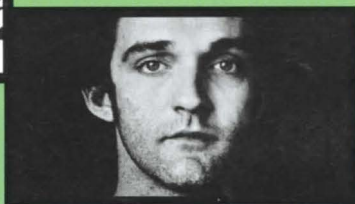
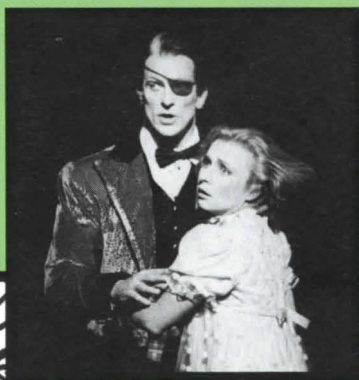


BROOKLYN ACADEMY OF MUSIC

# BAMBILL



**THE Hard Nut**

BAMBILL

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

*presents in the*  
BAM Opera House  
Dec. 14-18, 21-23, 1993 7pm;  
Dec. 18 2pm; Dec. 19 3pm

# The Hard Nut

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

*Choreography* MARK MORRIS  
*Conductor* DONALD YORK  
*Set Design* ADRIANNE LOBEL  
*Costume Design* MARTIN PAKLEDINAZ  
*Lighting Design* JAMES F. INGALLS

*Production based on the work of* CHARLES BURNS

MARK MORRIS DANCE GROUP

BROOKLYN PHILHARMONIC ORCHESTRA

BROOKLYN YOUTH CHORUS

The BAM presentation of *The Hard Nut* has been made possible, in part, by  
The Chase Manhattan Bank  
The Howard Gilman Foundation  
The Harkness Foundations for Dance  
Parfums International Ltd.

The Brooklyn Philharmonic Orchestra has received  
very generous support for this production from  
Starrett at Spring Creek, managed by Grenadier Realty Corp.

BAMBILL

# MARK MORRIS DANCE GROUP

FRANCKY ARRAS KATHARINA BADER ROB BESSERER  
ALYCE BOCHETTE JOE BOWIE JULIET BURROWS DEREK CLIFFORD  
RUTH DAVIDSON TINA FEHLANDT CATHY HAZELTINE  
PETER WING HEALEY JOHN HEGINBOTHAM DAN JOYCE  
NATHANIEL LEE SAM LOUWYCK VICTORIA LUNDELL  
CLARICE MARSHALL MARIANNE MOORE RACHEL MURRAY  
MARK NIMKOFF DENIZ OKTAY JUNE OMURA  
KRAIG PATTERSON MIREILLE RADWAN-DANA GUILLERMO RESTO  
KEITH SABADO VERNON SCOTT UTA FUMI TAKEMURA  
JORDANA TOBACK WILLIAM WAGNER 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.

# CAST

Marie .....	Clarice Marshall	Snow ( <i>continued</i> ).....	Kraig Patterson
Fritz .....	Marianne Moore		Mireille Radwan-Dana
Louise/Princess Pirlipat .....	Tina Fehlandt		Guillermo Resto
Dr. Stahlbaum/King.....	Barry Alterman		Keith Sabado
Mrs. Stahlbaum/Queen .....	Peter Wing Healey		Vernon Scott
Housekeeper/Nurse .....	Kraig Patterson		Utafumi Takemura
Drosselmeier .....	Rob Besserer		Megan Williams
Nutcracker/ Young Drosselmeier } .....	William Wagner	Suitors.....	Derek Clifford
Barbie Doll .....	Ruth Davidson		Mark Nimkoff
Robot.....	Derek Clifford		
Party Guests.....	Alyce Bochette	Dentist .....	Nathaniel Lee
	Joe Bowie	Rat Queen.....	Rachel Murray
	Mark Morris		
	Rachel Murray	Spanish .....	Mireille Radwan-Dana
	Mireille Radwan-Dana		Guillermo Resto
	Guillermo Resto		
	Keith Sabado	Arabian.....	Derek Clifford
	William Wagner		Dan Joyce
	Megan Williams		Nathaniel Lee
			Mark Morris
Rat King .....	June Omura		Mark Nimkoff
Rat Soldiers .....	Katharina Bader	Chinese .....	June Omura
	Alyce Bochette		Keith Sabado
	Victoria Lundell		Utafumi Takemura
	Deniz Oktay		
	Utafumi Takemura	Russian .....	Katharina Bader
	Jordana Toback		Juliet Burrows
G.I. Joe Soldiers .....	Derek Clifford		Ruth Davidson
	Dan Joyce		Marianne Moore
	Nathaniel Lee		Deniz Oktay
	Mark Nimkoff		Jordana Toback
	Vernon Scott		
Changers .....	Francky Arras	French.....	Alyce Bochette
	Sam Louwyck		Joe Bowie
			Vernon Scott
			Megan Williams
Snow .....	Katharina Bader	Flowers .....	Katharina Bader
	Alyce Bochette		Alyce Bochette
	Joe Bowie		Joe Bowie
	Juliet Burrows		Juliet Burrows
	Derek Clifford		Ruth Davidson
	Ruth Davidson		Dan Joyce
	Tina Fehlandt		Victoria Lundell
	Dan Joyce		Deniz Oktay
	Nathaniel Lee		June Omura
	Victoria Lundell		Mireille Radwan-Dana
	Marianne Moore		Guillermo Resto
	Rachel Murray		Keith Sabado
	Mark Nimkoff		Jordana Toback
	Deniz Oktay		Megan Williams
	June Omura		

## 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 -



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## WHO'S WHO

**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 70 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 February 1994 the San Francisco Ballet will premiere a new work by Mr. Morris. He and Mikhail Baryshnikov founded the White Oak Dance Project in 1990. Mr. Morris has also worked extensively in opera. From 1988 - 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. 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. This spring the Dance Group will embark on a multi-city tour of the evening-length *L'Allegro, il Penseroso ed il Moderato*, including performances at Australia's Adelaide Festival, Boston's Wang Center under the auspices of Dance Umbrella, and the Edinburgh Festival, where the company will be appearing for the third consecutive year.

**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, and *The Marriage of Figaro* at Circle in the Square. Mr. York has composed scores for Paul Taylor's *Polaris*, *Diggity*, *Snow White*, *Last Look* and others, and has written dance music for the Broadway productions of *Can-Can* and *Cakewalks*, *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.

The **BROOKLYN PHILHARMONIC**, now in its 40th year and its third season under Principal Conductor Dennis Russell Davies, has long been regarded as one of the most innovative American orchestras. A thirteen-time recipient of the ASCAP/ASOL Award for adventuresome programming, BPO has been awarded many honors, including, in 1991, a four-year National Endowment for the Arts Challenge III Grant for artistic initiatives. As Resident Orchestra of BAM, BPO participates in BAM productions and presents its own subscription series, arts education programming, community outreach concerts, broadcasts, and recordings.

The **BROOKLYN YOUTH CHORUS**, created in 1992, has already established itself as an integral part of New York City's arts and cultural community. Under the leadership of its founder and director, Dianne Berkun, the Chorus has performed for a wide variety of audiences and events and received standing ovations for its artistic presentation of

## WHO'S WHO

diverse and challenging repertoire. Nearly 100 boys and girls from across Brooklyn and the surrounding boroughs participate in the chorus, which is designed to meet the varying needs and abilities of different children.

**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 *Lobengrin*, 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. Her production design credits include *Five Corners* directed by Tony Bill and *Life with Mikey* directed by James Lapine.

**MARTIN PAKLEDINAZ** (*costume designer*) has worked with Mark Morris in Belgium (*The Hard Nut*, *Le Nozze di Figaro* and *Wonderland*), Paris (*Ein Herz*) and the United States (*A Lake*, *Orfée et Eurydice*). They are now collaborating on a work for the San Francisco Ballet. New York credits include Francesca Zambello's controversial production of *Lucia di Lammermoor* for the Metropolitan Opera; *Anna Christie*; *It's a Grand Night for Singing* for the Roundabout Theatre; and Kevin Kline's production of *Hamlet* seen at the Public Theater and on WNET Great Performances. Mr. Pakledinaz has worked with several leading regional theaters and in opera houses in the United States and Toronto, Brussels, Amsterdam and Tokyo. Current productions include *Street Scene* for Houston Grand Opera and *Vanessa* for Dallas Opera. He has worked with choreographers Eliot Feld and Peter Anastos, and is currently working with Kent Stowell on Pacific Northwest Ballet's new production of *Cinderella*.

**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 in 1955 and currently lives in Philadelphia with his wife, painter Susan Moore, and his two daughters, Ava and Rachel. His illustrations and comics have been widely published in Europe and the United States in such magazines as *RAW*, *Time*, *The New York Times Magazine*, and *Rolling Stone*. His books include *Skin Deep* (Penguin Books, 1992), *Hard-Boiled Defective Stories* (Pantheon, 1988) and *Facetasm* (Gates of Heck, 1992).

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

**KATHARINA BADER** has performed in Mark Morris' *Behemoth*, *L'Allegro, il Penseroso ed il Moderato*, *Stabat Mater*, and *The Hard Nut*, and has also danced with Compagnie Christine Bastin/Paris since 1992.

**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.



## WHO'S WHO

**JULIET BURROWS** was raised in Millstone, New Jersey, and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet, and JoAnn Fregalette Jansen, among others.

**DEREK CLIFFORD** graduated from Northwestern University in Chicago in 1988. Since moving to New York from Chicago he has worked with Dan Wagoner, Lynn Brown, Emma Diamond, Hope Clark, Keith Glassman, Errol Grimes, Joy Kellman and Sabrina Peck. In 1992 he taught at the National High School Institute. 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. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

**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, New York University Tisch School of the Arts, University of Minnesota and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

**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.

**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. He joined the Mark Morris Dance Group in 1988.

**NATHANIEL LEE** has studied theater and dance at the University of California at Santa Cruz and Ohio State University. Presently he is studying ballet with Christine Wright and Marjorie Mussman. He has performed in Europe and the United States with Mark Morris Dance Group, Neil Greenberg, Charlie Moulton and many others. His film and television appearances include *Le Nozze di Figaro* directed by Peter Sellars and Mark Morris' *The Hard Nut*.

**VICTORIA LUNDELL** is a native of Detroit where she began dancing professionally with Harbinger Dance Co. In the summer of 1988 she was a guest dancer with Metropolis-Utopia Dance Theatre in Mexico City and in 1989 received her B.F.A. in dance from the University of Michigan. For the past four years Victoria has danced with The Parsons Dance Company and has set David Parsons' works on the Paris Opera Ballet, NYU Tisch School of the Arts, SUNY Purchase and Feld Ballet School. She has a fondness for Mexico and is amazed to be in this production.

**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.

## WHO'S WHO

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

**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 danced with Mark Morris since 1989; he has also danced with Sally Silvers and Peter Healey.

**DENIZ OKTAY**, a Maryland native, has held NYC as her home base since 1988. She studied at the Laban Centre for Movement and Dance in London and earned a B.F.A. in dance from the University of Michigan. She first performed in *The Hard Nut* in 1990.

**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** 2 boiled sweet potatoes, 2 eggs, cup of brown sugar, 1/2 cup of milk, a dash of cinnamon, nutmeg, and vanilla. Blend ingredients and pour into a prepared pie crust. Bake at 350° for about 30 minutes. Serves 8.

**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.

**GUILLERMO RESTO** has always danced with Mark Morris.

**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.

**VERNON SCOTT** began life in Houston, Texas and first studied dance at New York University. He continued his dance training at the Juilliard School, where he received his

B.F.A. He has worked on Mark Morris' *The Hard Nut* and has performed with Stephen Petronio Co., Pilobolus Dance Theatre, Elisa Monte Dance Co., and was a featured dancer in *Music and Remembrance* at Carnegie Hall. Previously, he has performed with Rush Dance, Deja Vu Dance Theatre, Ohad Naharin, Feld Ballets/NY, and was lead male dancer in the Wilson/Glass/Dove BAM production of the *Civil Wars*. Since August 1991 he has been performing with Mikhail Baryshnikov's White Oak Dance Project and has just finished his second season with the Lar Lubovitch Dance Company. Vernon is happy to be performing in the revival of *The Hard Nut*.

**UTAFUMI TAKEMURA** was born in Japan but grew up in Singapore and later lived in Taiwan where she began her dance training during high school. She attended the University of North Carolina at Greensboro, and received her B.F.A. in dance from the State University of New York at Purchase. She has danced in *La Traviata*, *Oklahoma*, and works by Rick McCullough, Neil Greenberg, Igal Perry and Toni Taylor. Currently she is pursuing her master's degree at the New York University Tisch School of the Arts.

**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 New York University Tisch School of the Arts. Ms. Toback danced in *The Hard Nut* in Brussels in 1991 and last season at BAM, and in *L'Allegro, il Penseroso 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 joined the Mark Morris Dance Group in 1988.

**MEGAN WILLIAMS** hails from Los Angeles, California and Toronto, Canada. She is a B.F.A. graduate of the Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly at Perry Dance II.

## PROGRAM NOTES

### MARK MORRIS DANCE GROUP STAFF

*Technical Director:* .....Johan Henckens  
*Development Director:* .....Karen Hershey  
*Director of Company Services:* .....Tom Geyer  
*Office Administrator:* .....Eva Nichols  
*Administrative Assistant:* .....Jenny Klion  
*Lighting Supervisor:* .....Michael Chybowski  
*Assistant to the Costume Designer:* ..Susan Ruddle  
*Assistant to the Technical Director:* ....Dirk Loomans  
*Musical Director:* .....Linda Dowdell  
*Legal Counsel:* .....Mark Selinger  
(Kaye, Scholer, Fierman, Hays & Handler)  
*Orthopaedist:* .....David S. Weiss, M.D.  
*Physical Therapist:* .....Marshall Hagins  
*Accountant:* .....Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

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

*Special thanks to:*

Video Naturals, Inc. of Palm Springs, CA for use of the "Video Fireplace"  
Stephen Lawrence Company of Carlstadt, NJ for their donation of wrapping paper  
Hanes Hosiery, Inc. for providing pantyhose

*For information contact:*

Mark Morris Dance Group  
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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.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, Philip Morris Companies Inc., Lila Wallace-Reader's Digest Fund and the Friends of the Mark Morris Dance Group.

The Mark Morris Dance Group receives additional support from Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

**CREDITS:** Costumes constructed by Izquierdo Studios, Euro Co, Vincent Costumes, Martin Adams, Anne Maskrey, Woody Shelp, and James Livingston. Dance floor provided by Byrke Deck.

*On the cover:*

*The Hard Nut* (upper left and upper right), photos by Martha Swope Asso./William Gibson;  
Mark Morris, photo by Pierre Radisic; illustration by Charles Burns.

# PROGRAM NOTES

## BROOKLYN PHILHARMONIC ORCHESTRA PERSONNEL

### **VIOLIN I**

Benjamin Hudson,  
*concertmaster*  
Diane Bruce  
Carlos Villa  
Lenard Rivlin  
Claudia Hafer  
Sander Strenger  
Deborah Wong  
Joanna Jenner  
Ming-Feng Hsin

### **VIOLIN II**

Ann Labin,  
*principal*  
Cecelia Hobbs  
Gardner  
Eugenie Kroop Seid  
Rena Isbin  
Fritz Krakowski  
Ming Yeh  
Sebu Sirinian

### **VIOLA**

Janet Hill,  
*principal*  
Sarah Adams  
Ron Carbone

Veronica Salas  
Monica Gerard

### **CELLO**

Chris Finckel,  
*principal*  
David Calhoun  
Lanny Paykin  
Michael Rudiakov

### **BASS**

Joseph Bongiorno,  
*principal*  
Marji Danilow

### **FLUTE**

Diva Goodfriend-  
Koven, *principal*  
David Wechsler  
Elizabeth Brown

### **OBOE**

Henry Schuman,  
*principal*  
Richard Dallessio  
Robert Ingless  
David Kossoff  
Robert Walters

### **CLARINET**

Steven Hartman,  
*principal*  
Mitchell Kreigler  
Dennis Smylie

### **BASSOON**

Lauren Goldstein,  
*principal*  
Jeff Marchand

### **FRENCH HORN**

Francisco Donaruma,  
*principal*  
Scott Temple  
David Wakefield  
Leise Paer

### **TRUMPET**

Wilmer Wise,  
*principal*  
Phillip Ruecktenwald

### **TROMBONE**

Jonathan Taylor,  
*principal*  
Hugh Eddy  
Lawrence Benz

### **TUBA**

Andrew Seligson,  
*principal*

### **TIMPANI**

Richard Fitz,  
*principal*

### **PERCUSSION**

James Preiss,  
*principal*  
Norman Freeman

### **HARP**

Karen Lindquist,  
*principal*  
Janet Paulus  
Gebczynski

### **KEYBOARD**

William Grossman,  
*principal*

## BROOKLYN YOUTH CHORUS

\*Dianne Berkun,  
*Director*

### **CONCERT CHORUS**

Maryam A-Wali  
Adebanke Adebayo  
Jelan Agnew  
Amma Agyapon  
Katherine Ambia  
Nicole Anderson  
Aliya Barnwell  
Habika Besson  
Meg Blitz  
Ellen Bodkins  
Ann Boger  
Tanya Chisolm  
Melanie Closs  
Jessica Cohen  
LaShaun Ellis

Nicole Fowley  
Andrea Gaskin  
Teresa Gilhooly  
Jenny Halper  
Sarah Hayes  
Miriam Hess  
Kari Hodges  
Allison James  
Daina-Marie  
Johnson  
Jennifer Kelaheer  
Scott Krupnick  
Virginia Lamb  
Kristin Lashley  
Melissa Legions  
Ahmad Lemons  
Sonia Levine  
Adrian Marin  
James McManus

Robert Notwicz  
Dolapo Olomo  
Rosemary Ortiz  
Elizabeth Otte  
Erin Roberts  
Kieran H. Roberts  
David Rosen  
Jennifer Salwen  
Paul Sharp  
Hannah Snyder-Beck  
Rebecca Soll  
Sue-Ann Stevens  
Rebecca Taylor  
Bianca Torres  
Vanessa Unkeless  
Tiffany Walker  
Richelle Walters  
Colin Zug-Moore

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#### **DIVISION**

Jacqueline Gilhooly  
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Megan Ring  
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Sheneka Horne  
Megan Stevens  
Aquila Haynes  
Latasha Haynes  
Denise Hues  
Sara Brady  
Lisa Oliveri  
Katherine Butler  
Marian Thomson  
Ayana Mitchell

# SWEET

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ARK MORRIS HAS A REPUTATION as a bad-boy artist, and an excellent example is *The Hard Nut*, his *Nutcracker*. The first *Nutcracker* ballet was premiered in St. Petersburg in 1892, with music by Tchaikovsky, choreography by Marius

Petipa. There have been many *Nutcrackers* since, but most of them, like the original, present us with an ideal world. Act 1 takes place in a snug, upper-bourgeois nineteenth-century German household — the home of Dr. and Mrs. Stahlbaum —

# MORRIS'



# & SOUR:

where, on Christmas eve, the daughter of the family is given a nutcracker and her brother breaks it. In Act 2, the girl and her nutcracker, now transformed into a dashing young man, journey to a fairy-tale Candyland, to taste a thousand delights, which usually take the form of national dances — Arabian dance for coffee, Chinese dance for tea, et cetera.

But the story on which the original *Nutcracker* was based, E. T. A. Hoffmann's "Nutcracker and Mouse King," was far darker than this. In many ways, it's a horror story. Morris, in making his ballet, decided to return to that story, so he hired a horror-comics artist, Charles Burns, to help him conceptualize *The Hard Nut*. Burns is best known for his "Big Baby" series — titles include *Curse of the Molemen*, *Teen Plague*, and *Blood Club* — in which a fetal-looking child, Big Baby, makes his way through a universe crawling with green monsters and skin-curdling diseases. Burns' world is not Candyland, and what he and Morris came up with for *The Hard Nut*, while it is not a horror story, is not snug either.

Gone is the quaint parlor of yesteryear. The curtain opens on a rather frightful suburban living room: white vinyl couch, white plastic Christmas tree from the mall. Mrs. Stahlbaum is a big, fussy, hyper-femme redhead. (She is played by a man, Peter Wing Healey.) As for her children, the eldest, Louise, is a horny teenager

in go-go boots; the youngest, Fritz, is a truly loathsome little boy who runs around terrorizing people with a plastic submachine gun. The Christmas eve party guests are a pop nightmare: bouffant hairdos, push-'em-up bras, hip-huggers. To Tchaikovsky's party dances they do the twist, the jerk, and a very dirty version of the bump. In between, they drink, fight, make out, pass out. Everything is deliciously vulgar.

And it stays that way. In the battle of the mice and the toy soldiers, the mice are rats; the soldiers, G. I. Joes. In the Waltz of the Snowflakes, the snowflakes are not women in long white tutus. They are men and women, all costumed the same — hats that look like the top of a Dairy Queen, puffy little tutus that make everybody's rear end look huge. In Act 2, the national dances are again pop updates. In the French number, one of the dancers carries a baguette, another a whip.

Throughout, Old World quaintness, Old World assumptions are replaced by the things of the New World: the pop, the democratic, the cheerfully crass. Eyes bug out; things go pow. The tone is something like *Mad* magazine. To some extent, *The Hard Nut*, like so much other art in our time, seems to be saying that the Old World is dead.

And to a large extent, it is saying the opposite: that the ideal meanings of old art, including *The Nutcracker*, are still very



# HARD NUT

by Joan Acocella

much alive — indeed, the center of our existence. For in the middle of all the flash and pop of *The Hard Nut* stands its heroine, Marie, the Stahlbaum's middle child, innocent and noble. Marie's character is a serious conception. (And it is played as such by Clarice Marshall, who, though she is forty-one, manages unsentimentally to make herself into a child.) Marie is truly excited and terrified by the big, ugly party, and she is truly in love with her Nutcracker, and steadfast in her love, even when, in a twist of Morris' complicated libretto, the Nutcracker is changed *back* from a handsome young man into an ugly toy. Marie is our guide to the meanings of *The Hard Nut*: how everyone searches for love and how love must often be wrested out of ugliness.

So *The Hard Nut* sets two emotional currents, irony and sincerity, against each other, and this is typical of Morris. Of all the leading qualities of his work — its musicality, its structural clarity, its danciness, its mixture of story-telling and abstraction — none is more constant than his use of divided emotions: nastiness and cheerful-

ness, pathos and dryness, horror and hilarity. Through much of *The Hard Nut* we laugh, but as we look back on the ballet, there is a great deal of sweetness there, and not just as regards Marie. The Snowflakes are funny, a joke about ballet, but at the same time they

are not a joke about anything, but just something in themselves: a child's dream of winter — of ice cream and snowballs and things dancing in the sky. Likewise the Christmas eve guests. They're pretty bad, but they're also lovable: a bunch of people in their party clothes having a big, vulgar good time. At the end of the ballet, Morris brings them back onstage, together with the rats and everybody else, in the last big dance, for while Marie's finding her true love is the

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main story, everyone had a part in it. As Morris has said, "They all helped."

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Joan Acocella is a New York dance critic. She has written for *The Village Voice*, *Art in America*, and *The New Yorker*.

The above essay was adapted from Acocella's book *Mark Morris*, published this month by Farrar, Straus and Giroux.



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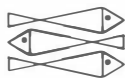
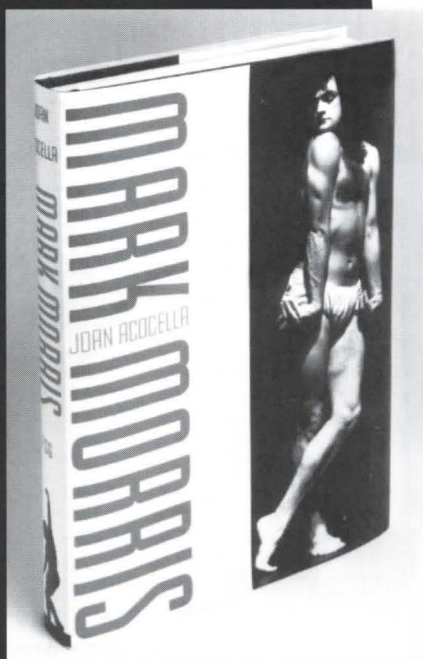
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