THE NUTCRACKER A PLAY

UM School of Music
Dept. of Theatre and Drama
Power Center
December 4 - 7, 2003
The University of Michigan School of Music Department of Theatre and Drama presents

THE NUTCRACKER A PLAY

Written by David Hammond
Based on the stories of E.T.A. Hoffmann

The Nutcracker is presented as a memorial tribute to Claribel Baird Halstead, Professor Emeritus, Department of Theatre and Drama

Director John Neville-Andrews
Scenic and Lighting Designer Rob Murphy
Costume Designer Christianne Myers
Sound Designer Henry Reynolds
Wig Designer Dawn Rivard
Choreographer Christine Naughton
Original Music Katie Kring
Aural Effects Scott Jaeger
Stage Manager Alix Malloy

There will be one intermission.

The Nutcracker: A Play is produced by special arrangement with the Playwright and Harden-Curtis Associates, 850 Seventh Avenue, #903, New York, NY 10019

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off so they will not interrupt the performance.

The Nutcracker is made possible through a generous gift from Thomas (’62 BS Engineering) and Polly (’63 BA LSA) Bredt.

This production is also sponsored in part by the University of Michigan Credit Union.

The School of Music acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.
About E.T.A. Hoffmann

E.T.A. Hoffmann (1776-1822) A German novelist, short story writer, painter, caricaturist and composer, Hoffmann was actually a lawyer and eventually a judge on the Supreme Court of Appeals by trade who pursued his artistic endeavors in his spare time. Hoffmann is best known for his work as a writer in the realm of the bizarre and supernatural—his work is often cited as a precursor to the Surrealist writer’s movement and the modern horror genre. Offenbach’s opera, The Tales of Hoffmann, is a dramatic telling of Hoffmann’s influential writing and “double life.” Living as government official by day and writer by night, Hoffmann often found himself attempting to balance his criticisms of government and society with his career in the law. He was well-acquainted with the idea of duality of life that permeates his stories. Near the end of his career, Hoffmann caricatured governmental officials and proceedings in his stories and was brought on charges, which he narrowly escaped when he died in 1822. The Nutcracker and the Mouse King (1816) is just one of Hoffmann’s tales that has been adapted to performance. Delibes’s ballet, Coppelia and Hindems’s opera, Cardillac, are also based on Hoffmann’s writing. Hoffmann’s major works include Sandman (1814), The Golden Pot (1814) and Mademoiselle De Scudery (1819).
Dramaturg’s Notes

“Fairy tales, unlike any other form of literature, direct the child to discover his identity and calling, and they also suggest what experiences are needed to develop his character further. Fairy tales intimate that a rewarding, good life is within one’s grasp despite adversity - but only if one does not shy away from the hazardous struggles without which one can never achieve true identity. These stories promise that if a child dares engage in this fearsome and taxing search, benevolent powers will come to his aid, and he will succeed. The stories also warn that those who are too timorous and narrow-minded to risk themselves in finding themselves must settle down to a humdrum existence - if an even worse fate does not befall them.”

— Bruno Bettelheim, The Uses of Enchantment

“Little Red Riding Hood was my first love. I felt that if I could have married Little Red Riding Hood, I should have known perfect bliss.”

— Charles Dickens

E.T.A. Hoffmann’s tales mark the pivotal shift between classicism and romanticism in literature. His three fairy tales, The Nutcracker and the Mouse King, The Mysterious Child, and Master Flea, are structured around a confrontation between good and evil, and the gap between humanity’s ideal vision of life and its daily existence. They present a better world, as one of his characters says, for “those who have eyes to see it.” They open up a world of beauty to children and to those of us still capable of tapping into our own childlike temperament.

The Nutcracker is perhaps Hoffmann’s most familiar work; however its familiarity is due to our knowledge not of his fairy tale, but of the Tchaikovsky ballet. As Jack Anderson’s book, The Nutcracker Ballet, makes clear, there is a huge difference between the ballet and Hoffmann’s original tale. The ballet’s scenario is a hybrid concoction by Tchaikovsky’s collaborators, Ivan Ajexandrovitch Vsevolosky, director of St. Petersburg’s Imperial Theater, and the choreographer, Marius Petipa. Rather than returning to Hoffmann’s tale, the two writers based their scenario on Alexandre Dumas’ popular French version of the story, The Nutcracker of Nuremberg. The balleritic version, so familiar to audiences today, not only smooths out the difficult, confusing aspects of Hoffmann’s plot, it also removes its dark, weird underbelly. Tchaikovsky’s score, with its erotic suggestions, is much closer in tone to Hoffmann’s original tale.

The major dramatic problem with the Nutcracker ballet is its elimination of Hoffmann’s tale within a tale, “The Story of the Hard Nut.” “The Story of the Hard Nut” gives the tale coherent dramatic sense and deeper psychological meaning. It is important not only for plot development, but because it presents a rather harsh satire of life dominated by humanity’s more primitive instincts. PlayMakers’ adaptation of The Nutcracker restores “The Story of the Hard Nut” and makes plain that the battle between the mice and the nutcracker is ultimately resolved in victory through the determined faith of an innocent child. That child comes to realize that she can only grow herself if she aids another human being. Hoffmann’s entire theme is encapsulated in the figure of the nutcracker himself who, constantly manipulated by others, can only become human through the selfless devotion of another.

— Courtesy Adam Versenyi, Dramaturg, PlayMakers Repertory Company

About the Playwright

DAVID HAMMOND (Playwright) is the Artistic Director of PlayMakers Repertory Company. A former resident director for the American Conservatory Theatre and the Yale Repertory Theatre, Hammond has also directed productions for New York’s Roundabout Theatre, the San Francisco Opera, the Aspen Music Festival, the Berkshire Music Festival at Tanglewood, the Carmel Bach Festival, the Opera Company of North Carolina, the Shakespeare Festival of Dallas, the Utah Shakespearean Festival, the Sherwood Shakespeare Festival, the Valley Shakespeare Festival, and the Teatro Alianza, the Institucion Teatral El Galpon, and the Grupo de Empresas de Apoyo a las Artes in Montevideo, Uruguay, among many others. As a playwright, his work includes adaptations of E.T.A. Hoffmann’s The Nutcracker and Fielding’s Tom Jones, as well as new performing versions of Ostrovsky’s The Storm, Beaumarchais’ The Marriage of Figaro, and Molière’s L’Amour Médiocre. The recipient of two Drama-Logue awards and the Florencio Award of the Association of Uruguayan Theatre Critics, he has taught on the faculties of the Juilliard School, the A.C.T. Advanced Training Program, the Yale School of Drama, and is presently a professor in the UNC-Chapel Hill Department of Dramatic Art.
About the Cast

DAVID ABEY (Peter O’Toole/Soldier) sophomore, BFA Perf., Grand Ledge, MI
CHRIS ALLEN (Christian) first-year, BFA Perf., Novi, MI
KIRSTEN MARA BENJAMIN (M ouse) sophomore, BFA Perf., Detroit, MI
KEVIN BRADLEY, JR. (Soldier) senior, BFA Perf./BA Communication Studies, Southfield, MI
ALLISON BROWN (M ouse) sophomore, BFA Perf., Bloomfield Hills, MI
KARENANNA CREPS (Frau O’Toole) sophomore, BFA Perf./BA RC Arts & Ideas, Pinckney, MI
EDUARDO DEL CARMEN (King/Party Guest/Soldier) sophomore, BFA Perf., Miami, FL
JOANNA FETTER (M ouse) junior, BFA Perf./BA English, Highland Park, IL
JEN FREIDEL (M ouse) junior, BFA Perf., Dallas, TX
ALICIA K. GULDBERG (M arie) first-year, BFA Perf., Ann Arbor, MI
KIMBERLY HARRIS (M ouse) sophomore, BFA Perf., Houston, TX
COURTNAY HARGIE (M ouse) sophomore, BFA Perf., Saginaw, MI
ANNA HINEL (M ouse) sophomore, BFA Perf., West Bloomfield, MI
JOHN HILLY (Dr. Stahlbaum) grad student, Ph.D. Theatre Studies, Mascoutah, IL
JUSTIN PATRICK HOLMES (Prince/Party Guest/Soldier) junior, BFA Perf., Idyllwild, CA
EDMUND ALYN JONES (Soldier/Footman) junior, BFA Perf., Detroit, MI

AUBREY LEVY (M ousePrince) senior, BFA Perf., Dundas, Ontario, Canada
ANNETTE MASSON (Spider) Assoc. Prof., Dept. of Theatre and Drama, Ann Arbor, MI
KELLIE MATTESON (Louise) senior, BFA Perf., Jenison, MI
ADAM MILLER-BATTEAU (H ansel O’Toole) sophomore, BFA Perf., Ann Arbor, MI
LETA NIKULSHINA (Frau Stahlbaum) guest artist, Moscow, Russia
JAMES PIPER (M ajordomo) guest artist, Ann Arbor, MI
MEGHAN POWE (Queen/Party Guest) senior, BFA Perf., Mount Clemens, MI
FRANCHECA RAMSEY (Queen M ouseinks) sophomore, BFA Perf., West Palm Beach, FL
ALEXANDRA REED (Princess Perlipata/Party Guest) first-year, BFA Perf., The Woodlands, TX
JUDY DOW RUMELHART (Narrator) guest artist, Ann Arbor, MI
MATTHEW STEPHEN SMITH (Fritz) sophomore, BFA Perf., Yorba Linda, CA
RACHEL SOGLIN (M ouse) first-year, BFA Perf., Madison, WI
ROB SULAVER (Soldier/Footman) sophomore, BFA Perf., Dearborn, MI
STEVEN WHITING (Godfather D rosselmeier) Assoc. Dean Graduate Studies/Assoc. Prof. Musicology, School of Music, Ann Arbor, MI
PHYLLIS WRIGHT (Aunt Clara) guest artist, Ann Arbor, MI

The performers in this production are undergraduate and graduate students, faculty, and guest artists in the Department of Theatre and Drama. The designers are faculty in the Department of Theatre and Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music.

About the Artists

ALIX MALLOY (Stage Manager) is a senior BFA theatre design and production major focusing on stage management. UM: Oklahoma!, Children of Eden, The Balcony, assistant stage manager; Good News!, The Heiress, stage manager: Chicago, Evita, M USKET. Regional Theatre: UM Festival of New Works, stage manager: Wild Women of Planet Wongo, assistant stage manager: Broadway Joe, Jingles in a Broken Tongue, Love Songs, Divided.


CHRISTIANNE MYERS (Costume Designer) is an assistant professor in the Dept. of Theatre and Drama. UM: Goodnight Desdemona (Good Morning Juliet), Xerxes, The Cunning Little Vixen, Hamlet. Upcoming work at The Purple Rose Theatre. N ew York: Good News!, Abelard, Juilliard School; Running Man, Music Theatre Group; Dare Clubb’s Oedipus, Blue Light; The Acting Co.; Theatreworks/USA; The Public Theatre & Ma-Yi Ensemble; Irondale Ensemble Lincoln Center Institute. Regional Theatre: Vermont Stage Co.; Clarence Brown Theatre; Syracuse Stage; Caldwell Theatre; Pine Mountain Music Festival. Film: The Office Party, H BO. Other: BFA, theatre design, Pace Univ.; M FA, costume design, New York Univ.
About the Artists

CHRISTINE NAUGHTON (Choreographer)


Acknowledgments

Special thanks to Penelope Crawford for the loan of the Forte piano. Additional thanks to PlayMakers Repertory Company, TDF Costume Collection and Washington O pera.

Staff for The Nutcracker

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Arts Management ................................ Jeffrey Kuras, Kerianne M. Tupac
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Draper ..................................... Tim Mcdonvill
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Scenery .................................... Andrew Mazure, Asley Welton, Ryan Foy, Alana Tyrus
Light Board Operator ...................... Adam Metzger
Lea M arzionis
Crafts Artisan/Stock M anager .......... Elizabeth Gunderson
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Dance Captains .............................. Anna H einl, Meghan P owell
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Props ..................................... Cecilia Anderson, Seth Anderson, Jenni Barber, Grant Bates, Kyla Embrey, Katherine Hire, Keewa Nurluhall, Paul Wyatt, students of Theatre 250
Paint ......................................... Raquel Barrera, Mikala Bierna, John Copley, Esther N eff, Kate Hire, Kate Van Horn, students of Theatre 250

Costumes ................................. Linda Baldacci, Laurie Kantner, Monica Prince, Kay Stefanski, Mikala Bierna, Adam Caplan, Cristina Cocadiz, DeLon Grant, Casey Godhe, Hee Yun Kim, Lorna M cGee, Esther N eff, Jennifer N weke, Venus Strong, Stephanie Sullivan, Angela Town, Katie Van Horn and students in 250

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Scenery ...................................... Mark Altman*, Leigh Feldpausch, Stephanie Layton, Susanne Layton, Joe Schlenke, Sara Vos
Props .................. Cecilia Anderson, Ryan Banar, Kate Hire
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Electrics ................................. M aiorana Frank, Alana Tyrus
Wardrobe ......................... Alena Ackr, Garry Boyd, Jr., Marie Kruil, Keewa Nurluhall, Valerie O bannonaya, Ashley White
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