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MICHAEL PINK'S

DRACULA

NOV 1 - 3

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CELEBRATION

2024 / 25 SEASON

ARTISTIC/EXECUTIVE DIRECTOR: ANTHONY KRUTZKAMP

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LETTER FROM THE ARTISTIC DIRECTOR



Welcome, everyone, to our 70th anniversary season. It is with deep gratitude that I honor our past Artistic Directors. Barbara Crockett's foresight and unwavering dedication laid the foundation for the flourishing, nationally recognized company we are today. Ron Cunningham brought to life stunning narrative ballets that shaped the cultural landscape of our region. Amy Seiwert infused the company with bold, innovative contemporary works. We owe much to their vision and leadership.

I am thrilled to open this milestone season with Michael Pink's *Dracula*. This internationally acclaimed ballet holds a special place in my heart because of its remarkable blend of high drama, powerful storytelling, captivating choreography, and sensual allure. It is truly a work of art unlike any other, and we are elated to share it with you.

There is so much more to come this season. December brings our cherished *Nutcracker*, followed by the world premiere of Young Soon Hue's *Romeo and Juliet* on Valentine's Day weekend. In March, *Visions* will feature internationally renowned choreographers Amy Hall Garner, Alfonso Palencia, Thang Dao, and our own Julia Feldman. We'll conclude our season with a special anniversary edition of *Beer & Ballet* at a new venue, The Sofia at B Street.

Your continued support is essential to the success of our dancers, our staff, and the artistry unfolding on stage that reaches new heights of excellence every season.

Thank you for joining us today. Enjoy the performance!

A handwritten signature in black ink, appearing to read 'Anthony Krutzkamp', written in a fluid, cursive style.

ANTHONY KRUTZKAMP

Artistic/Executive Director

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(ahn 'fahss) Position of the body in which the dancer is facing directly towards the audience.



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LETTER FROM THE BOARD PRESIDENT



Dear Friends, Patrons, and Supporters:

Welcome to the Sacramento Ballet's 70th season! We are so fortunate our founder Barbara Crockett established this organization in Sacramento. She would be immensely proud of Sacramento Ballet today!

At the heart of our success is Artistic/Executive Director Anthony Krutzkamp. His rare blend of artistic mastery, international performing experience, leadership, and business acumen drives a captivating repertoire in which our beautiful dancers are inspired and thrive.

Our productions and dancers rival those of major metropolitan areas, so there is no need to venture beyond our city for artistic excellence!

Mrs. Crockett understood the importance and value of training. She would be pleased to see our school thriving under the leadership of Jorge Laico and Jill Krutzkamp. We provide advanced opportunities for students of all ages and talents to progress. We draw students from across the nation while maintaining a warm, supportive environment of top-tier instruction.

Looking ahead, we plan to expand our outreach efforts by providing more scholarships, more free performances to underserved families, and more subsidized tickets for elementary students. We are establishing satellite schools, planning tours, and growing our endowment and staff. Most importantly, we remain dedicated to presenting performances that offer exceptional experiences!

We would not be where we are today without you! Whether through ticket purchases, donations, sponsorships, or volunteering your time, each contribution has been vital to our work.

A huge thank you to our artistic leadership over the years; to every dancer who has graced our stage; to our production, administrative, outreach, marketing, and school teams; to my fellow directors and ones of the past; and to donors and audiences past and present. Thank you for being an essential part of our journey!

Cheers to the next 70 years!

A handwritten signature in black ink that reads "A. Paoletti". The signature is fluid and cursive, with a long horizontal stroke at the end.

ALYSSA PAOLETTI

President, Sacramento Ballet Board of Directors

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AVA CHATTERSON
Flint, MI



MAXENCE DEVAUX
Avignon, France



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SARAH JOAN SMITH
Columbia, SC



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HIYORI USHIKUBO
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Click a dancer's
image to read bio 

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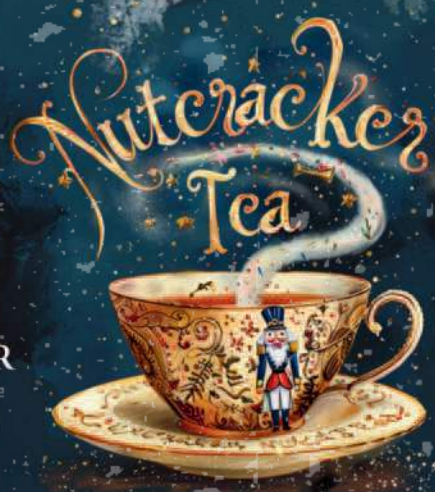
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Back Row (left to right): Ellie Carlson, Camille Anderson, Dayton DeGarmo, Abigail McPheeters, Ashby Wilson (Not Pictured), Murphy Brazzell



DRACULA

CHOREOGRAPHY: Michael Pink

COMPOSER: Philip Feeney

ORIGINAL CONCEPT: Christopher Gable

SCENIC AND COSTUME DESIGN: Lez Brotherston

LIGHTING DESIGN: David Grill

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SYNOPSIS

PROLOGUE

Jonathan Harker's mind is flooded with images of his terrifying experiences in Transylvania...in his delirium his nightmares have been dreadful: wolves, poison, blood, ghosts, demons...

ACT I

CHARING CROSS STATION, LONDON

Mina and Dr. Van Helsing accompany Harker to the station as he sets off on his journey to see Count Dracula in Transylvania, where he is to conclude the Count's purchase of properties in England. A mental patient, Renfield, causes a disturbing incident while being escorted through the station.

TRANSYLVANIA

Harker arrives in Transylvania where he watches as villagers enact a violent ritual of sacrifice to protect their village from the dangers that threaten on All Souls Night. The ceremony is interrupted by a sinister figure, Count Dracula's coachman. Despite the desperate appeal of a bereaved woman, Harker continues his journey to Dracula's castle.

CASTLE DRACULA

I) ARRIVAL II) VAMPIRES III) DRACULA & HARKER

The Count welcomes Harker into his home and, having made him comfortable, withdraws. Harker sinks into a reverie and is visited by three women who both fascinate and terrify him. His seduction is interrupted by an enraged Count Dracula who distracts the vampire women with a live blood offering. Dracula now begins his domination of the helpless Harker. As the climax of their union approaches, Harker's scream of terror wakes him from his nightmare and he finds himself in the sanatorium with his fiancée's arms around him.

ACT II

WINTER GARDEN AT THE GRAND HOTEL, WHITBY

At a Tea Dance in the Grand Hotel, Mina's friend Lucy dances with her suitors, while unbeknownst to them, a Russian ship approaches with a sinister and dangerous cargo. Only Harker is sensitive to the impending danger. A violent storm interrupts the dance, breaking open the windows, and at the height of its fury, the figure of Dracula appears on the terrace. The hotel guests are unaware of his presence, but Lucy is drawn to him. As the sound of the storm returns, Dracula disappears and Lucy is discovered dazed and almost unconscious.

THE SANATORIUM

Lucy is taken to Dr. Van Helsing's clinic where her anxious fiancé and her friends visit her. As they leave for the night, Van Helsing, who has noticed the strange puncture marks on Lucy's neck, takes the precaution of surrounding her with wild garlic. This does not prevent a second visit from Count Dracula. Later that night, Lucy's body is discovered on the floor of her bedroom. The heartbroken men grieve the loss of this beautiful young woman. As her fiancé places a crucifix on her lips, Lucy attacks him violently before escaping into the night. She has become Nosferatu, one of the undead.

ACT III

MINA'S ROOM

Mina, alone in the sanatorium, thinks of the terrible danger that is hovering over them all. After the departure of the men, she and Van Helsing are startled by the escaped mental patient, Renfield, who attacks Van Helsing and draws blood before being overpowered by the wardens. Concerned for Renfield's suffering, Mina tries in vain to comfort and understand him. As she waits anxiously for the return of the men, she imagines with horror what her friend Lucy has become.

The men fail in their attempt to find Count Dracula, but later that night, as Harker sleeps, the Count enters Mina's room. Van Helsing discovers them as Dracula suckles Mina with his own life blood. Van Helsing has no power to prevent the Count from escaping and taking an unconscious Mina with him.

THE CRYPT AT CARFAX ABBEY, LONDON

Count Dracula has chosen to celebrate his union with Mina in the vault at Carfax Abbey. His heartbeat is the pulse that summons the Nosferatu to the ceremony. Renfield has become the sacrifice, and it is his blood that links the undead as they dance in adoration of their master. As the celebrants prepare for the consummation of the ritual, an explosion blasts through the crypt and daylight floods into the vault.

Dracula can withstand the light, but his power is diminished. His adversaries pursue him and finally drive a stake through his heart. The survivors are left to come to terms with their experiences.

CREATIVE TEAM



MICHAEL PINK
Choreographer

Michael Pink is the longest-serving artistic director in Milwaukee Ballet history. Since joining the organization in December of 2002, he has established himself as a prominent member of the Milwaukee arts community, demonstrating his commitment to the future of dance through new work, education, and collaboration.

His early choreographic work won him first place in the Frederick Ashton and the Royal Society of Arts Choreographic Competitions. He has worked as répétiteur for Rudolf Nureyev at the Paris Opera and La Scala Milan. He trained as a classical dancer at The Royal Ballet School and danced with English National Ballet from 1975 to 1985. After his performing career, he was the founding director of Ballet Central in London and the associate artistic director of Northern Ballet in England.

Pink is an international choreographer whose theatrical productions of *Dracula*, *Esmeralda*, *Swan Lake*, *Giselle*, *The Sleeping Beauty*, *Cinderella*, *Romeo & Juliet*, *La Bohème*, *Don Quixote*, *Mirror Mirror*, *Dorian Gray*, *Beauty and the Beast*, and *The Nutcracker: Drosselmeyer's Imaginarium* have been hailed as "Classical Ballet for the 21st Century."

His artistic vision for Milwaukee Ballet continues to be exciting and challenging. His long-awaited production of *Peter Pan* signified a major landmark in the Company's history and was broadcast nationally by PBS in Spring 2014. His production of *Romeo & Juliet* has also been broadcast by MPBS.

He continues to build strong working relationships with various Milwaukee Arts groups, where his credits include *A Christmas Carol*, *Assassins*, *Cabaret*, and *Next to Normal* for Milwaukee Repertory Theater, as well as *Chitty Chitty Bang Bang* and *Matilda* for First Stage.

Pink opened the doors of Milwaukee Ballet's new home in the Third Ward, the Baumgartner Center for Dance, in September 2019 in conjunction with the organization's 50th Anniversary Season, which he views as his lasting legacy with the organization.

DAVID GRILL
Lighting Designer

David Grill is a Drama Desk Nominee, 14-time Emmy® Award Nominee and five-time Primetime Emmy® Award Winner. He also won a 2015 and 2016 Telly Award for his lighting. Broadway Musical and Dance credits include *Bob Fosse's Dancin'*, *The American Dance Machine*, works for the Milwaukee Ballet, Atlanta Ballet, Colorado Ballet, BalletMet, Houston Ballet, Kansas City Ballet, Northern Ballet, Cincinnati Ballet, Royal Winnipeg Ballet and numerous choreographers. Grill is also responsible for lighting *The Drew Barrymore Show* and the New York Philharmonic, and provides Lighting Direction for the *National Memorial Day* and *A Capitol Fourth* Concerts on PBS and for over 17 Super Bowl Half-time Shows. He has been featured in numerous publications and is an Associate Professor and Co-Chair of the Design/Technology Program at Purchase College, State University of New York.

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FEB 14-16

Dracula's

BLOOD MARTINI



This dark and sultry drink is perfect for a night of ballet and the immortal allure of Dracula.

INGREDIENTS

- 2 oz vodka
- 1 oz black cherry juice
- 1/2 oz pomegranate liqueur
- 1/2 oz fresh lime juice
- 1/4 oz simple syrup
- Red sugar (for rimming the glass)
- Black cherry or a blood orange slice (for garnish)

INSTRUCTIONS

1. Rim your martini glass with red sugar by dipping the edge in lime juice, then the sugar.
2. In a cocktail shaker, combine vodka, black cherry juice, pomegranate liqueur, lime juice, and simple syrup. Add ice.
3. Shake well, then strain into your prepared martini glass.
4. Garnish with a black cherry or blood orange slice.



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A woman with blonde hair in a bun, wearing a white long-sleeved shirt, a white crop top, and bright yellow cargo pants, is captured in mid-air, jumping joyfully with her arms outstretched. She is wearing pink and white sneakers. The background is white with soft, colorful lighting in shades of blue, purple, and pink, creating a vibrant and energetic atmosphere.

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