i>	Derrick Brown
	Olivia Maridjan-Koop		Ruth Davidson
	Deniz Oktay		Penny Hutchinson
	Katherine Rader		Marianne Moore
	Amy Schwartz		Katherine Rader
	Jordana Toback		Holly Williams
<i>G.I. Joe Soldiers</i>	Derek Clifford	<i>French</i>	Alyce Bochette
	Dan Joyce		Joe Bowie
	Nathaniel Lee		William Wagner
	Mark Nimkoff		Megan Williams
	Gene Reddick	<i>Flowers</i>	Alyce Bochette
<i>Snow</i>	Alyce Bochette		Joe Bowie
	Joe Bowie		Ruth Davidson
	Derrick Brown		Penny Hutchinson
	Derek Clifford		Olivia Maridjan-Koop
	Ruth Davidson		June Omura
	Tina Fehlandt		Katherine Rader
	Penny Hutchinson		Mireille Radwan-Dana
	Dan Joyce		Gene Reddick
	Nathaniel Lee		Guillermo Resto
	Olivia Maridjan-Koop		Keith Sabado
	Marianne Moore		Amy Schwartz
	Rachel Murray		Jordana Toback
	Mark Nimkoff		Holly Williams
	June Omura		
	Kraig Patterson		
	Katherine Rader		
	Mireille Radwan-Dana		
	Guillermo Resto		

SYNOPSIS

ACT I

Dr. and Mrs. Stahlbaum's annual Christmas Eve Party. Their children Fritz, Marie and Louise wait in the den. Party dances: polka, hokey-pokey, hesitation, stroll, bump, waltz. Friend of the family Drosselmeier brings animated toys that he's made. He gives a Nutcracker to the children. Fritz breaks it. The children fight. Dr. Stahlbaum changes the subject. The guests go home. The family goes to bed. The housekeeper cleans up.

Marie can't sleep and comes downstairs to see if the Nutcracker is resting comfortably. At midnight she is frightened by rats. Everything in the room grows to giant size. G.I. Joes, led by the Nutcracker, battle rats led by their mutant King. Marie kills the King with her slipper. She falls, unconscious. The Nutcracker is transformed into a young man. Marie is tucked in. A worried Drosselmeier makes his way through the blizzard.

- curtain -

ACT II

Marie is in a fever. Drosselmeier comes to see if Marie is resting comfortably and tells her one of his stories:

THE HARD NUT

Once upon a time a King and a Queen had a beautiful baby girl named Pirlipat. The Queen's old enemy the Rat Queen threatened to ruin little Pirlipat. The nurse and the cat were left to guard the baby at night. While the nurse and cat slept, the Rat Queen destroyed Princess Pirlipat's face. The Royal Family was horrified by the sight of their formerly beautiful daughter. The Rat Queen explained that the Princess would regain her beauty only after a young man cracked the hard nut, Krakatuk, with his teeth and stepped backwards seven times. The King commanded Drosselmeier to find the hard nut or face decapitation. Drosselmeier set off in search of the hard nut. He travelled the world for fifteen years before finding it back at home.

The ugly teenage Pirlipat watched as one young man after another attempted to crack the hard nut. The last one to try was Drosselmeier's own nephew. He succeeded. On his seventh step backward he stepped on the Rat Queen, killing her. Pirlipat became beautiful and rejected the young Drosselmeier as he started to become ugly - like a nutcracker...

At this point Marie interrupts the story and offers her love to young Drosselmeier. Mrs. Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

EPILOGUE

Louise and Fritz are sent to bed.

- curtain -

PIOTR ILYITCH TCHAIKOVSKY (1840-93) began his career as a civil servant. In 1862 he gave up his job and enrolled at the St. Petersburg conservatory. He was offered the Professorship of Harmony at the newly opened Moscow conservatory in 1866. After the success of his first piano concerto he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only 11 weeks of marriage. Despite his subsequent depressions he managed to produce his most successful opera, *Eugene Onegin* (1877-78), his Fourth Symphony (1878) and his Violin Concerto (1878) during this period. In 1881 he gave up teaching at the conservatory and for the next seven years was deeply involved in composition. His death from cholera in St. Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (*Pathétique*) in 1893.

MARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project and Les Grands Ballets Canadiens among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. In December of 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels where from 1988-1991 he was Director of Dance. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for PBS *Dance In America* series and London Weekend Television's *South Bank Show*. From 1988-1991, the Group was the

resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium.

DONALD YORK (conductor) is musical director of the Paul Taylor Dance Company and conductor for New York City Ballet. He has conducted Bette Midler's *Clams on the Half-Shell* and *First Annual Farewell Tour*, *The Ann Margret Show*, P.D.Q. Bach at Carnegie Hall, *The Marriage of Figaro* at Circle in the Square, *Sunset* at the Village Gate, *The Life* at Westbeth, the Broadway revival of *Little Me*, and is former Music Director for BalletMet in Columbus, Ohio. Mr. York has composed scores for Paul Taylor's *Polaris*, *Diggity*, *Snow White*, *Last Look*, *Szygy* and *Of Bright and Blue Birds and the Gala Sun...*, Roland Petit's *Rosa* and *Can-Cans and Cakewalks* and has written dance music for the Broadway productions of *Can-Can*, *Merlin* and *5-6-7-8...Dance!* His arrangements can be heard on recordings by Judy Collins, Bette Midler and Hall & Oates, and he is the producer of Frederic Hand's *Jazzantigua* for RCA Records and Jane Ira Bloom's *Modern Drama* for CBS Records.

BROOKLYN PHILHARMONIC ORCHESTRA has gained a reputation as one of the most forward-looking orchestras in the U.S. A twelve-time recipient of the ASCAP/ASOL Award for adventuresome programming, BPO was awarded a \$500,000 Challenge III Grant from the National Endowment for the Arts for new artistic initiatives—one of only three orchestras nationwide and the only music organization in New York to be so honored. The Resident Orchestra of BAM, BPO participates in BAM productions and presents its own subscription series, arts-in-education programming and community outreach concerts.

ADRIANNE LOBEL (set designer) has designed the sets for Mark Morris' *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, and *Le Nozze di Figaro*, all of which premiered at the Théâtre Royal de la Monnaie in Brussels where she also designed *Lohengrin*, directed by Anja Silja. She collaborates often with Peter Sellars. Some of their productions include *Nixon in China*; *Così fan Tutte* and *The Marriage of Figaro*, which have been seen all over Europe and the U.S.; and *The Magic Flute* at Glyndebourne. She is currently designing the sets for Kurt Weill's *Street Scene* for Houston Grand Opera, directed by Francesca Zambello and working as production designer on a new Disney film directed by James Lapine.

MARTIN PAKLEDINAZ (costume designer) has worked with Mark Morris in Brussels (*Wonderland*, *The Hard Nut*, *Le Nozze di Figaro*), Paris (*Ein Herz*) and Seattle (*Orfée et*

Eurydice). They also collaborated on *A Lake*, first for the White Oak Dance Project and then for the Mark Morris Dance Group. Most recently Mr. Pakledinaz has designed the costumes for the Metropolitan Opera's new production of *Lucia di Lammermoor* and for American Ballroom Theater's season at the Joyce. He has worked On and OffBroadway and with several of the country's leading regional theaters. His television and film credits include Kevin Kline's production of *Hamlet*, and *The Last Mile* by Terrence McNally, both for Great Performances; *Grand Isle*, starring Kelly McGillis, for TNT; and *Buying A Landslide*, directed by Simon Curtis for the BBC.

JAMES F. INGALLS (*lighting designer*) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; the first White Oak Dance Project tours; *Ein Herz at the Paris Opera Ballet* and *Motorcade* for London Contemporary Dance Theatre. At BAM he designed *Nixon in China*, *The Death of Klinghoffer* and *Zangezi* all for Peter Sellars. Mr. Ingalls' other design for dance includes *Ola Chica* for William Whitener and Ballet Hispanico and *Shoulder to Shoulder* for Joachim Schlömer in London.

CHARLES BURNS was born in Washington, DC and has lived on both the east and west coasts of the U.S. and in Rome, Italy. His illustrations and comics have been published in the United States and Europe in magazines such as *Rolling Stone*, *Esquire*, *The New York Times Magazine*, *Time Magazine*, and *Pixie Meat*. A number of books have been published that collect his comic strips including *Hard Boiled Defective Stories*, *Big Baby* and *Misterios de la Carne*. Recent projects include work on his continuing comic strip *Big Baby* and the cover design for Iggy Pop's album *Brick by Brick*. *Skin Deep*, a collection of his recent work, was published by Penguin Books in 1992.

BARRY ALTERMAN is the General Director of the Mark Morris Dance Group.

ROB BESSERER danced for many years with the Lar Lubovitch Dance Company. He first worked with Mark Morris in 1983 and continues to perform with the Mark Morris Dance Group each year. In the theater he has worked for directors Martha Clarke, Robert Wilson and James Lapine. He won an "Obie" for Martha Clarke's *The Hunger Artist* in 1987 and a New York Dance and Performance Award (Bessie) for "Sustained Achievement in Dance" in 1984. Rob currently dances with the White Oak Dance Project.

ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York

University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

DERRICK BROWN was born in Dallas, Texas and graduated from the High School of Performing and Visual Arts. He attended New York University School of the Arts where he studied with Larry Rhodes, and also studied computer science and philosophy at the State University of New York at Purchase. Mr. Brown has worked with choreographers Benjamin Harkarvy, Bertram Ross, Bella Lewitzky, Jennifer Muller, Igal Perry, Elisa King, Zvi Gothiener and Danny Ezralow. He recently moved to Holland where he assisted choreographer Jennifer Muller on her productions of *Couches* and *The Enigma* with Dance Group Kriztina De Chatel. Mr. Brown currently teaches dance at The Amsterdam School of the Arts.

DEREK CLIFFORD graduated from Northwestern University in Chicago. He first studied with Mark Morris in 1989 and has also studied at the Merce Cunningham Studio. Derek has worked with Dan Wagoner and Dancers, Lynn Brown and Errol Grimes. In November he sang in Mahler's Eighth Symphony at Carnegie Hall. S.D.G.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, the New York University Tisch School of the Arts, and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlant has also appeared with the

White Oak Dance Project. During February, 1992 she was a visiting artist at the University of Minnesota.

PETER WING HEALEY began his dance career in such roles as "Icarus" by Lucas Hoving, "El Indio" in *La Malinche* by Jose Limon, "Man" in *Day on Earth* by Doris Humphrey, "The Triumphant Egyptian" in the 1978 Houston Opera production of Verdi's *Aida* and "Desire" in *Chairs* by Anna Sokolow. His contribution to minimalism consisted of four years in the late 1970's with Laura Dean Dancers and Musicians. In 1985 he founded his own company, The Mesopotamian Opera. His opera *The Precious Flower* created a special niche for him in the world of New York downtown theater. In 1988 he created *Jane Heir* which played at P.S. 122 to thunderous applause. The title role of "Jane" was played by Mr. Wing Healey and was his first appearance in a female role. Mr. Wing Healey appears with the Mark Morris Dance Group courtesy of the Mesopotamian Opera Company, Inc.

PENNY HUTCHINSON is from Seattle, Washington, where she first met and performed with Mark Morris in 1971. An alumna of the Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. She recently joined the faculty of the New York University Tisch School of the Arts and has also taught for the dance company in residence at Theater Ulm in Ulm, Germany. Ms. Hutchinson is the recipient of a 1990 New York Dance and Performance Award (Bessie).

DAN JOYCE, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. With Concert Dance Company, he performed dances by Merce Cunningham, Murray Louis, Laura Dean, Kei Takei, Mark Morris and David Gordon, among others. He joined the Mark Morris Dance Group in 1988.

NATHANIEL LEE began his dance training at the University of California at Santa Cruz. He then moved east to Ohio State University where he received a Master of Arts in Dance in 1985. He continued on to New York where he has performed with Marta Renzi, Susan Hadley and Creach/Koester among many others. Mr. Lee has also performed in film and television, including *The Hard Nut* on PBS Great Performances, choreographed by Mark Morris. This spring he will perform with Dances By Neil Greenberg at La Mama Annex.

OLIVIA MARIDJAN-KOOP, born in Brussels, studied for four years at the Folkwang

Hochschule in Germany where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her *Sacre du Printemps*. Ms. Maridjan-Koop has worked with Mark Morris since September, 1988.

CLARICE MARSHALL was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, toured with the White Oak Dance Project, and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.S., Europe and Asia and filmed for Public Broadcasting System's *Alive From Off Center*. She was on the faculty of the New York University Tisch School of the Arts for many years.

MARIANNE MOORE was born in Chapel Hill, North Carolina and studied dance at the North Carolina School of the Arts. She has danced with Murray Spalding, the White Oak Dance Project and Mark Morris.

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's Harry in New York City.

MARK NIMKOFF has performed in Mark Morris' *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, and *The Death of Klinghoffer*.

DENIZ OKTAY was raised in Columbia, Maryland where she began her studies in modern dance at an early age with Marilyn Byers. She spent her junior year of college studying at the Laban Centre for Movement and Dance in London and graduated with a B.F.A. in Dance from the University of Michigan in 1988. Deniz can also be found in the works of Errol Grimes and Dancers.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in Dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

KRAIG PATTERSON "The belief that becomes truth for me...is that which allows me the best use of my strength, the best means of putting my virtues into actions." (André Gide)

KATHERINE RADER has studied classical ballet in Stuttgart, Germany and modern dance in Paris. She has performed in Mark Morris'

Behemoth, L'Allegro, il Penoso ed il Moderato, Stabat Mater, and The Hard Nut.

MIREILLE RADWAN-DANA was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She joined the Mark Morris Dance Group in 1988

GENE REDDICK is from Seattle, Washington, where he studied at Cornish College of the Arts with Kitty Daniels, Terry Grizzell and Erin Matthiessen. He has performed with the Radost Folk Dance Ensemble, Wade Madsen, Pat Graney, Ann Carlson and Brenda Daniels.

GUILLERMO RESTO, recipient of a New York Dance and Performance Award (Bessie), has danced with Mark Morris since 1983.

KEITH SABADO, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

AMY SCHWARTZ grew up in Atlanta, Georgia and graduated from Brown University with a B.A. in History. A *Hard Nut* veteran, she also works with the Lucinda Childs Dance Company.

JORDANA TOBACK was born and raised in Los Angeles, California where she studied with Sallie Whelan and Bella Lewitzky. In May, 1990 she graduated from the New York University Tisch School of the Arts where she performed in the works of Deborah Jowitt and Jennifer Sargent. Ms. Toback danced in last season's performances of *The Hard Nut* in Brussels and in *L'Allegro, il Penoso ed il Moderato* in Paris. She currently studies with Kathy Grant.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers, the Anthony Morgan Dance Company and in the role of "Hung Ch'ang-ch'ing" in the 1988 Edinburgh Festival production of *Nixon in China*.

JEAN-GUILLAUME WEIS studied classical and modern dance at the Conservatory of Luxembourg and the Larumbe Dance Company in Brussels with which he performed for three years. Jean-Guillaume has also shown his own work in Luxembourg and Brussels. He has performed with various choreographers and has danced with Mark Morris since 1988.

HOLLY WILLIAMS rejoined Mark Morris' company in Brussels in 1988; she previously danced with the group in 1981-82. She has also danced with the Limon Company and Laura Dean Dancers and Musicians, and is a *cum laude* graduate of Barnard College in New York. She now lives with her husband in Dallas, Texas, where she teaches and choreographs.

MEGAN WILLIAMS was born in Southern California and later moved to Toronto, Canada where she began her dance training. She graduated with a B.F.A. from the Juilliard School, New York, in 1984 where she was the recipient of the Jose Limon Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers. She joined the Mark Morris Dance Group in September 1988. These performances are dedicated to Joanna, in loving memory.

Portraits celebrating BAM'S
NEXT WAVE Festival 1983 - 1992

Photos by Peggy Jarrell Kaplan
Ronald Feldman Fine Arts
31 Mercer St., New York, NY 10013

December 5 - 23
Opening reception December 5, 5-7pm

BROOKLYN PHILHARMONIC ORCHESTRA

VIOLIN

Benjamin Hudson
Yuval Waldman
Diane Bruce
Carlos Villa
Lenard Rivlin
Claudia Hafer
Sander Strenger
Deborah Wong

VIOLIN II

Darryl Kubian
Marion Guest
Eugenie Seid Kroop
Fritz Krakowski
Carol Havelka
Sebu Sirinian
Ming-Feng Hsin
Nancy Ditto

VIOLA

Janet Hill
Sarah Adams
Ron Carbone

Mary Helen Ewing
Veronica Salas

CELLO

Chris Finkel
David Calhoun
Michael Rudiakov
Peter Rosenfeld

BASS

Dennis James
Louis Bruno

FLUTE

Katherine Fink
David Wechsler,
piccolo
Diva Goodfriend-Koven,
piccolo

ENGLISH HORN

Henry Schuman, *oboe*
Bob Ingliss
Robert Walters

Richard D'Allesio
David Kossoff

CLARINET

Steven Hartman
David Singer
Dennis Smylie,
bass clarinet

BASSOON

Lauren Goldstein
Jeff Marchand

FRENCH HORN

Francisco Donaruma
Jeff Scott
Scott Temple
Milton Phibbs

TRUMPET

Wilmer Wise
Philip Ruecktenwald

TROMBONE

Jonathan Taylor
Hugh Eddy
Lawrence Benz

TUBA

Andrew Seligson

TYMPANI

Richard Fitz

PERCUSSION

James Preiss
Norm Freeman

HARP

Karen Lindquist
Stacy Shames

CELESTE

Ken Bowen

MARK MORRIS DANCE GROUP STAFF

Technical Director
Development Director
Assistant to the Managing Director
Lighting Supervisor
Assistant to the Costume Designer
Assistants to the Technical Director

Musical Director
Wardrobe Supervisor
Orthopaedic Consultant
Computer Systems Advisor
Accountant
Legal Counsel

Johan Henckens
Karen Hershey
Tom Geyer
Michael Chybowski
Susan Ruddle
Dirk Loomans
John Miller
Linda Dowdell
Silvia Hock
David Weiss, M.D.
Peter Prunka
Kathryn Lundquist, C.P.A.
Mark Selinger
(Kaye, Scholer, Fierman, Hays & Handler)

Thanks to Maxine Morris and god.

Sincerest thanks to all the dancers for their inspired improvisation, hard work and good dancing.

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The Mark Morris Dance Group receives support from the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

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CREDITS

Costumes constructed by Izquierdo Studios, Euro Co, Vincent Costumes, Martin Adams, Anne Maskrey, and Woody Shelp. Additional clothing provided compliments of the Gap clothing stores. Dance floor provided by Byrke Deck.

Fill out this form and enter the

Toyota Sweepstakes

for a chance to win
one of these EXCLUSIVE prizes

Grand Prize:

Shift out of New York City with a **Toyota 4-Runner**.
One week rental courtesy of Potamkin Toyota.

Second Prize:

Visit a private rehearsal of the **Mark Morris Dance Group**
followed by beverages and a discussion with **Mark Morris**.

Ten Third Prizes:

An autographed limited edition t-shirt specially designed
for the American Premiere of Mark Morris' **The Hard Nut**
by comics artist Charles Burns.

Fifteen Fourth Prizes:

A pair of **tickets to see any performance** at
the Brooklyn Academy of Music in 1993.
(Tickets are subject to availability.)

1992 NEXT WAVE Festival is sponsored by
Philip Morris Companies Inc.

THE HARD NUT

BROOKLYN ACADEMY OF MUSIC

would like to extend special thanks
to the following
Children's and Youth Choruses and Singers
who are performing in *The Hard Nut*:

THE WAY OF LIFE YOUTH CHOIR

of the New Life Tabernacle Church
Angela Moses, *director*
Evangelist Blanche Sullivan, *coordinator*

HAROLD BURTON CHILDREN'S CHOIR

of the Brownsville Community Baptist Church
Mrs. Goldie Murray, Mrs. Owens and Mrs. Patrick, *in charge*

THE MCKINNEY ENSEMBLE

of Wm. McKinney Jr. H.S. 259
Lady Peachena, *director*

Assisted by:

JUILLIARD EVENING DIVISION CHORALE SINGERS

Judith Clurman, *director*

and

BROOKLYN PHILHARMONIC & BAM SINGERS