

STAGEBILL

DECEMBER 1997



CAL PERFORMANCES



The Hard Nut

December 13-21, 1997
Zellerbach Hall

Based on *Nutcracker and Mouseking* by E.T.A. Hoffmann
Music by Piotr Ilyitch Tchaikovsky (*Nutcracker*, Op. 71)

Mark Morris, *choreography*
Robert Cole, *conductor*
Adrianne Lobel, *set design*
Martin Pakledinaz, *costume design*
James F. Ingalls, *lighting design*

Production based on the work of Charles Burns

Mark Morris Dance Group
Members of the Berkeley Symphony Orchestra
Piedmont Children's Choir
Robert Geary, *director*

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the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.*

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National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.*

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is the sponsor of the Mark Morris Dance Group New Works Fund.*

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by Chevron Corporation, CITIBANK, The Clorox Company Foundation, and Pacific Gas and Electric Company.*

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CAST

Marie Marianne Moore

Fritz June Omura

Louise/Princess Pirlipat Tina Fehlandt

Dr. Stahlbaum/King Barry Alterman

Mrs. Stahlbaum/Queen Peter Wing Healey

Housekeeper/Nurse Kraig Patterson

Drosselmeier Rob Besserer

Nutcracker/Young Drosselmeier William Wagner

Barbie Doll Marjorie Folkman

Robot Derek Clifford

Party Guests

Joe Bowie, Ruth Davidson, Shawn Gannon, Mark Morris, Rachel Murray,
Mireille Radwan-Dana, Guillermo Resto, William Wagner, Julie Worden

Rat King Susan Shields

Rat Soldiers

Juliet Burrows, Marjorie Folkman, David Leventhal,
Utafumi Takemura, Jordana Toback, Michelle Yard

G.I. Joe Soldiers

Charlton Boyd, Derek Clifford, Ruben Graciani, Dan Joyce, Vernon Scott

Changers John Heginbotham, Ronnie Thomson

Snow

Joe Bowie, Charlton Boyd, Juliet Burrows, Derek Clifford, Ruth Davidson,
Marjorie Folkman, Shawn Gannon, Ruben Graciani, Lauren Grant, Dan Joyce,
David Leventhal, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana,
Matthew Rose, Vernon Scott, Susan Shields, Utafumi Takemura,
Jordana Toback, Julie Worden, Michelle Yard

Suitors Derek Clifford, John Heginbotham

Dentist Charlton Boyd

Rat Queen Rachel Murray

Spanish Mireille Radwan-Dana, Guillermo Resto

Arabian

Charlton Boyd, Derek Clifford, Ruben Graciani, Dan Joyce, Mark Morris

Chinese

Shawn Gannon, Susan Shields, Utafumi Takemura

Russian

Marjorie Folkman, Rachel Murray, Matthew Rose,
Jordana Toback, Julie Worden, Michelle Yard

French

Joe Bowie, Juliet Burrows, June Omura, Vernon Scott

Flowers

Joe Bowie, Juliet Burrows, Ruth Davidson, Marjorie Folkman, Shawn Gannon,
Lauren Grant, Dan Joyce, David Leventhal, June Omura, Mireille Radwan-Dana,
Guillermo Resto, Matthew Rose, Jordana Toback, Julie Worden



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.

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 traveled the world for 15 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.

ABOUT THE ARTISTS

Mark Morris Dance Group

Rob Besserer	Joe Bowie	Charlton Boyd	Juliet Burrows
Derek Clifford	Ruth Davidson	Tina Fehlandt	
Marjorie Folkman	Shawn Gannon	Ruben Graciani	
Lauren Grant	Peter Wing Healey	John Heginbotham	
Dan Joyce	David Leventhal	Marianne Moore	
Rachel Murray	June Omura	Kraig Patterson	
Mireille Radwan-Dana	Guillermo Resto	Matthew Rose	
Vernon Scott	Susan Shields	Utafumi Takemura	Ronnie Thomson
Jordana Toback	William Wagner	Julie Worden	Michelle Yard

Artistic Director
Mark Morris

General Director
Barry Alterman

Managing Director
Nancy Umanoff

Johan Henckens, *technical director*

Michael Osso, *development director*

Eva Nichols, *executive administrator*

Lynn Wichern, *fiscal administrator*

Lesley Berson, *development associate*

Jamie Beth Cohen, *administrative assistant*

Michael Chybowski and Rick Martin, *lighting supervisors*

Linda Dowdell, *musical director*

Patricia White and Pamela Anson, *wardrobe supervisors*

Debra Coleman, *hair/make-up supervisor*

Ronnie Thomson, *sound supervisor*

Kim Lafone, *assistant to the technical director*

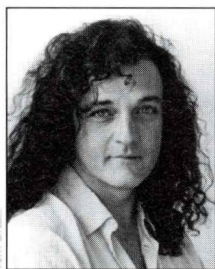
Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler), *legal counsel*

David S. Weiss, M.D., *orthopaedist*

Kathryn Lundquist, CPA, *accountant*



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 Symphony No. 4 (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 on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career,

including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created over 90 works for the Dance Group, as well as choreographing dances

for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces, including three evening-length works—*The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*—and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera as both choreographer and director. Most recently, he directed and choreographed a production of Gluck’s *Orfeo ed Euridice*; he also directed and choreographed the Royal Opera, Covent Garden production of Rameau’s *Platée*, which received its premiere at the 1997 Edinburgh International Festival and will be featured next June at the 1998 Berkeley Festival & Exhibition. Mr. Morris will also direct and choreograph the new Paul Simon/Derek Walcott musical *The Capeman*, which is scheduled to open on Broadway in January 1998. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the U.S. and in Europe; in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.’s *South Bank Show*. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cit-

ABOUT THE ARTISTS

ies around the world—audiences have become accustomed to the Group's regular and frequent appearances here in Berkeley, as well as in Boston, and at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Henry Purcell's *Dido and Aeneas*.

Robert Cole (conductor) received his M.A. in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and has appeared as a guest conductor with the Florida Philharmonic, the Sacramento Symphony, the Pasadena Symphony, the Hartford Ballet, the Chattanooga Symphony, and many other symphonic, dance, and operatic organizations. In addition, Mr. Cole was formerly the executive director and music director of the Ballet Society of Los Angeles, and has conducted and produced both opera and musical comedy in California and New York. Since 1986, Robert Cole has been director of Cal Performances on the campus of the University of California, Berkeley. He is also general director of the Berkeley Festival & Exhibition, an international festival of music he founded in June of 1990.

The Berkeley Symphony Orchestra (BSO) was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of Sir Adrian Boult, the great English maestro. The group was conceived in the spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire.

Kent Nagano took over the Orchestra in 1979 and began offering innovative programming including new compositions and neglected older works. Under Nagano, the Orchestra developed a reputation for more seri-

ous and sophisticated programming. Among the 20th-century composers Maestro Nagano began to program was Olivier Messiaen, who came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*. Messiaen later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*.

In 1984, the BSO presented an ambitious program that brought the Orchestra international attention—an evening of works by Frank Zappa with augmented orchestra, life-sized puppets, and moving stage sets.

In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

The Piedmont Choirs were founded in 1983 and include over 300 members in 10 different ensembles representing 15 different Bay Area cities. The Choirs perform a broad selection of music throughout the Bay Area, and have collaborated with numerous other professional music organizations, including the San Francisco Symphony, the University of California Orchestra and Chorus, and the Berkeley Symphony Orchestra.

In 1992 and 1996, the Choirs received a first prize for their performance of contemporary music at the Kathaumixw International Choral Festival in British Columbia. The ensembles have also distinguished themselves in competitions and concert halls in North America, Hong Kong, Taiwan, the Russian far east, the United Kingdom, Scandinavia, and Estonia. Last June, the Piedmont Choirs sponsored the fourth Golden Gate International Children's Choral Festival, with choirs participating from all over the world, which culminated in a concert featuring over 500 voices.

Robert Geary (founding artistic director) is also music director of the San Francisco Chamber Singers and the San Francisco Choral Society. Mr. Geary and his choirs have commissioned and premiered numerous works and he has prepared choirs for many of the world's leading conductors. **Robert Wells** (conductor) is also head of the choral music department at Head Royce School in Oakland. He holds a

bachelor's degree in vocal performance from the New England Conservatory of Music in Boston and a master's in choral conducting from San Jose State.

Adrienne 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, as well as *Orfeo ed Euridice* and the recent Royal Opera, Covent Garden production of *Platée*. For Peter Sellars, she designed sets for *Nixon in China* (Houston Grand Opera, Brooklyn Academy of Music, The Kennedy Center); *The Marriage of Figaro* and *Così fan tutte* (Pepsico Summerfare, Paris, Vienna); *The Magic Flute* at the Glyndebourne Festival Opera; and *The Rake's Progress* at the Chatelet Opera in Paris. Other opera credits include *Lohengrin*, directed by Anja Silja (La Monnaie, Houston Grand Opera) and *Street Scene*, directed by Francesca Zambello (Houston Grand Opera, Berlin). She designed sets for the Tony Award-winning musical *Passion* (Sondheim/Lapine) on Broadway, and *Lady in the Dark*, directed by Francesca Zambello, at the National Theatre in London. Lobel has also worked in many American regional theaters and received an Obie Award for her work Off-Broadway. Current projects include *The Diary of Anne Frank* and *On the Town*, both for Broadway.

Martin Pakledinaz (*costume designer*) has worked with Mark Morris in Brussels at the Théâtre Royal de la Monnaie (*The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom*, *Pacific*), and



Tom Brazil

New York (*A Lake*, *Orfeo ed Euridice*). Other dance credits include new designs for scenery and costumes for George Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet, *Tuning Game* for Helgi Tomasson (SFB), and works with Eliot Feld, Lila York, and Daniel Pelzig. His designs for opera and theater have been seen at the Metropolitan Opera, and in Seattle, Santa Fe, Boston, Toronto, Stockholm, Amsterdam, and St. Louis. New York credits include the costumes for the Cy Coleman musical *The Life* (Tony and Drama Desk nominations); the new revival of *The Diary of Anne Frank*, directed by James Lapine; and the Public Theater production of

ABOUT THE ARTISTS

David Henry Hwang's *Golden Child*, soon to be seen at ACT.

James F. Ingalls (*lighting designer*) has designed several works for Mark Morris, including Rameau's *Platée* for the Royal Opera, *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, the first White Oak Dance Project tours, *Ein Herz* for the Paris Opera Ballet, and *Maelstrom* and *Pacific* for San Francisco Ballet. His other work in the Bay Area includes *I Was Looking at the Ceiling and Then I Saw the Sky* at Zellerbach Playhouse and *The Death of Klinghoffer* at San Francisco Opera, both directed by Peter Sellars; *The Duchess of Malfi* at ACT; *McTeague* and *The Revenger* at Berkeley Rep; and *El Grito*, choreographed by Lila York for San Francisco Ballet at Zellerbach Hall.

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.

Rob Besserer. José Limon Dance Company 1972-73; Lar Lubovitch Dance Company 1973-83; Mark Morris Dance Group 1983-present; White Oak Dance Project (founding member); five collaborations with Martha Clarke 1985-95; 1987 Obie Award for Off-Broadway performance.

Joe Bowie was born in Lansing, Michigan, and 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 and Ulysses Dove. He danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the *José Limon Technique Video*, Volume 1, and other music videos.

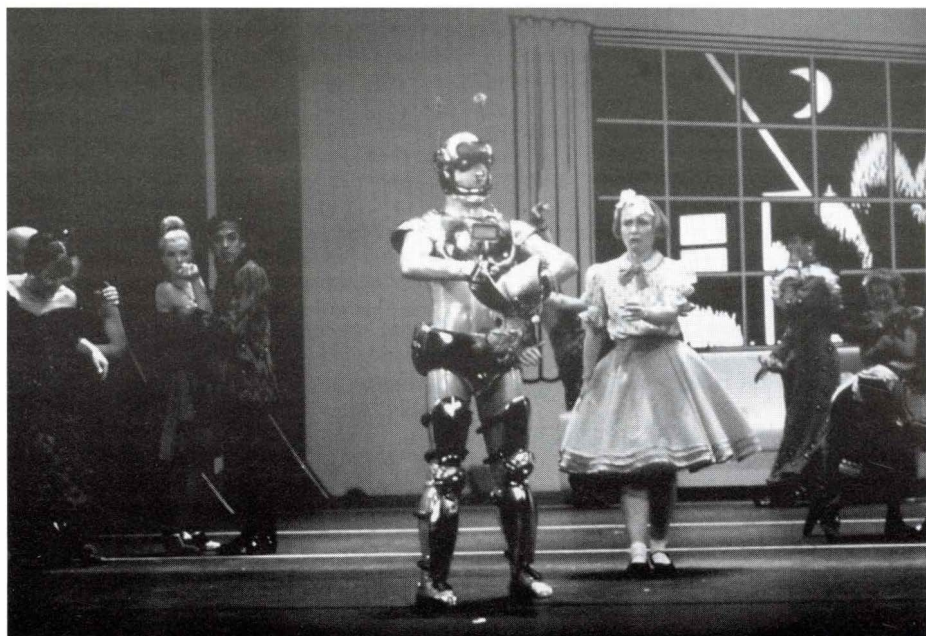
Juliet Burrows grew up in Millstone, New Jersey, and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet, and JoAnn Fregalette Jansen, among others.

Derek Clifford graduated from Northwestern University in 1988, and has performed in *The Hard Nut* since 1991. He has also worked with choreographers Dan Wagoner, Lynn Brown, Hope Clark, Douglas Dunn, Marjorie Folkman, Alan Good, Neta Pulvermacher, and The New York Baroque Dance Company. His favorite pastime is fishing. 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 earning 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, where she began her dance training at age five. 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, San Francisco Ballet, and Ameri-

Continued on page 25



C. Ashmore

can Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Marjorie Folkman graduated from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company.

Shawn Gannon is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Ruben Graciani is from Kitty Hawk, North Carolina. He is a high school graduate of the North Carolina School of the Arts, and received his B.F.A. from the State University of New York at Purchase. Mr. Graciani has performed in the United States and abroad with Purchase Dance Corps, Kelly Holcombe and Company, Kraig Patterson, and Kevin Wynn Collection.

Lauren Grant graduated in 1996 with a B.F.A. from New York University's Tisch School of

the Arts. She recently performed with The Joe Alter Dance Group on a tour across Poland, as well as at the Joyce Theatre in New York City with Peter Pucci Plus Dancers.

Peter Wing Healey began his dance career in such roles as "Icarus" by Lucas Hoving, "El Indio" in *La Malinche* by José 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 1970s with Laura Dean Dancers and Musicians. In 1985, he founded his own company, The Mesopotamian Opera. His latest opera, *Sunset Salome*, was performed in New York City at HERE.

John Heginbotham is from Anchorage, Alaska. He graduated from the Juilliard School with a B.F.A. in dance in 1993 and since then has performed with Pilobolus Dance Theater, Susan Marshall and Company, and the Mark Morris Dance Group. John recently completed an American tour of the Susan Marshall/Philip Glass dance opera *Les Enfants Terribles*.

ABOUT THE ARTISTS

Dan Joyce, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his bachelor's 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.

David Leventhal, a native of Newton, Massachusetts, has performed with the companies of Zvi Gotheiner, Neta Pulvermacher, Marcus Schulkind, and Spencer/Colton. He has a B.A. in English literature from Brown University.

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, born in New York City, began her dance training at The Temple of the Wings here in Berkeley. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then landed in Honolulu, Hawaii, where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

June Omura began dancing at the University of Alabama 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 is from Trenton, New Jersey, and received his B.F.A. in 1986 from the Juilliard School. He began dancing with the Mark Morris Dance Group in 1987.

Mireille Radwan-Dana was born in Beirut, but grew up in Rome, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School

(1986-88). She joined the Mark Morris Dance Group in 1988.

Guillermo Resto dances with Mark Morris.

Matthew Rose received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works.

Vernon Scott was born 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' *L'Allegro, il Penseroso ed il Moderato* and has performed with Stephen Petronio Company, Pilobolus Dance Theatre, Elisa Monte Dance Company, Lar Lubovitch Dance Company, and in BAM's Wilson/Glass/Dove production of *the CIVIL warS*. He is currently in his fifth season with the White Oak Dance Project.

Susan Shields has performed and taught professionally for the past 12 years. She has appeared with the Washington Ballet Company, Feld Ballets/NY, Laura Dean Dancers and Musicians, and the Lar Lubovitch Dance Company. She currently teaches at George Mason University and the Shenandoah Conservatory in Virginia.

Utafumi Takemura received her B.F.A. from the State University of New York at Purchase and her M.F.A. from New York University, where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers and recently worked with Wil Swanson and Dancers and XIPÓLYTOS Dance Theatre.

Ronnie Thomson enjoys a gin and tonic after the show.

Jordana Toback has performed with the Mark Morris Dance Group in both *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*. She has also performed in the works of Patricia Hoffbauer, Douglas Dunn, Amy Pivar Dances,

ABOUT THE ARTISTS

Peter Healey (opera), and Meg Wolf, as well as continuing her own choreography in collaboration with director Louie Scheeder. In 1994, she was a recipient of the New York State Regional Initiative 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.

Julie Worden graduated from the North Carolina School of the Arts and has danced with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith.

Michelle Yard was born and raised in Brooklyn. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation, she received the Helen Tamiris and B'nai Brith awards. For three years, she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a bachelor's degree in fine arts. While at NYU, Michelle was a member of the Second Avenue Dance Company.

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Costumes constructed by Martin Adams, Anne Maskrey, Euro Co, Vincent Costumes, Woody Shelp, and Izquierdo Studios. Alterations by Eileen L. Miller and Cindy Chock.

ABOUT THE ARTISTS

Berkeley Symphony Orchestra

VIOLIN I

Joe Edelberg*
Elizabeth Gibson
Larisa Kopylofsky
Audrey DeSilva
Rick Shinozaki
Dale Chao
Eugene Chukhlov
Dmitri Glovko
Kathleen Comalla Dillon

VIOLIN II

Virginia Baker*
Josepha Fath
Silvio Claudio
Lili Byers
Andrew Davies
Sharon Hendee

VIOLA

Darien Cande*
Barbara Hauser
Ellen Smith
Gordon Thrupp
Patrick Kroboth

CELLO

Carol Rice*
Nancy Bien
Wanda Warkentin
David Wishnia

BASS

Anne Berk*
Jim Bergman

FLUTE

Janet Maestre*
Patrice Hamblenton
Wendy Simon

PICCOLO

Wendy Simon

OBOE

Bennie Cottone
Kathleen Connor

ENGLISH HORN

Ruth Ann Stuart

CLARINET

Diana Dorman*
Douglas Fejes

BASS CLARINET

Carolyn Harpster

BASSOON

Karla Ekholm*
James Blakly

FRENCH HORN

Glen Swarts*
Richard Reynolds
Loren Tayerle
David Parker

TRUMPET

Catherine Murtagh*
Kale Cummings

TROMBONE

Craig McAmis*
Don Benham

BASS TROMBONE

Kurt Patzner

TUBA

Zachariah Spellman*

TYMPANI

Scott Bleaken*

PERCUSSION

Tyler Mack*
Luanne Warner

HARP

Wendy Tamis*

CELESTA

Dwight Okamura

** Principals*

Piedmont Children's Choir

Alice Bacon
Ella Bacon
Katie Birnbaum
Alexandra Brennan
Rachel Cleveland
Simone Cohen
Michelle Eng-Surowiec
Marion Evans
Debra Gilkerson
Lily Goldberg
Marjorie Gomez

Jason Hardy
Stephanie Harley
Stephanie Hartono
Alexandra Howard
Elizabeth Hoyt
Heather Noel Jackson
Carolyn Jaeger
Marc Laszlo
Kelsey Laverne
Leila Martin
Adam Mills-Campisi
Gabrielle Nichols

Anna Riker
Vincent Rizzolo
Diana Rosinus
Kristine Ross
Allegra Rush
Stephen Schilling
Gina Shtulman
Adrian Thomas
Fiona Wainwright
Hilary White
Richard Wong

Holiday Host Ginger Island Supports *The Hard Nut* Benefit

Cal Performances deeply appreciates the generosity of Ginger Island this holiday season in hosting the post-performance Benefit Party with the Mark Morris Dance Group, following the opening night of *The Hard Nut* at Zellerbach Hall. The event's proceeds will benefit Cal Performances' Arts and Education Programs.

Ginger Island, renowned for its flavorful East-West cuisine, enjoys an outstanding reputation for the quality of its ingredients, from its farm-raised, free-range meats and locally grown organic produce, to its locally made noodles. Ginger Island's loyal patrons have already been delighted by its new chef—Laurence Lefebvre, formerly of New York—and have enjoyed both his faithfulness and his innovations to Ginger Island's Asian-accented California style.

Benefit guests will enjoy a Holiday Buffer created by Chef Lefebvre specially for this occasion. Following supper, Benefit Patrons will “go-go” with the dancers at the restaurant, amidst Ginger Island's playful, tropical decor of lush greenery and bright flowering plants—one of the most delightful settings in the East Bay.

Cal Performances shares with Ginger Island a commitment to quality, creativity, and fun! We are pleased to celebrate our long relationship with Ginger Island, and we thank general manager Pauline van Vlissingen for helping make this Holiday Benefit a success!

The Hard Nut Benefit Supports Cal Performances' Arts and Education Programs

Over 20,000 schoolchildren will participate in Cal Performances' Arts and Education Programs this year. In addition to opening a door to the performing arts, these programs help inspire self-confidence, energize school curricula, and expose children to a wide range of cultures and points of view.

And the kids respond:

“The performance made me feel alive inside. I also felt alert, and hungry for more.”



BENEFIT PATRONS

The Hard Nut Holiday Party with the Mark Morris Dance Group

Saturday, December 13, 1997

A Benefit for the Arts and Education Programs of
Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

BENEFIT CO-CHAIRS

Carole B. Berg
Shelby M. Gans

SPECIAL EVENTS COMMITTEE

G. Reeve Gould
Alta Tingle
Carol Jackson Upshaw

BENEFIT COMMITTEE

Harriet Barbanell
Tom Driscoll
Robert Everingham
Maggie Gin
Margot Komarmy
Kimun Lee
Wendy Lesser
Sylvia Lindsey
Nancy Quinn
Linda Rawlings
Owen Tan
Pat Theophilos
Pauline van Vlissingen
Eva Yarmo

HOLIDAY HOSTS

Ginger Island, Chef Laurence Lefebvre

DROSSELMEIER CIRCLE

Carole B. Berg
Marie Bertillion Collins
Shelby and Frederick Gans
Margaret Stuart Graupner
Linda Rawlings
Dave and Judy Redo
Chuck and Madelyn Schwyn
Carol Jackson Upshaw

PRINCESS PIRLIPAT PATRONS

Austin Conkey
Jean Gray Hargrove
Margot and Louis E. Komarmy
Kimun Lee
Wendy Lesser
Dan McNamara
Tom and Marilyn Morrish
Richard and Laurie Morrison
Owen Tan and Robert Everingham
Nancy and Steve Thornborrow
Nancy Quinn and Tom Driscoll
Steven and Sandra Wolfe

SNOWFLAKE SUPPORTERS

Jason Carney and Liza Plotnick
Warren Hrung and Valerie Tom
Anna Laura Quinn

Special Thanks

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