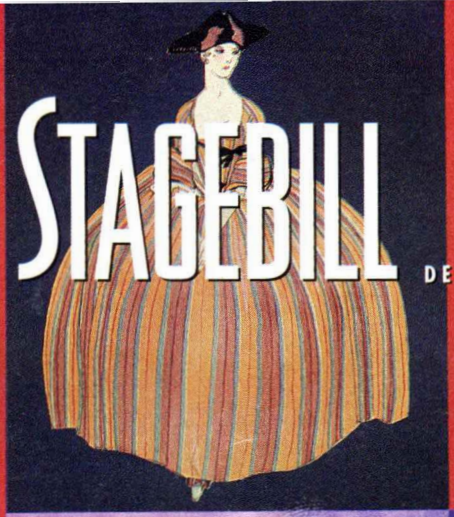
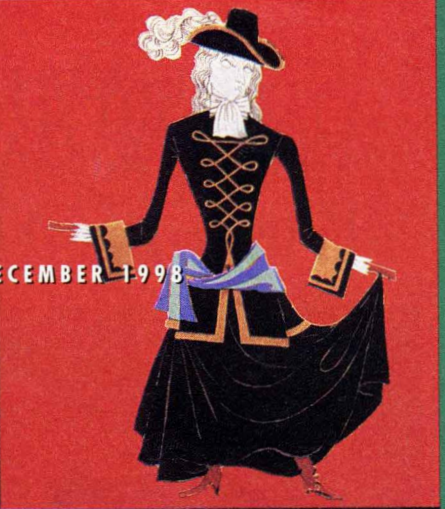


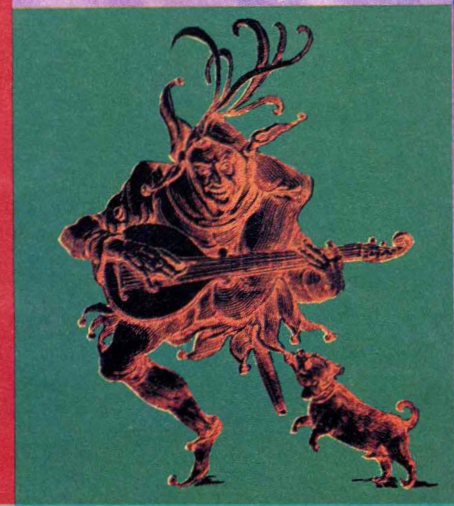
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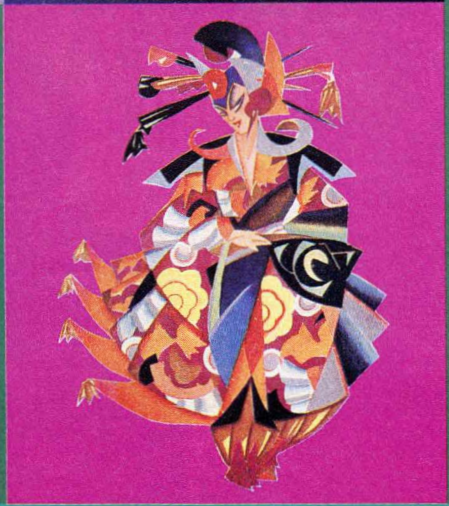
DECEMBER 1998











CAL PERFORMANCES

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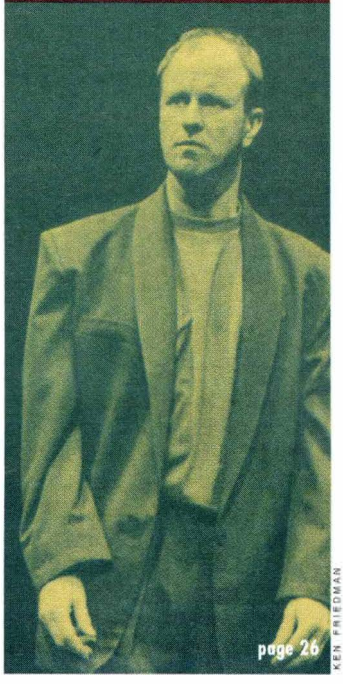
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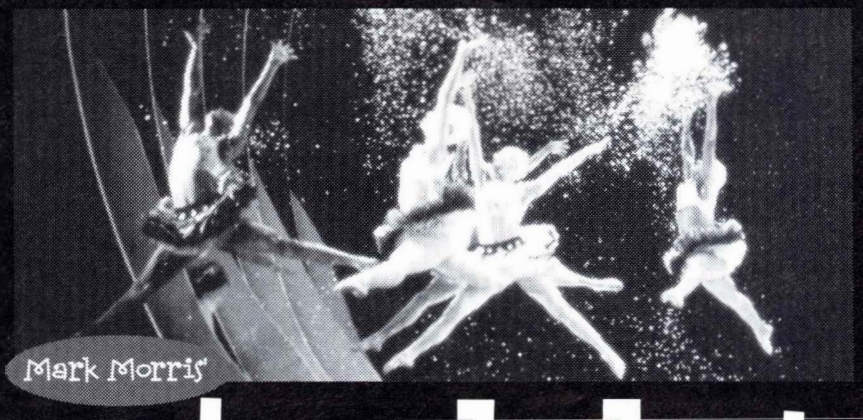
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KEN FRIEDMAN



The Hard Nut

The Nutcracker with a Twist

It's hip.

It's hilarious.

It's utterly enchanting...

It's not your average Nutcracker.



Mark Morris Dance Group

Members of Berkeley Symphony Orchestra

Kairos Youth Choir

Robert Cole, *conductor*

Music by Tchaikovsky

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WED-FRI, DEC 16-18, 8 PM
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SUN, DEC 20, 3 PM
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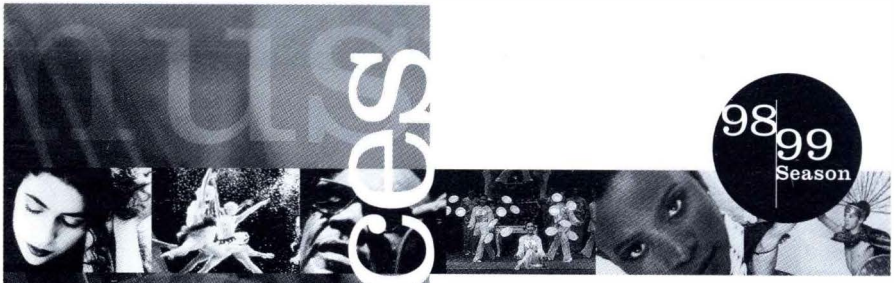
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The Only Place to Be

Cal Performances

December 1998

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Cal Performances
UNIVERSITY OF CALIFORNIA AT BERKELEY

Cal Performances

The Only Place to Be

98 99 Season



Ballet Nacional de Cuba

FRI & SAT, FEB 12 & 13, 8 PM; AND
SUN, FEB 14, 3 PM, ZELLERBACH HALL
$18, $30, $42

Alicia Alonso's legendary troupe journeys to the United States for its first major tour in nearly 20 years with the romantic *Giselle*, a lavish production with a decidedly Cuban flair.

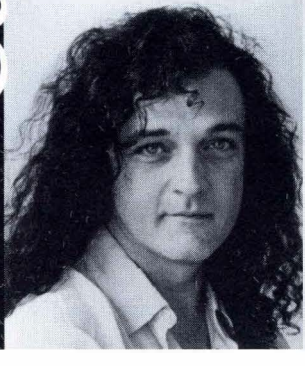
PROGRAM A (2/12 & 13): *GISELLE*
PROGRAM B (2/14): MIXED REPERTORY, TBA

Monsters of Grace
by Robert Wilson & Philip Glass

TUE-SAT, APR 13-17, 8 PM, ZELLERBACH HALL
$22, $32, $42

Together again for the first time since *Einstein on the Beach*, director/designer Robert Wilson and composer Philip Glass use state-of-the-art 3D animation, rendered in 70mm film, to create a work as "exquisitely beautiful and elusive as a dream (*San Francisco Chronicle*). Sung in English, the libretto features ecstatic love songs based on the spiritual poetry of Sufi mystic Rumi.





Mark Morris Dance Group

THU-SAT, MAR 18-20, 8 PM; AND
SUN, MAR 21, 3 PM, ZELLERBACH HALL
$20, $35, $45

The "Mozart of modern dance" (*The Washington Post*) and his company return with joyful interpretations of Brahms love songs (performed live) plus a world premiere.

PROGRAM: *LOVE SONG WALTZES*, SET TO BRAHMS' *LIEBESLIEDER WALZER*, OP. 52; *NEW LOVE SONG WALTZES*, SET TO BRAHMS' *NEUE LIEBESLIEDER WALZER*, OP. 65; WORLD PREMIERE, SET TO HANDEL'S *DIXIT DOMINUS*

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98 99 Season

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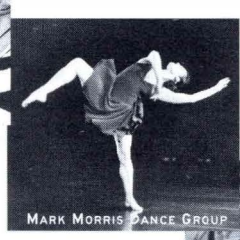
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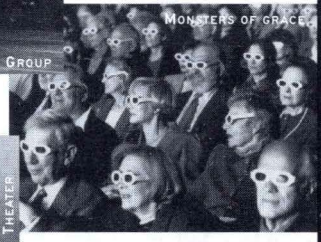

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The Hard Nut

December 12-20, 1998
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

Kairos Youth Choir
Laura Kakis, *director*

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and The Howard Gilman Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.

Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.

Cal Performances' presentation of The Hard Nut *is sponsored, in part, by Peet's Coffee & Tea.*

Cal Performances is supported, in part, by the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans, and by the California Arts Council, a state agency.

Cal Performances would like to thank The William and Flora Hewlett Foundation and the Walter & Elise Haas Fund for their generous support.

Cast

Marie Lauren Grant

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, Charlton Boyd, Ruth Davidson, Shawn Gannon, Mark Morris, Rachel Murray, Mireille Radwan-Dana, William Wagner, Julie Worden

Rat King Susan Shields

Rat Soldiers
Marjorie Folkman, David Leventhal, Maile Okamura, Anne Sellery, Utafumi Takemura, Michelle Yard

G.I. Joe Soldiers
Derek Clifford, Ruben Graciani, Miguel Gutierrez, Dan Joyce, Peter Kyle

Changers Pamela Anson, Anne Dechêne-Wagner, Peter Kyle, Russell Smith

Snow
Joe Bowie, Charlton Boyd, Derek Clifford, Ruth Davidson, Seth Davis, Marjorie Folkman, Shawn Gannon, Ruben Graciani, Miguel Gutierrez, Dan Joyce, David Leventhal, Rachel Murray, Gregory Nuber, June Omura, Kraig Patterson, Mireille Radwan-Dana, Kim Reis, Anne Sellery, Susan Shields, Utafumi Takemura, Julie Worden, Michelle Yard

Suitors Derek Clifford, Miguel Gutierrez

Dentist Charlton Boyd

Rat Queen Rachel Murray

Spanish Charlton Boyd, Mireille Radwan-Dana

Arabian
Derek Clifford, Ruben Graciani, Dan Joyce, Peter Kyle, Mark Morris

Chinese
Shawn Gannon, Susan Shields, Utafumi Takemura

Russian
Joe Bowie, Marjorie Folkman, Rachel Murray, Anne Sellery, Julie Worden, Michelle Yard

French
Seth Davis, Gregory Nuber, Maile Okamura, June Omura

Flowers
Joe Bowie, Ruth Davidson, Marjorie Folkman, Shawn Gannon, Dan Joyce, Peter Kyle, David Leventhal, Gregory Nuber, Maile Okamura, June Omura, Mireille Radwan-Dana, Kim Reis, Anne Sellery, Julie Worden


Peter DaSilva

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.

Mark Morris Dance Group

Rob Besserer Joe Bowie Charlton Boyd Derek Clifford
Ruth Davidson Seth Davis Anne Dechêne-Wagner Tina Fehlandt
Marjorie Folkman Shawn Gannon Ruben Graciani Lauren Grant
Miguel Gutierrez Peter Wing Healey John Heginbotham Dan Joyce
Peter Kyle David Leventhal Rachel Murray Gregory Nuber
Maile Okamura June Omura Kraig Patterson Mireille Radwan-Dana
Kim Reis Guillermo Resto Anne Sellery Susan Shields
Utafumi Takemura William Wagner Julie Worden Michelle Yard

Artistic Director
Mark Morris

General Director
Barry Alterman

Managing Director
Nancy Umanoff

Johan Henckens, *technical director*
Ethan Iverson, *music director*
Tina Fehlandt, *rehearsal director*
Rick Martin, *lighting supervisor*
Patricia White and Pamela Anson, *wardrobe supervisors*
Russell Smith, *sound supervisor*
Debra Coleman, *hair and make-up supervisor*
Dirk Loomans and Kim LaFone, *assistants to the technical director*

Michael Osso, *development director*
Eva Nichols, *assistant managing director*
Lynn Wichern, *fiscal administrator*
Lesley Berson, *development associate*
Jamie Beth Cohen, *administrative assistant*
Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler), *legal counsel*
William Murray (Better Attitude, Inc.), *media representative*
David S. Weiss, MD, *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 as a young man 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 a choreographer and a director. Most recently, he directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée,* which premiered at the Edinburgh International Festival in 1997 and was featured at the 1998 Berkeley Festival & Exhibition. 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 United States 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 United Kingdom's *South Bank Show.* The company returned to the United States in 1991 as one of the world's leading dance ensembles, performing across the country and at major international festivals. The Dance Group has maintained and strength-

ened its ties to several cities 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 Mr. Morris' *Dido and Aeneas*. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

Robert Cole *(conductor)* received his MA 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 Chattauqua 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 repertoire, including new compositions and neglected older works. Under Nagano, the Orchestra developed a reputation for more serious 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 Kairos Youth Choir, Berkeley's premier children's chorus, has emphasized musical excellence since its founding in 1990. Now in its eighth season, the chorus continues to be a vital part of the Bay Area community. Founded and directed by Laura Kakis (University of Pacific Conservatory, Westminster Choir College, Aspen Music Institute), with Arkadi Serper as pianist/composer, Stephen Rumph as Avghie Chorus director, and Jude Navari as music theory instructor, the Choir continues to flourish with a rich musical history.

Kairos choristers study choral music from the finest traditions of classical, world folk music, gospel, and original music theater (productions include *It Could Always Be Worse, The Musicians of Bremen, Three Princesses, Midsummer Night's Dream, Pretty Baby,* and *The Snow Maiden).* Each year, choristers learn to sing in at least five different languages.

The chorus has appeared in many community and civic events, including singing

for the Golden State Warriors, for the San Francisco Tree Lighting Ceremony with Mayor Willie Brown, and in at least two major concerts per year. Kairos is proud to sponsor the Annual East Bay Chorus Festival in June, providing the opportunity to young singers throughout the Bay Area to participate in a four-day festival of music-making.

Members of Kairos have different cultural, ethnic, and economic backgrounds. With a common interest in music, singers form lasting friendships. Many Kairos alumni describe the Kairos experience as one of the most important and positive influences in their lives.

The chorus is in residence at The Crowden School Community Music Center. The name "Kairos" comes from the Greek, and like the word *khronos,* it refers to time. "Kairos time" is the experience of a heightened moment; a moment of recognition of the fullness and joy of life.

The next auditions for Kairos are in January, and are open to students ages 7-15. For information, please call 510.559.6910.



Peter DaSilva

Adrianne Lobel *(set designer).* Broadway: *On the Town,* directed by George C. Wolfe; *The Diary of Anne Frank,* Tony Award-winning *Passion, Twelve Dreams* (Lincoln Center), directed by James Lapine. Recent set designs: *Lady in the Dark* (Royal National Theatre, London), *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello; *Platée,* directed by Mark Morris (Royal Opera, London, Edinburgh). Also for Mark Morris: *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM-NY, Edinburgh); *The Hard Nut* (La Monnaie-Brussels, BAM-NY, Edinburgh); *Le Nozze di Figaro* (La Monnaie); *Orfeo ed Euridice* (BAM-NY, US tour). Opera for Peter Sellars: *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-NY, Bobigny-Paris, Amsterdam); *Le Nozze di Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così fan tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). Honors: Lucille Lortel, Obie, Emmy, Jefferson awards and Drama Desk and Fanny nominations.

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*

About the Artists

Herz), San Francisco *(Maelstrom, Pacific),* and New York *(A Lake, Orfeo ed Euridice, Rhymes With Silver, Medium).* He designed *Tuning Game* and *Silver Ladders* for Helgi Tomasson for San Francisco Ballet, as well as Lila York's *El Grito.* His designs for opera and theater have been seen throughout the United States, Canada, Europe, and Asia. New York credits include the costumes for Cy Coleman's musical *The Life* (Tony and Drama Desk nominations), *The Diary of Anne Frank, Golden Child,* (Tony nomination), and *Impossible Marriage,* starring Holly Hunter. His scenery and costumes for Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet were shown at the Edinburgh Festival, and will appear at Sadler's Wells in 1999.

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. Recently, he designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns; and *Peony Pavilion* for the Vienna Festival, *Oedipus Rex/Symphony of Psalms* for De Nederlandse Opera, and *Le Grand Macabre* for Chatelet/Paris, all directed by Peter Sellars. 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 Dutchess of Malfi* at ACT; *How I Learned to Drive, McTeague,* and *The Revenger* for Berkeley Repertory Theater; *Silver Ladders,* choreographed by Helgi Tomasson, and *El Grito,* choreographed by Lila York, for San Francisco Ballet.

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 Limón 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 Limón Dance Company. He appears in the José Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

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, has enjoyed dancing with the Mark Morris



Tom Brazil

Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

Seth Davis began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory, where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. For the past four seasons, he has performed with the Metropolitan Opera Ballet.

Anne Dechêne-Wagner was a stage manager with the Mark Morris Dance Group's production of *Platée* in Berkeley this past June. She has stage managed with the Berkshire Opera Company, Connecticut Opera, Florida Grand Opera, and most recently for the New York City Opera. She was a props technician at the Théâtre Royal de la Monnaie in her native Belgium.

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. Ms. Fehlandt has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University's Tisch School of the Arts, University of Minnesota, San Francisco Ballet, and American Ballet Theatre. She has also appeared with the White Oak Dance Project.

Marjorie Folkman graduated *summa cum laude* from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, and the Repertory Understudy Group of the Merce Cunningham Dance Company. She began dancing with the Mark Morris Dance Group in 1996.

Shawn Gannon is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, 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 BFA from the State University of New York at Purchase. He has performed in the United States and abroad with Purchase Dance Corps, Kelly Holcombe and Company, and Kevin Wynn Collection, as well as being an original member of bopi's black sheep/dances by Kraig Patterson.

Lauren Grant was born and raised in the Chicago area, and began dancing at age three. She received her primary training from Inesse Alexandrov. In 1996, Ms. Grant graduated with a BFA from New York University's Tisch School of the Arts, where she was awarded the Eric and Mark Myers Scholarship. In December 1996, Ms. Grant began working with Mark Morris. She became a full company member in 1998.

Miguel Gutierrez is a dancer, choreographer, improviser, and musician. Since moving to New York in 1996, he has worked with Jennifer Lacey, Jennifer Allen, Yvonne Meier, and Jennifer Monson. He has been working with the John Jasperse Company since March 1997, performing throughout Europe and South America. From 1993 to 1996, he was a member of Joe Goode Performance Group. In San Francisco, he also worked with Jess Curtis, High Risk Group, and Knee Jerk Dance Project. His own work has been shown in various theaters and spaces in San Francisco and New York. Currently, he is making dances with Erin Cornell. He also sings and plays in the band Princess.

Peter Wing Healey is a choreographer, writer, and producer, who founded his company "The Mesopotamian Opera" in 1985. His operas, for which he writes the libretti and commissions the scores, then produces, directs, and choreographs, have been performed in New York at PS 122, The Judson Church, HERE, and The Vineyard Theater. *New York Native* called his 1996 production of *Sunset Salome* a "lusty revisionist extravaganza of epic sweep, gender confusion, grand passions, and glitz and flash." His new work, *The Benjamin Franklin Opera,* takes the form of five Noh plays that move backwards and forwards in time with the ghost of Benjamin Franklin. He is also working on a solo dance entitled *The Clear-Toned Song: A Dance for The Siren—Winged Virgin Daughter of Earth,* which will premiere in Los Angeles in January at 2100 Square Feet.

Dan Joyce is from Stuart, Virginia, and 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. Mr. Joyce joined the Mark Morris Dance Group in 1988.

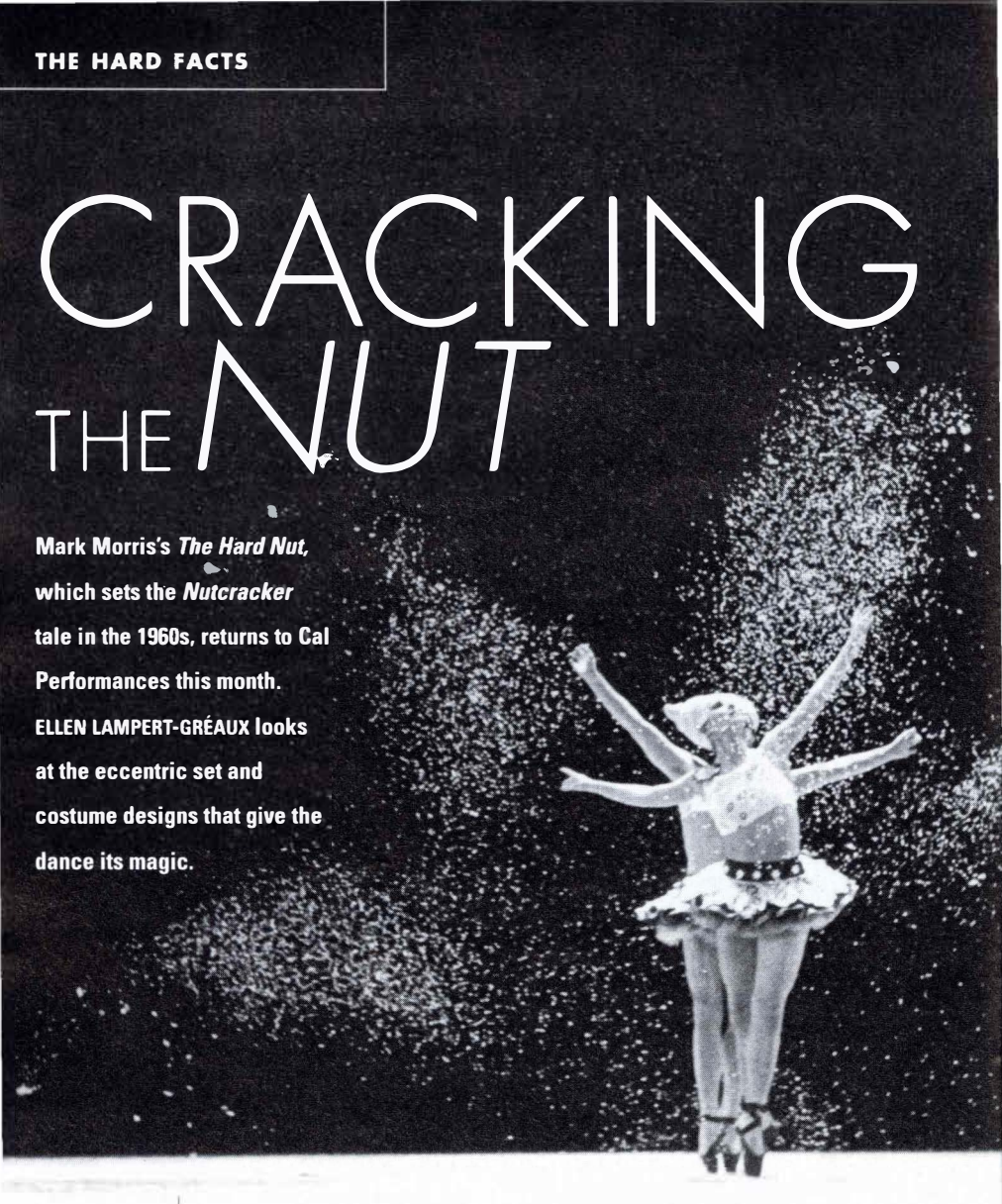
Peter Kyle holds a master's degree in dance from the University of Washington in Seattle and a bachelor's in dance and German area studies from Kenyon College. In addition to performing works by Isadora Duncan, Doris Humphrey, José Limón, and Daniel Nagrin, he has performed with numerous dance companies, including Pittsburgh Dance Alloy, Chamber Dance Company, Gina Gibney Dance, and Works/Laura Glenn Dance. Mr. Kyle has toured internationally with Murray Louis and Nikolais Dance since 1992, and served as rehearsal director for the staging of Nikolais/Louis works in Seattle. As a guest artist, he has taught at colleges and universities across the country. His own choreography has been commissioned by the Pittsburgh Dance Council, and has been presented in solo concerts in Seattle, Ohio, and Massachusetts.

David Leventhal, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a bachelor's degree with honors in English literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Neta Pulvermacher, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

(continued on p. 21)

CRACKING THE *NUT*

Mark Morris's *The Hard Nut*, which sets the *Nutcracker* tale in the 1960s, returns to Cal Performances this month. ELLEN LAMPERT-GRÉAUX looks at the eccentric set and costume designs that give the dance its magic.



Snow Queen: a scene from The Hard Nut

TOM BRAZIL

The classic setting of *The Nutcracker*—a splendid, sugar-coated candyland—looks like a 19th-century storybook. So it makes sense that a 1960s suburban version of the story would take place in a high-contrast, black and white environment: a comic book. The look came from set designer Adrianne Lobel and cartoonist Charles Burns, who collaborated on the design of *The Hard Nut* when it premiered at the Théâtre Royal de la Monnaie in Brussels, Belgium, in 1991, when Morris was the resident choreographer there.

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Lobel is a New York City–based designer whose credits include other ballets—Morris's *L'Allegro, il penseroso ed il moderato,* for instance—and numerous Broadway musicals including the current revival of *On the Town*. "Mark was interested in having American comic book artist Charles Burns design *The Hard Nut* originally," Lobel recalls. "But I was living in Brussels at the time, and he eventually asked me to design it with a Charles Burns look. His work is funny and evil, and a little retro yet very contemporary. So I designed the sets with details provided by Charles Burns."

Eventually a collaboration developed in which Lobel came up with the sizes, shapes, and spaces for the sets, and indicated how things should move from one scene to another. After she gave her scale models to Burns, he drew his signature-style black and white illustrations for the trees, furniture, curtains, maps, and other objects on the sets. His drawings were then enlarged into patterns for the scenic artists to use when painting the set elements. "This production is a child's vision of a real adult Christmas party," says Lobel. "It's also the original *Nutcracker* story told with Mark Morris's sense of humor and, in fact, is truer to the original Hoffmann tale than the classic [ballet] version."

Round images from the story, including nuts, clocks, eyeballs, coat sleeves, and mouse holes, are framed with five round portals that encase the stage. For Lobel, the challenge was to design the portals to be wide enough to leave room for the dancers but also make them low enough to mask the set pieces that fly in and out. These include a large illuminated clock face that becomes transparent so that its cogs and gears appear before it turns into Drosselmeyer's face. "When the clock strikes twelve, we move into a dreamlike state," points out Lobel. "There is a spinning vortex as if we were being taken into the eyeball or down a hole into another world. The clock flies out and the magic begins."



PETER DASILVA



CATHERINE ASHMORE

"This production is a child's vision of a real adult Christmas party," says Adrianne Lobel, set designer for* The Hard Nut *(left and opposite). Mark Morris's irreverent retelling of* The Nutcracker *runs at Zellerbach Hall, December 12–20.

Once the dream begins, the furniture starts to grow bigger until there is a giant sofa and a white synthetic tree, looking like they belong in an oversized contemporary suburban living room. "It's a spectacular and magical moment but really very basic theater craft," Lobel admits. "The large sofa, large tree, and large window slide in from offstage, and a little girl with a flashlight spins and spins and spins."

In Brussels, the sets and lighting equipment for *The Hard Nut* filled every inch of the space around and above the stage to the point where Lobel couldn't even find enough room for the bag holding the faux snowflakes. "We decided maybe we could throw it," says Lobel, "so everybody grabbed handfuls of white confetti and threw it like snow. Now it is choreographed so that there is a slow trickle, then a flurry and a blizzard, with the dancers as the fairies that make the snow. It's a beautiful moment that came from a technical difficulty."

The sets are primarily black and white, in keeping with the graphic look of Burns' work. On the other hand, Martin Pakledinaz's costumes add color—as well as sparkle and glitter. In "The Waltz of the Flowers" ballet, "the action is based on stop-motion photography of natural plant life: the flower-dancers 'bloom' with beautiful skirts that become the petals and polka dot shorts as stamen heads," says Lobel.

In Act II, instead of the usual divertissement, Morris opted to tell the story of *The Hard Nut* as a dance of many countries, with a large map of the world lighting up to indicate each different country. Pakledinaz had fun with the costumes, creating humorous interpretations of traditional dress for the dancers.

The result appeals to a wide audience. "*The Hard Nut* is great for kids. It opens their eyes to how exciting the music is and everything is presented so that they can hear it clearly," Lobel notes. "In fact, there's something for everyone with real magic and real wit. This is the show that made the Belgians love Mark Morris. Everyone loved *The Hard Nut*, even in Brussels."

Ellen Lampert-Gréaux is a contributing editor for Theatre Crafts International *and* Lighting Dimensions *magazines, and writes regularly about entertainment design and technology.*

(continued from p. 12C)

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 performed with Senta Driver's Harry of New York City.

Gregory Nuber recently danced in the New York City Opera's production of *Carmina Burana,* directed and choreographed by Donald Byrd, and was also featured in Frances Patrelle's current staging of the full-length ballet *Romeo and Juliet.* He spent three years as a soloist with the Pascal Rioult Dance Theatre and helped develop and implement an education and outreach program for the company. He is a graduate of Arizona State University, with a bachelor's degree in acting and a master's in dance.

Maile Okamura was born and raised in San Diego, California. She has danced with Boston Ballet, Ballet Arizona, and various New York-based choreographers.

June Omura was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

Kraig Patterson, born in Trenton, New Jersey, graduated from the Juilliard School in 1986 and joined the Mark Morris Dance Group in 1987. He has choreographed works for the White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, bopi's black sheep.

Mireille Radwan-Dana joined the Mark Morris Dance Group in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do; for this was the wish of the Grandfathers of the world." (Black Elk)

Kim Reis was raised in Vancouver, Washington, and received her bachelor's degree from the University of Utah. She has danced with Randy James Dance Works for the past four-and-a-half years, and is thrilled to be making her debut with the Mark Morris Dance Group. Her legs can also be seen in an ad for Absolut Kurant.

Guillermo Resto has danced with Mark Morris since 1983.

Anne Sellery attended the University of Washington, Seattle, where she studied piano performance and received a bachelor's degree in dance. Since moving to New York City, she has danced with choreographers Colin Connor, Aviva Geisman, and Janis Brenner. She recently toured with the Mark Morris Dance Group as an understudy in *L'Allegro, il Penseroso ed il Moderato.* She is a certified instructor of Gyrotonics Expansion System and the Juliu Horvath Yoga Method at Studio Riverside and White Cloud Studio, New York.

Susan Shields lives in Virginia, where she is on the faculty at George Mason University. She has performed with Baryshnikov's White Oak Dance Project, the Lar Lubovitch Dance Company, Laura Dean Dancers and Musicians, Eliot Feld, and Washington Ballet. She is currently collaborating with composer Ron Warren on a new work that will be performed this spring. This season's *The Hard Nut* marks her fourth appearance with the Mark Morris Dance Group.

About the Artists

Utafumi Takemura received her BFA from the State University of New York at Purchase and her MFA from New York University, where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and currently dances with Wil Swanson/ Danceworks.

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, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, New York. 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. Ms. Yard began dancing with the Mark Morris Dance Group in 1997.

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Berkeley Symphony Orchestra

Violin I
William Barbini*
Elizabeth Gibson
Larisa Kopylovsky
Audrey DeSilva
Rick Shinozaki
Kineko Barbini
Eugene Chukhlov
Andrew Davies
Kathleen Comalli Dillon

Violin II
Virginia Baker*
Craig Fry
Silvio Claudio
Josepha Fath
Cynthia Mei
Sharon Hendee

Viola
Darien Cande*
Rem Djemilev
Ellen Smith
Gordon Thrupp
Patrick Kroboth

Cello
Carol Rice*
Nancy Bien
David Wishnia
Sigrid Anderson

Bass
Anne Berk*
Jim Bergman

Flute
Janet Maestre*
Patrice Hambelton
Wendy Simon

Piccolo
Wendy Simon

Oboe
Debbie Shidler*
Kathleen Connor

English Horn
Bennie Cottone

Clarinet
Diana Dorman*
Douglas Fejes

Bass Clarinet
Larry London

Bassoon
Karla Ekholm*
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French Horn
Glen Swarts*
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Meredith Brown
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Catherine Murtagh*
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Trombone
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Percussion
Luanne Warner*
Don Baker

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Wendy Tamis*

Celesta
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Kairos Youth Choir

Laura Kakis, *founder & conductor*
Arkadi Serper, *pianist*
Stephen Rumph, *associate conductor*

ENSEMBLE I
(December 12, 17, 19 [mat], 20)

Soprano
Brittany Banks *
Christopher Born
Alex Bulloch
Bridget Moriarty
Olga Kremenetskaia
Helen Marks
Anna Meister*
Diego Moncada
Luis Velasquez
Sarah Schaaf
Sophia Ritchie

Alto
Adrienne Austin*
Emily Fox**
Lavinia Karl
Max Mahoney
Karina Melkonyan
Charley Walton
Sascha Zubryd*

Auxiliary Singers
Danielle Barnes
Rachel Erickson
Natasha Reiner-Wooten
Maana Sasaki

ENSEMBLE II
(December 13, 16, 18, 19 [eve])

Soprano
Mai Baalbaki
Izzi Blachman-Biatch
Max Bix
Juliette Capra
Allison Dedrick*
Nikki Howell
Alicia Otis-Levins
Astrid Sandsor
Maria Wahlstrom
Andea Woodard
Sophia Ritchie

Alto
Laura Burnham
Carolyn Earnest
Chelsea Howell
Anna Hutchinson
Jacob Lee
Alexandra Stokes*
Eli Wallace*

Auxiliary Singers
Sophia Gruissem
Valeria Hoeppner
Madeline Trumble
Marisa Weiss

** section leader*
*** chorus president*



Calendar of Events





December

Mark O'Connor, *violin*

SAT, DEC 5, 8 PM
ZH $18, $24, $30

Fiesta Navidad

featuring Mariachi Los Camperos de Nati Cano

SUN, DEC 6, 3 PM
ZH $14, $20, $26

Mark Morris Dance Group

The Hard Nut—
The *Nutcracker* with a Twist

Members of Berkeley Symphony Orchestra

Kairos Children's Choir
Robert Cole, *conductor*

SAT, DEC 12, 8 PM
SUN, DEC 13, 3 PM
WED-FRI, DEC 16-18, 8 PM
SAT, DEC 19, 2 PM & 8 PM
AND SUN, DEC 20, 3 PM
ZH $24, $36, $48

Klezmer Mania!

TUE & WED, DEC 22 & 23, 7 PM
ZH $14, $20, $26

January

Renée Fleming, *soprano*

SAT, JAN 9, 8 PM
ZH $22, $32, $38

NEW EVENT!

Ben Heppner, *tenor*
Craig Rutenberg, *piano*

THU, JAN 14, 8 PM
ZH $22, $32, $38

Itzhak Perlman, *violin*

SUN, JAN 24, 3 PM
ZH (SOLD OUT)

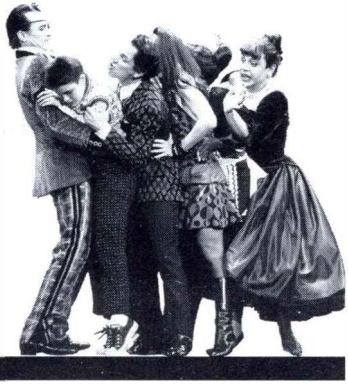
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FCC	First Congregational Church
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