

May/June 1984

An Arts & Leisure Publication

INPERFORMANCE



DANCE THEATRE
OF HARLEM
MAY 15-19, 1984
PARAMOUNT THEATRE
OAKLAND



BERKELEY SYMPHONY
PRESENTS
A ZAPPA AFFAIR
JUNE 15 AND 16, 1984
ZELLERBACH AUDITORIUM
BERKELEY
JUNE 20, 1984
SAN JOSE



A ZAPPA AFFAIR

Composer and Scenarist Frank Zappa
 Music Director and Conductor Kent Nagano
 Production Designed and Executed by San Francisco Miniature Theatre
 John C. Gilkerson, Artistic Director
 Choreography Tandy Beal and Joan Lazarus
 Performance Staging John C. Gilkerson
 Lighting Evan Parker
 Production Stage Manager Lance James
 Project Development and Promotion Stephanie Zimmerman
 Graphic Design L. H. McCargar, Illustration and Design
 Original idea for A Zappa Affair conceived by Stephanie Zimmerman/
 John C. Gilkerson
 Promotion and Funding Assistance by Margaret Burwell

This concert series has been funded generously by the
 L. J. and Mary C. Skaggs Foundation, Jillian Sandrock, program director.

PROGRAM

BOB IN DACRON/SAD JANE

U.S. premiere at Zellerbach Auditorium,
Berkeley, California on June 15, 1984.

World premiere (music only) at The Barbican,
London, England on January 11, 1983 with
the London Symphony Orchestra,
Kent Nagano, conducting.

Bob Paul Zmolek
Dolly Marilyn Henkus
Olivia Ellen Sevy
Flash Kristine Halverson
Tennis Instructor Ron Taylor
Doctor Tom Hillyard
Shoe Shine Boy Jerry Vallaire
Bartender Marty Douglas, Aida Pisciotta
Jane Marty Douglas, Aida Pisciotta,
 Scott Smitherum, Ron Taylor,
 Katie Duncan Tetzlaff
Bob's Body Scott Smitherum,
 Katie Duncan Tetzlaff

Scene I

Bob's clothes.

Scene II

What Bob's body is really like.

Scene III

Bob gets drunk.

Scene IV

Bob meets Jane.



Scene V

Jane's clothes.

Scene VI

What Jane's body is really like.

Choreography for
BOB IN DACRON/SAD JANE
by Tandy Beal

— *Intermission* —

15 Minutes

*The Bartender from
Bob in Dacron/Sad Jane
Designs by John C. Gilkerson*

MO 'N HERB'S VACATION

U.S. premiere at Zellerbach Auditorium,
Berkeley, California on June 15, 1984.

World premiere (music only) at The Barbican,
London, England on January 11, 1983 with
the London Symphony Orchestra,
Kent Nagano, conducting.

Mo Robert Walker
Herb Paul Zmolek
Musician Aida Pisciotta, Ron Taylor,
 Katie Duncan Tetzlaff
Gossamer Twins Kristine Halverson, Jerry Vallaire
Gilgamesh Brothers Marty Douglas, Scott Smitherum
Decamorph Marilyn Henkus, Tom Hillyard,
 Aida Pisciotta, Ellen Sevy
Mo 'n Herb's Wives Marty Douglas, Marilyn Henkus,
 Kristine Halverson, Tom Hillyard,
 Aida Pisciotta, Ellen Sevy,
 Scott Smitherum, Ron Taylor,
 Katie Duncan Tetzlaff, Jerry Vallaire
Beauticians Ellen Sevy, Katie Duncan Tetzlaff
Spaniard/Minotaur Kristine Halverson, Tom Hillyard,
 Scott Smitherum, Jerry Vallaire

1st Movement

An athletic dance.

2nd Movement

An assortment of perverse
subconscious desires.

3rd Movement

PAMPLONA

Choreography for
MO 'N HERB'S VACATION
by Joan Lazarus.

— *Intermission* —

15 Minutes



*A Gossamer Twin from
Mo 'n Herb's Vacation*

SINISTER FOOTWEAR

World premiere at Zellerbach Auditorium,
Berkeley, California on June 15, 1984.

Jake Robert Walker
Catering Man Ron Taylor,
 Katie Duncan Tetzlaff
Secretary Ron Taylor
Chiroprapist Robert Walker
M. Jackson Paul Zmolek

Artists of the Company

Illegal Aliens
Society's Professionals
Children
Beautiful People
The Chic Set
Inanimate Objects



The Chic Set from Sinister Footwear

Part 1

Jake who designs it.

Part 2

Somewhere in New Jersey
where they make them.

Part 3

Illegal aliens on a lunch break.

Part 4

At the catering truck.

Part 5

Jake eats a molded jello salad.

Part 6

Jake's secretary.

Part 7

Illegal aliens work slower
in the afternoon.

Part 8

Jake's secretary
reads her magazine.

Part 9

Illegal aliens want to go home.

Part 10

Jake's secretary
eats cottage cheese.

Part 11

Ugly shoes on the assembly line.

Part 12

What you think you look like
when you're wearing them.

Part 13

Sometimes they make you
walk funny.

Part 14

Other people pretend not to notice.

Part 15

Sometimes you have to take
them off for a minute.

Part 16

Then you put them back on
because you think they look
so good on you.

Part 17

Children can also have ugly shoes.

Part 18

The foot doctor says you might
need an operation.



Frank Zappa and Puppets

*One of the Gilgamesh
Brothers from Mo'n
Herb's Vacation*



Part 19

But you're going to
wear them anyway.

Part 20

Everybody has a pair somewhere.

Part 21

A place you can go when
you've got them on.

Choreography for
SINISTER FOOTWEAR
by Tandy Beal.

— *A Few Minutes Pause* —

PEDRO'S DOWRY

U.S. premiere at Zellerbach Auditorium,
Berkeley, California on June 15, 1984.

World premiere (music only) at The Barbican,
London, England on January 11, 1983 with the
London Symphony Orchestra, Kent Nagano, conducting.

So You Thought it Was Over...

The Entire Company

Choreographed staging for *PEDRO'S DOWRY*
by Joan Lazarus and John C. Gilkerson

The Berkeley Symphony Orchestra would like to express its sincere appreciation to the L. J. and Mary C. Skaggs Foundation for providing a generous grant towards the production of *A Zappa Affair*. The Foundation and its program director, Jillian Sandrock, continue to be among the forerunners in the support of innovative and exciting programming for the arts.

SPECIAL THANKS TO: The Northbrae Community Church for the use of its facilities; Don Ramon's Restaurant in San Francisco for graciously donating the use of rehearsal space; Mills College, Oakland for the use of rehearsal space; Mark Millan, Ron Hagen and the staff of The Hagen Group for their generous cooperation in the printing of this program; Hans Veeder and Jack King of K/P Graphics, Oakland Division; Lox, Stock and Bagel, Oakland; Betty Waldron for her enthusiastic help and support; Musicians Union Local No. 6; American Speedy Printing, Moraga; and Frank Zappa for his cooperation during this entire project.

PUPPETS • SYMPHONY ZAPPA

How It All Happened

by Stephanie Zimmerman



photos: Tony Plewik

Frank Zappa (l.), Kent Nagano (r.) and Puppets.

The music came first. The scores for Zappa's ballet music were written around 1980. Frank Zappa has been acclaimed as a genius for his versatility and consistently fine art under many different guises—composer, bandleader, producer, accomplished guitarist, low singer extraordinaire, record company executive and most recently as conductor of serious classical music (Zappa 'wowed' San Francisco audiences last year when he conducted an evening of works by Varese and Webern at the Opera House). It wasn't surprising that the most recent interest in his ever-expanding musical world would be scores for large orchestra. And Frank Zappa audiences can expect they will continue to enjoy the versatility of this composer even in this endeavor. "What has remained most consistent," comments writer, Dan Forte in an article



Upper left and right: the dancer/puppeteers learn how to manipulate the life-size puppets for the first time. Bottom left: the recumbent chorus line.



written about Zappa in *Musician, Player and Listener*, "...and what has puzzled many listeners from 'Freak Out' onward, is Zappa's acerbic sense of humor. As Zappa's music has evolved...the one constant has been [his] biting social commentary and...his no-holds-barred sense of humor." The compositions being presented in *A Zappa Affair* are testimony to this. In *Sinister Footwear* we are witness to society's consumption of fads and how even though they may ultimately be harmful, they are not discarded in order to perpetuate the phenomenon of the 'incrowd.' *Bob in Dacron/Sad Jane* comments on the way we use clothing and

objects to affect and mask our real appearances—often to the point where it affects our behavior and the way we are perceived by others. Zappa's intuition is revealed throughout all the works in an irresistible but often caustic wit.

Two years ago when I first heard of



photo: Tony Prewik

John C. Gilkerson

Zappa's pieces for large orchestra, I was working with a ballet company. Kent Nagano, music director and conductor of the Berkeley Symphony Orchestra first brought the works to our attention. It was hoped that the ballet and the symphony would be able to produce the works in a joint concert in the spring of '84. Now, looking back on all that happened and what has transpired since those initial planning meetings in '82, I realize that the *only* possible way to present these works is with *puppetry* so that the humor and wit in the pieces can be realized on a much broader and impressive scale.

Zappa, who began writing orchestral music when he was 14, doesn't feel as if his new compositions are a "culmination of anything—but rather...a return to his musical beginnings" (*California Magazine*, April 1984). Both Zappa and Nagano kept the project alive for two years and ultimately, because of financial considerations, the ballet company had to withdraw. In my years at the ballet, I had developed a friendship and admiration for John Gilkerson—a well-known Bay Area designer, performer and puppeteer. In early January, John and I met at my home to discuss the expansion of his company, the San Francisco Miniature Theatre. We were casually talking about the demise of the Zappa project with the symphony and the ballet. My head was filled with thoughts of puppetry that night—and in the midst of discussing John's ideas for a full-length production of Hans Christian Anderson's *Snow Queen*, it occurred to me to suggest to Kent that he use John's talents as a puppeteer in the Zappa project. Surprisingly Kent, though initially opposed and concerned about Zappa's reaction to the idea of using puppets, said he would call Zappa that night. John and I spent the rest of the evening discussing the use of the puppets in the four works. We decided they must be large enough to be able to

be seen clearly in a large performance space (Zellerbach Auditorium). John's own talents as a performer and his inventive sense of production and staging led to some wonderfully funny solutions to the use of puppets in place of dancers. We knew if Zappa would agree to the idea—that we had something that would surpass the original concept. Well, Zappa loved the idea—and the rest is history, as they say.

John immediately set to work preparing a set of designs for the multitude of characters needed for the production. In all, over 60 life-size and larger-than-life size puppets (one is 14') would be used. Scenic elements would also have to be built for the productions. It was decided to use professional dancers to move the puppets to the choreographed staging of two Bay Area dancer/choreographers, Tandy Beal and Joan Lazarus. After an initial approval by Zappa for John's designs, work began to build 'mock-ups' for an audition to be held in mid-March to choose the dancer-puppeteers. Over 100 Bay Area dancers showed up at the Victoria Theatre on March 19. Initially the dancers were asked to do some choreographed segments to see how well they moved. After five hours of work, twelve dancers were chosen according to their dance backgrounds and abilities. Most important was their skill to project an impression and direct attention to something beyond their actual body movements, i.e.: a puppet attached to them by elastic straps or an object to which their attention was directly focused. The first time I saw the puppets that night—and listened to the reaction of the audience of hopeful dancers roar with laughter—I knew we were involved in a very unique project. I was very excited and impatient to see how the puppets would eventually look. I had to wait until late April at a planned photo session. Shortly after the audition, the dancers spent one full day getting to 'know' the puppets. It was important that the dancers, so used to moving freely on their own, could be exposed to the complexities of working these huge puppets. It was fun to see the dancers on this first day working with the puppets creating different physical postures. Actual choreography did not start until the first week of May after a great deal of construction on the production was completed. During my visits over the next month or so to John's shop, I was fascinated to observe the artistic process of the building of the puppets step by step. At times the place had an eerie feeling—with bits of bodies strewn all over—heads over on one side, stacks of headless bodies in one small room, faces on work tables. Great care was taken to preserve Zappa's artistic control and input and John and his Production Manager, Frank Morales, made several trips to Los Angeles on an on-going basis. John and

Zappa worked as a team and the original scenarios were altered slightly as new and funnier as well as more outrageous ideas were thought of by the two.

The puppets, moved by ten of the dancers, are operated by wooden rods connected to various body parts, as in traditional Bunraku (some are operated by as many as five dancers). Some will actually be attached to the dancer's body by elastic straps, moving freely as the dancer moves. It is hard to distinguish any separation in the two figures—one live, one inanimate. Interacting with the dancer-operated, life-size puppets are two male dancers. They will assume different roles in the productions enhancing the biting wit and fun of the scenarios and the effectiveness of the response from the puppets.

The orchestra planned a schedule of over 20 rehearsals to perfect the difficult orchestration. Kent Nagano is comfortable with scoring of this nature, and especially with Zappa. He conducted the London Symphony Orchestra in a recording that Zappa produced last year of three of the works to be presented in *A Zappa Affair*. However, even before the London trip, the complexity of the compositions has struck terror into the hearts of many conductors and musicians in various parts of the world. The great success of the record (it sold out its first printing) testifies to Kent Nagano's superb skill in the handling of challenging orchestral scores. That recording marked the beginning of a new phase in Zappa's two-decade career as a musical performer. Interest is now being shown in his orchestral and chamber music from many places in the United States and Europe. Pierre Boulez conducted a program of several chamber pieces by Zappa in Paris this year. Here in the Bay Area, the Chamber Orchestra of San Francisco under the direction of Jean Louis Leroux will perform *Dupree's Paradise*, a chamber piece by Zappa, in one of their May concerts.

When asked to comment on his method of composing in *Musician, Player and Listener*, Zappa remarked: "It depends on what I'm composing. I carry music paper in my briefcase and when I'm on the road I write sketches—boxes of them. Then I come back, play them, tweeze them, correct them, chop them up, reassemble them, and scribble it out with a ballpoint pen. Then I give it to a copyist and it comes back beautiful and neat."

"I'm glad Frank Zappa took time to compose, scribble, correct and reassemble the music included in *A Zappa Affair*. I'm personally grateful for the experience to get to know the man and his music. I know my perception of the world won't be quite the same as it was when I began work on this project—but maybe that's for the best. People have always said I take life too seriously, anyway." ■

BERKELEY SYMPHONY ORCHESTRA

Administrative Staff

Executive Director Judith Pember
Administrative Assistant Sally Thomas

Artistic Staff

Music Director and Conductor Kent Nagano
Assistants to the Music Director David Berryessa,
Shunsuke Kurukata
Associate Music Director Mary Chun
Assistant Music Director David Sutherland
Personnel Manager Janet Maestre
*Assistant to the
Personnel Manager* Diane Dorman
Librarian Peter Liepman
Stage Manager Kenneth Hausmann

Board of Directors

President Richard Ehrenberger
Vice-President Gary Durbin
Vice-President Dick McNeil
Chief Financial Officer Jerry Cearley
Secretary Thaddeus Kusmierski

Roger Blewett, Shirley Bucher, Dick Cartano,
Maryan Gong, Donna Gutman, Martha Jones,
Judith Laws, Janet Maestre, Doreen Morandin,
Kirk Rowlands, Dennis Smith, Allen Stone,
Betty Waldron, Carolyn Weinberger

Friends of the Berkeley Symphony Orchestra

If your interest in the Berkeley Symphony Orchestra continues long after the performance has ended, here is a new way for you to express that concern. The Friends of the Berkeley Symphony provide as-

sistance as a support group to the Berkeley Symphony. We need your help at fund-raising events, at the Friends table in the theatre lobbies, and in many other activities. This is a wonderful chance for you to meet many other people who, like yourself, want to help see the Berkeley Symphony thrive and grow. Please see our table in the theatre lobby or call the Berkeley Symphony office for further information at: 527-3436. JOIN THE FUN!!

SAN FRANCISCO MINIATURE THEATRE STAFF

Artistic Director John C. Gilkerson
Production Manager Frank Morales
Scenic Shop Foreman Eric Norton
Office Manager Jon Hedu
Company Accountant Robert C. Bryant
Secretary Kate Doyle

Artistic Staff

Michael Cochran
Ken Doherty
Rick Goodwin
Diane Roulet Harrell
William Stewart Jones
Christopher Thomsen
Melissa Wortman

Creative Consultants

William Baer and Virginia Hubbell, Associates

*For A Zappa Affair
Performance Wardrobe*
Janet Allbeck
Diane Roulet Harrell

Berkeley Symphony Orchestra

The Berkeley Symphony Orchestra is a non-profit California corporation. We would like to express our thanks and appreciation to the many corporations, foundations, government agencies and individuals who have made contributions during our 1983-84 season.

\$10,000 and above

William and Flora Hewlett Foundation
L. J. and Mary C. Skaggs Foundation

\$1,000 - \$9,999

Alameda County Art Commission
BankAmerica Foundation
California Arts Council
Chevron U.S.A. Inc.
Deloitte, Haskins and Sells
Gary and Lori Durbin
Richard Ehrenberger
Gensler & Associates
Ghirardelli Chocolate Company
Anonymous
National Endowment for the Arts
Pacific Bell
Anonymous
Wells Fargo Foundation
Zellerbach Family Fund

\$500 - \$999

Richard Cartano
Dennis T. DeDomenico
Janet Maestre
Inland Container Corporation

\$100 - \$499

John O. Ahern
Madi Bacon
Berkeley City Club Foundation
Berkeley Piano Club
Berkeley Plumbing and Heating, Inc.
The David Saul Birnbaum Foundation
Judith A. Ciralo
Tobah M. Gass
Martha and John Jones
Carol and Thaddeus Kusmierski
Tatwina and Richard Lee
Dr. and Mrs. Gwilym B. Lewis
Dick McNeil
Michael S. Phillips
Schleicher Corporation
Sequential Circuits, Inc.
Dennis R. Smith
Allen Stone
Tepping Realty
George and Jennifer Tomberlin
Anne Gray Walrod
Anonymous
Anonymous
\$50 - \$99
Cantor Bruce Benson

Shirley Bucher

Anonymous
Michael C. Ferguson
Larry C. Fournier
The Greenwald Family
Elinor and Leon Mandelson
Janet and Michael McCutcheon
Ruth Okamoto Nagano
David Parker
Sally Thomas
Marta Tobey
Mary Acelia Townsend

\$25 - \$49

Prudence M. Bentley
Martin Cherry
Lewis M. Disibio
Diana Dorman
Chris and Joan Emerson
Mr. and Mrs. Jerry Fischenich
Sandra Israel
George Kolosousis
Martha Ramirez Luehrmann
Doreen J. Morandin
E. H. Schafer

The **BERKELEY SYMPHONY ORCHESTRA** would like to thank the following businesses and individuals who helped to make the 1984 Spring Benefit such a great success:

Doreen Morandin, Chairperson
 Berkeley Campus Florist
 Cachibachi
 Cappelli's
 Chameleon Consort
 Chas the Limosine
 DeNuccio's
 Fourth Street Bar and Grill
 Ghirardelli Chocolate Company
 Goldie's
 Hillcrest Pottery
 Hypnotic Learning Center for the Arts
 Philharmonia Orchestra of the West
 Poulet
 Restaurant Nadine's
 Sterling Trio
 Stock Liqueurs
 University Art Museum

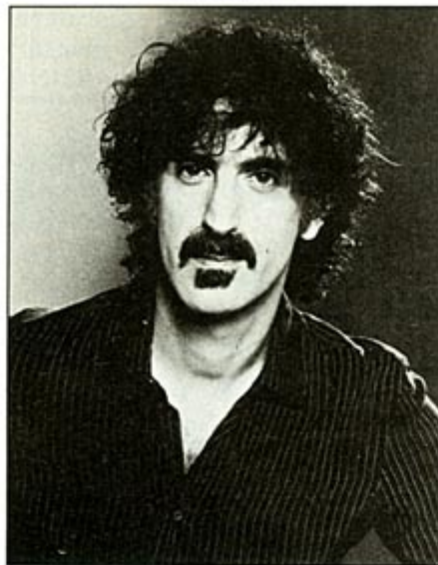
ANNOUNCING THE 1984-85 SEASON

Kent Nagano and the Berkeley Symphony Orchestra take great pleasure in announcing plans for the 1984-85 season. Some of the composers that will be represented include Mozart, Prokofiev, Beethoven, Takimitsu and Yuasa. You can always expect the exciting and dramatic programming that continues to make Bay Area audiences call the Berke-

ley Symphony Orchestra "the most adventuresome" orchestra in the Bay Area. To receive a copy of a season brochure (available in June), please sign the mailing list in the theatre lobby, or call the Symphony office at 527-3436.

We are looking forward to seeing you in our audience next year!

ARTISTS



FRANK ZAPPA
 Composer and Scenarist

The **PUBLIC FRANK ZAPPA** has sustained one of the longest, most prolific

careers in the field of pop music.

The **PRIVATE FRANK ZAPPA** is a *scientist of the absurd*, performing mysterious experiments in the laboratory of **THE UTILITY MUFFIN RESEARCH KITCHEN**. (The uncontrollable spread of **VALLEY GIRL-ISM** is a classic example of the **U.M.R.K. PROGRESS THROUGH RAW UNBRIDLED IGNORANCE** research program.)

Recognized as an influential force in many musical realms, Zappa, starting in 1964 with his infamous ensemble **THE MOTHERS OF INVENTION**, continues to provide refreshing alternatives to a long list of behavioral aberrations afflicting our society as a result of "Corporate Rock" pollution.

Q: How do you go about providing these ridiculous 'Alternatives'?

F.Z.: The projects usually begin as self-financed ventures through my company **I.C.A.** (InterContinental Absurdities). Albums and tapes are released by Barking Pumpkin Records (the world's most amusing All Digital Tiny Label, featuring exotic optional entertainment for the discriminating individual). Almost everything that comes in is reinvested into other entertainment projects, and for the equipment and salaries of musicians and technical staff. If a project is *very* successful, I use the

Where it pays to play!

Tahoe's most elegant casino/hotel featuring luxurious rooms, six fine restaurants, superstar entertainment, a lavish casino featuring Tahoe's largest limits, and most liberal slots and "21" plus Caesars Health & Racquet Center with heated indoor pool, spas, racquetball courts and four championship lighted tennis courts.

Year 'round recreational opportunities include skiing at 21 major resorts, golf at Caesars Edgewood, one of the country's top five public courses and water sports on beautiful Lake Tahoe.

Call toll free: 800-648-3353. In Nevada: 588-3515.



CAESARS TAHOE
 CASINO & HOTEL • SOUTH SHORE

profits for more elaborate projects. If it doesn't do well, I proceed with whatever is affordable.

Q: Barking Pumpkin released an album earlier this year featuring the London Symphony Orchestra in performances of your ballet music. Do you find yourself leaning more towards this type of music in the future?

F.Z.: I would prefer to work in that medium rather than rock 'n' roll, but you can't earn a living doing that...this is industrial America in the funless '80s, remember? I still enjoy making rock 'n' roll records, and I have no intention of getting a tuxedo or a baton grafted onto my body.

Q: Do you have plans for more projects like the London Symphony Orchestra album?

F.Z.: I can only do projects that are affordable. There's a lot of projects I'd like to do, but I just don't have the money to do them. I don't owe my existence to any outside force, other than the audience that buys records and concert tickets. Because of this unique arrangement, audience response plays an important role in determining what gets completed.

Zappa's deranged wit, social commentary and commitment to craftsmanship has produced a body of works that includes 203 songs, 35 album releases (many of them doubles, and one triple boxed set), 91 instrumental works, 32 compositions for orchestra and choral groups, 4 ballets, 2 feature films, and 2 TV specials.

Having been acclaimed a genius for his consistent achievements as a composer, conductor, guitarist and record producer, he comments: "Don't hold it against me."

In his spare time he has written a book (*Christmas in New Jersey*), the script for a puppet show, and a Broadway musical.

On January 9, 1984, Pierre Boulez conducted the world premiere of several pieces for chamber orchestra (*The Perfect Stranger*, *Dupree's Paradise* and *Naval Aviation in Art*). The recordings of these works, along with the most recent examples of Zappa's computer music will be released later this year on EMI.

Zappa was born in Baltimore, Maryland on December 21, 1940. He attended schools in Maryland and California. He barely managed to acquire a high school diploma from Antelope Valley High School in Lancaster, California. He attended Chaffey Junior College in Alta Loma, California for six months and quit. His musical education came from the public library, listening to records, and playing in bars. He started making films in 1956, with an 8mm camera be-

longing to his father. After earning a small amount of money by writing music for a cowboy movie, he bought his first recording studio in 1962. He founded his first independent record label in 1969 (*Bizarre*), followed by several others (*Discreet*, *Zappa & Barking Pumpkin*). He has been married twice. His second wife, Gail, has successfully tolerated him since 1966. The Zappa's have four children: Moon (16), Dweezil (14), Ahmet (9), and Diva (4).



KENT NAGANO
Conductor

Oakland Symphony Assistant Conductor Kent Nagano has been praised by *The Tribune* for "his methodical, painstaking, but inherently musical preparation and performance." A familiar figure in Bay Area music, Mr. Nagano also serves as music director of the Oakland Symphony Youth Orchestra and Berkeley Symphony, and as conductor of the Oakland Ballet Orchestra. In December he returned from Paris Opera where he shared conducting duties with Seiji Ozawa for the world premiere of Messiaen's *Saint Francis D'Assise*. Born in Morrow Bay in 1951, Mr. Nagano began studying piano with his mother at the age of four, and played koto, clarinet and viola in high school. After graduation he attended Oxford University, and later returned to complete his undergraduate work at the University of California at Santa Cruz. He received his M.A. in music from San Francisco State University, where he served as assistant conductor to Laslo Varga and worked for the San Francisco Opera. He has also served as assistant to John Reeves White, conductor of the New York Pro Musica, and represented the United States as guest conductor at the International Music Festival of Brazil in 1977. Between 1977 and 1979, he worked with Sarah Caldwell and the Opera Company of Boston, serving one season as conducting apprentice and then joining the staff as assistant conductor and later as an associate artistic director. Upon his return to the Bay Area, he became director of the San Francisco

Chamber Opera Company. This past year he conducted a recording session with the London Symphony Orchestra, leading a collection of pieces by Frank Zappa, and directed the Oakland Symphony Youth Orchestra for their most recent record.

SAN FRANCISCO MINIATURE THEATRE

Production Design and Execution

Providing a riveting and new experience for the theatre can be a difficult task. The San Francisco Miniature Theatre creates that experience.

This company is the result of John C. Gilkerson's twelve-year career as an actor, singer, teacher, costume and set designer, and puppeteer. A puppeteer is rarely equipped to single-handedly create a Miniature Theatre such as this, but Mr. Gilkerson's diverse talents and experience enable him to do so.

San Francisco Opera and Ballet members have performed in costumes crafted by Mr. Gilkerson. Since 1980, Christmas shoppers have seen his fanciful environments come to life in the windows of Gump's and I. Magnin. He has designed both sets and costumes for the critically acclaimed companies of Oakland Ballet and Dance Theatre of Harlem. Troupes of the Diablo Light Opera Company, the Civic Arts Repertory of Walnut Creek, San Francisco Lamplighters, and West Bay Opera have all plied their art wearing Mr. Gilkerson's original creations. The NBC Emmy Award-winning children's show *Buster and Me* provides a dual capacity for Mr. Gilkerson, as both puppet creator and a principal performer. In addition, Mr. Gilkerson, himself, has performed in various stage and light opera productions, including lead roles for the San Francisco Lamplighters.



John C. Gilkerson

"As a production center," says Mr. Gilkerson, "our aim is to create an atmosphere of belief and fascination in the products. As a performing arts company, however, the creation becomes one of suspended reality; that is—a total acceptance on the audience's part of the very different and incredible environment we are presenting. That is the exciting part!" While the direction of the company con-



Frank Zappa and John Gilkerson

tinues to be manifold, a major goal of San Francisco Miniature Theatre has become the re-enstatement of puppetry as a viable theatre art. "Puppetry as used in education, religion and therapy is wonderful, but we must not forget the primary function of the art form: It is a performing art and totally theatrical."

Mr. Gilkerson has plans on the boards for several upcoming seasons of productions. As to their content, he replies, "I want to be a constant surprise to our audiences, both in librettos and in style. All I want them to expect is something wonderful."

TANDY BEAL was born into a theatre family, the daughter of actors John Beal and Helen Craig. After performing internationally with the Nikolais Dance Theatre, she launched her independent career in 1971 in Santa Cruz, California. Since that time Tandy has created a repertory of over 50 dance and theatre works, including her critically acclaimed madcap version of *Nutcracker*. Her work has taken the Company on annual tours throughout the United States. Since 1981, she has made an annual tour of Europe performing and teaching in Paris, Copenhagen, Oslo, London, Zurich and Aix en Provence. This summer she tours Europe again performing her solo concert. During the past 12 years she has been on the faculties of Cabrillo College, the University of California at Santa Cruz and the University of Utah. Tandy serves on the California Arts Council, Dance Advisory Panel. She has just been named an affiliate artist. Her work has been acknowledged with grants from the National Endowment for the Arts, the California Arts Council, the Cultural Council of Santa Cruz County, the Skaggs Foundation and the William and

Flora Hewlett Foundation. In November 1983, the American Council on the Arts selected Tandy as most outstanding emerging dance artist of the year.

JOAN LAZARUS began her dance training with classical ballet. It wasn't until college that she was introduced to other dance forms and started studying modern dance seriously. She has been teaching and performing both ballet and modern dance in Boston, New York and San Francisco ever since. She earned an M.A. in dance from the University of Oregon in order to teach in colleges and universities where her teaching responsibilities have included ballet, modern dance, dance history, repertory, dance composition, concert production and research methods. Alongside this academic career, Joan has continued choreographing for and performing with ballet and modern dance companies as well as theatre groups. She has choreographed two productions for San Francisco's Lamplighters and two presentations for the drama department at Mills College, the most recent being *A Midsummer Night's Dream* directed by Peter Egan of the Royal Shakespeare Company. Since becoming an assistant professor at Mills College in 1981, Joan has danced for a number of local choreographers: Ellen Bromberg, Betsy Kagan, Kathleen McClintock, and Cliff Keuter. Previously, she was a soloist with DeYoung Dance Theatre of New York. She toured the country performing and teaching for two years with this company and danced in many original works choreographed by the director, Bill DeYoung. Joan teaches in the Bay Area at Shawl-Anderson Modern Dance Center and at Everybody's Creative Arts Center. She is an ardent student of Taekwondo.

EVAN PARKER recently relocated to the Bay Area after a five-year absence. He had arrived in Santa Cruz in 1973 to work at Cabrillo College as a designer when he met Tandy Beal. After designing innumerable shows at the college and touring thousands of miles with Tandy, he providentially landed in Baltimore, Maryland in 1979 where he began a very fruitful association with the Baltimore Opera Co. This led to work in various regional opera companies across the nation and lots of airplane tickets. So once again he is touring thousands of miles and designing innumerable shows. Such is destiny.

FRANK MORALES has had a life filled with a multitude of careers since beginning work as a cosmetologist in 1971, to the renovation of victorian houses and construction of buildings in 1981, and to the designing and sewing of leather garments. In his current dual career he is serving as production manager for the San Francisco Miniature Theatre's work on *A Zappa Affair*; continuing to work on other SFMT projects such as sculpting body parts and dressing figures for the many window displays the SFMT does for the I. Magnin Christmas windows; and he has his own company called Limited Engagement for which he designs and fabricates original editions of one-of-a-kind porcelain dolls.

LANCE JAMES was born in Reno, Nevada and pursued his studies with the goal of a career in dance. He studied with Ballet Reno and Ronn Guidi of the Oakland Ballet. In 1975 he joined the Oakland Ballet as a principal dancer. Lance thrilled audiences for over seven years in such demanding and exciting roles as Billy in Eugene Loring's *Billy the Kid* (a role he only performed with the Oakland Ballet for six years doing over 400 performances), one of the Athletes in Nijinska's *Les Biches* and in all the leading roles in the company's vast and eclectic repertoire. An accident in 1981 cut short his career in dance. Lance is currently serving as the company manager of Oakland Ballet.

STEPHANIE ZIMMERMAN has been involved in theatre and the performing arts since the age of 7 when she had her first elocution lessons. Despite several forgotten lines from her first reciting of *The Owl and the Pussycat*, Stephanie went on to a professional career in New York where she performed as Steffi Shaw in hundreds of TV commercials, plays and television shows. Her interest in theatre throughout high school and college turned to the production of shows. After finishing college at the University of Michigan, where she was the student director of the famed Michigan Union Show, *Ko-eds, Too* (MUSKET), she worked for TV producer David Susskind

at NBC and Benton and Bowles before moving to California in 1963. Several years and two children (Sari and Harry) later, she continued to pursue her interest in the theatre. She worked for several years with community groups such as the Walnut Creek Civic Arts Theatre, Children's Hospital, the music department at U.C. Berkeley, and many others. In 1969 Stephanie began a long term involvement with the Oakland Ballet which was to span 14 years of work as performer, stage manager, general manager, and most recently as public relations/marketing director and company manager. Since August 1983, Stephanie has been working as a consultant for several community groups and was the promotion and publicity consultant for Dance Theatre of Harlem's May 1984 visit to the Bay Area.

DANCER/PUPPETEERS:

MARTY DOUGLAS is presently studying as a lyric theatre major at San Francisco State University. He has performed for the Children's Theatre groups, directed by Alex Urban and Libby Salerno, all over Northern California. In his work in the musical theatre he has had many leading roles including Yellow Feather in *Little Mary Sunshine*, the Dance Captain in *Flower Drum Song*, Danny Zuko in *Grease*, Tommy in *The Music Man*, and Perchik in *Fiddler on the Roof*. He has also starred as Curly in *Oklahoma!* at the Grande Olde Music Hall in Los Angeles, and was a singer/dancer for Marriott's Great America show, *Music, Music, Music*.

KRISTINE HALVERSON received an A.B. in anthropology from Stanford University in 1975 and a Masters in Fine Arts from the University of Utah in modern dance. Her dance training includes studies with Alwin Nikolais, Murray Louis, Clay Taliaferro and locally with Tandy Beal, Lucas Hoving and Richard Gibson. She was seen in the recent Bay Area Dance Coalition's "Low Tech" series and in performances with Lucas Hoving and Tance Johnson's Chamber Dance Theatre. In 1983 she danced in Aaron Osborne's reconstruction of Jose Limon's *Choreographic Offering*. She has been a teacher of dance at Solano Community College, Cabrillo College and was a teaching assistant in modern dance at the University of Utah.

MARILYN HENKUS received her B.F.A. in modern dance from the University of Utah. She moved to Santa Cruz in 1983 to work with Tandy Beal and Company. Most recently she has appeared in Tandy Beal's *Nutcracker* and toured with the Company in February. Marilyn is a versatile performer with an interest in combining dance, theatre, voice and the ethnic arts. Although her

first love is dancing, she also is a singer with a passion for East European folk forms and hopes to someday fulfill her life-long fantasy to perform as a torch singer.

TOM HILLYARD was born in Berkeley, California and attended the Dominican College of San Rafael where he received a B.A. degree in dance. He started his training at the Shawl-Anderson Dance Studio in Berkeley and continued at the Marin Ballet School while at Dominican. He is currently studying with Aaron Osborne. He has performed with the San Francisco Opera Ballet, Dance Through Time, Khadra International Folk Ballet, Ed Mock, June Watanabe, Emily Keeler and Aaron Osborne. He may be seen in the new Eddie Money rock video, *Club Michelle*. Tom is now teaching for Rhythm and Motion in San Francisco.

AIDA PISCIOTTA is on the faculty at U.C. Berkeley where she teaches modern dance and jazz and directs the performing group, U.C. Dancers. Her professional credits include choreographing the Berkeley Shakespeare Festival's production of *Hamlet* and performing in June Watanabe's Company. Since receiving her M.F.A. in modern dance from the University of Utah, Pisciotta has taught dance at Iowa State University and choreographed and performed in concerts of her own works.

ELLEN SEVY has been a member of Tandy Beal and Company since 1980. She has been dancing the part of Clara in Tandy Beal's *Nutcracker* for the past two years. As well as touring nationally with Tandy, she has also toured internationally with the Baroque Dance Ensemble. Ellen is on the dance faculty at Cabrillo College and teaches children in elementary schools in and around Santa Cruz.

SCOTT SMITHERUM, who last appeared as Ottavio in the Hit and Run Theatre of Santa Cruz's production of *Scapino!* with Alan Shearman of Low Moan Spectacular, was raised in the charming hamlet of Santa Cruz, California. He somehow managed to avoid the ravages of tofu, beansprouts, surfing and the specter of cosmic wimpyness. Mild mannered, affable, and charming, he is none the less repeatedly cast as The Villain in sex education films for inner city high schools.

RON TAYLOR is a founding member of the Tandy Beal company who also performs solo/duet concerts with Tandy Beal. While not touring with the Company he is a soloist with the Baroque Dance Ensemble and the New York Baroque Dance Company, touring with them internationally. During his early career he toured the Far East with the State Department. Ron also pursues his

interests as a potter, teacher, printer, painter and gardener.

KATIE DUNCAN TETZLAFF grew up in Sausalito, California giving puppet shows in her backyard for her friends. She graduated in 1979 with a B.A. in theatre arts from the University of California at Santa Cruz. Since then, she has been an independent dancer, choreographer and teacher. She has performed with Tandy Beal and Company, was a member of the Beverly Brown Dancesemble and is presently co-inspirator for the Performance Union of Santa Cruz. After being dropped by many a partner, Katie is happy to be dancing with a polyurethane doll.

JERRY VALLAIRE was born and raised in New Orleans. He started dancing at the age of 5 and acting at age 17. Jerry's training in acting, dancing and voice took him to the New York Academy of Theatrical Arts, Loyola University, and Los Angeles City College. While studying in New York, Jerry did some summer stock and has also appeared in several films, including *F. Scott Fitzgerald and The Last of the Belles*, produced for ABC Television. Currently Jerry lives in San Francisco where he is a sometimes model (there is a 30" x 40" photo of him hanging in the Church Street Station), and is working on a gay TV show called *Now in San Francisco*. In his spare time, Jerry is working on a script for a feature film.

ROBERT WALKER has an extensive background as a performer, both as an actor and a dancer. He has studied dance at San Francisco Dance Spectrum, San Francisco Conservatory of Ballet, West Coast Dance Theatre and Backstage. He has acted in a number of TV shows and commercials including *The Morning Show* on KPIX, and Televisa S.A. Mexico. As a dancer he has appeared at the MGM Grand Hotels in Las Vegas and Reno, in *Jesus Christ Superstar* at the Concord Pavillion and in many summer seasons at Oakland's Woodminster Amphitheatre. This is the first time that Robert has performed with puppets.

PAUL ZMOLEK began his training at Iowa State University where he received a B.S. in physical education and dance and was given the annual award for outstanding contributions to dance. Since arriving in the Bay Area in 1981, Paul has been teaching at various East Bay schools and recreation centers. Zmolek performed with the June Watanabe Company in 1982 and 1983 and is presently a member of the San Francisco Moving Company. He studies as a full-scholarship student at Sally Street's Berkeley Ballet Theatre School. Paul is an active choreographer whose works have been performed in Iowa, Nebraska and California.