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HANCHER PRESENTS

Hancher Auditorium
Iowa Center for the Arts
The University of Iowa

KRONOS QUARTET

DAVID HARRINGTON, violin
JOHN SHERBA, violin
HANK DUTT, viola
JOAN JEANRENAUD, cello

ASSEMBLY REQUIRED

Alessandro Moruzzi, Concept and Visual Design
Jack Carpenter, Lighting Design
Jan Kirsch, Choreography and Movement Coach

Sunday, April 2, 1989—8:00 p.m.

PROGRAM

JOHN ZORN CAT O'NINE TAILS®
KEVIN VOLANS THE SONGLINES®
INTERMISSION
H M GORECKI ALREADY IT IS DUSK®
STEVE REICH DIFFERENT TRAINS®

*Written for Kronos

This program is supported in part by a grant from the National Endowment for the Arts, a federal agency, and by Arts Midwest members and friends in partnership with the National Endowment for the Arts.
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Cover: Viking Ship
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HANCHER PRESENTS

Hancher Auditorium
Iowa Center for the Arts
The University of Iowa
Chamber Music Series

KRONOS QUARTET

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Kronos Quartet Assembly Required

Shattering the illusions of conventional chamber music, the KRONOS QUARTET has emerged as a leading voice for contemporary work in the world today. A spirited, kinetic force in the creation and exploration of new music, Kronos stands alone as an ensemble renowned for its evocative interpretations of 20th century works. Its extensive repertoire contrasts the masterpieces of Bartók, Shostakovich, Berg, and Webern among others, with the works of Thelonious Monk, John Zorn, and Terry Riley—and hundreds of other composers who have written works especially for Kronos. The Quartet performs more than 100 concerts each year throughout the United States, Canada, Europe, Japan, and Australia, and records exclusively for the Elektra/Elektra label.

ASSEMBLY REQUIRED, conceived and designed by Alessandro Moruzzi, combines a sculptural landscape with contemporary works—creating a performance environment which challenges the senses and redefines the experience of a live quartet concert. ASSEMBLY REQUIRED was commissioned by Hansen Auditorium, Denver’s KCFR-FM, UCLA Center for the Performing Arts, Walker Art Center, Lincoln Center, Chamber Music Chicago, and the California Arts Council.

Alessandro Moruzzi is a native of Italy where he founded a theater company called Atrom and co-founded Centro Teatro Roselle, an international theater network, and worked in experimental and street theater as a director, designer, and performer. Since his arrival in San Francisco he has worked with SOON 3 theater company as a designer and technical director, and won a Bay Area Critics’ Circle Award for Technical Achievement for SOON 2’s Magi. He has designed and been involved in many productions including the Kronos Quartet’s Live Video, San Diego’s Salado Ball, Deborah Nutter’s Rambunctious Variations, and Nina Wise’s Departure.

Jack Carpenter, technical director at Theatre Artaud, has won two Bay Area Critics’ Circle Awards for lighting design for Berkeley Theatre’s Feu and Walking House by Nina Wise. He has collaborated with Ellen Sebastian (Your Place Is No Longer With Us and Alcove with Wshopi Goldberg), and has designed for several other companies including the Magic Theatre and Life on Water.

Jan Kirsch, originally from Los Angeles, has been performing, choreographing, and teaching in the Bay Area since 1976. Her background includes modern, ballet, folk, and jazz dance; classical comedy; downhill skiing, still walking, low-lying trapeze, and tai chi. Her fascination with the human creature in motion has taken her from the worlds of traditional and avant-garde dance and theater to her current movement work with performers and non-performers and towards the development of her own movement/theater performance work.

Cedar Rapids Symphony

"All Mozart!"

Featuring Jane Walker, Flute

Saturday, April 15
8:00 PM
Theatre Cedar Rapids

Tickets: Cedar Rapids Symphony • 203 2nd Street SE, Cedar Rapids, IA 52401 • (319) 366-8203

Captive gifts from Hands.
Kronos Quartet
Assembly Required

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ASSEMBLY REQUIRED CREDITS

Director: Alessandro Moruzi
Production Manager: Janet Composto
Lighting: Jan Kirsch
Costume: Nina Wise
Sets: All Mondial
Music: Jack Carpenter
Design Consultant: Debra Spence
Electrical: Miriam Latt
Photography: Stanley J. Lipkin

Alessandro Moruzi extends special thanks to Luchie Arnt, Roy Myotisawa, and Ron Davis.

Kronos Quartet

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San Francisco, California 94118
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FOR THE KRONOS QUARTET:

Joan Connick, Managing Director
Teresa Rine, Administrative Director
Pamela Bauer, Office Manager
Debra Grodin, Company Manager
Lilly Dean, Audition Engineer

Cedar Rapids Symphony

"All Mozart!"

Featuring
Jane Walker, Flute

Saturday, April 15
8:00 PM
Theatre Cedar Rapids

Eine kleine Nachtmusik, K. 525
Concerto No. 1 for Flute, K. 281c
Mozart and Fugue, K. 546
Symphony No. 31, K. 545

Tickets: Cedar Rapids Symphony • 203 2nd Street SE, Cedar Rapids, IA 52401 • (319) 366-8203

NADJA! Salerno-Sonnenberg

May 6 & 8
8:00 PM
Paramount Theatre
Tonight's Program

Cat On Nine Tails (1988)
John Zorn (b. 1952)

Over the last several years, John Zorn has developed a compositional method in which he composes around various ideas and images—various "moments"—on filing cards, which are then sorted and ordered to provide the composition's structure.

Zorn's method of composition has been influenced by cartoon traditions and his composers, particularly Carl Stalling (of the Warner Brothers cartoons), whom Zorn equates with Stravinsky for the ability to compose a piece from disparate musical elements.

Noteworthy in Zorn's realization of "Blie it or not, the era of the composer as notorious musical mind has just about come to an end."

Raised in the New York City borough of Queens, the 35-year-old Zorn played a variety of instruments before discovering saxophone and composition at Webster College in St. Louis in the early 1970s.

Six months each year he lives in Tokyo, absorbing a culture he admires for its ability to borrow and mirror other cultures, to devour and process information with breathtaking rapidity.

Speed, the increasing rate at which the world changes, is a critical concern of Zorn's, and he expresses it in his new music. "It is a concern via the pace at which his moments 'gives' way to another."

Marked at first by his own remarkably verbose alto saxophone, John Zorn's music over the last decade has incorporated other instruments, unconventional sounds, and musical "information" from around the globe.

From the example of Duke Ellington (or to use a more recent example, Sun Ra) Zorn thinks of the musicians who play his works as "essential collaborators in his compositions"—and also as an extended family.

"Kaleidoscopic" has been used to describe John Zorn's approach to composition, because his pieces present a quick-changing array of disparate sound elements.

Only Cat On Nine Tails takes as its specific inspiration the surreal music found in animated cartoons, which Zorn calls "the great avant-garde music of America." In that it doesn't make normal music sense," (designated as it is to accompany film images that are not themselves bound by normal laws).

No less than 51 distinct musical moments"—drawn from five broad categories that include direct improvised improvisation and college of other composers' string quartet writing—make up Cat On Nine Tails.

Noting the salaciousness that informs the classic cartoon of the 1940s and '50s, John Zorn has submitted this piece for broadcast in Paris and Rome, where the violence of the Warner Brothers cartoons gone and the unusual predilections of the 14th-century nobleman are fused in the music.

Remove Carl Stalling's music (argues Zorn) from its accompanying images and dialogue, listen to it as the abstract, and you enter a completely new dimension: you are confronted by a new reality. Once, yet there is something strangely familiar about it all."

Redeeming his admission he has a short attention span, John Zorn constructs his music to react a mercurial fascination with the fast-paced flow of information.

Overall, the individualistic efforts of the performers are essential to the success of each piece, as their personalities become discrete musical elements, like chords, meters, and themes, to be orchestrated by the composer.

Of necessity, such composition is difficult to perform in concert, and in fact, most of Zorn's larger compositions exist only in their recorded renditions, which are assembled "moment by moment" in the studio.

"In some sense," says Zorn, "it is true that my music is ideal for people who are impatient, because it is impossible to have any suggestion that is changing very fast."

John Zorn's Cat On Nine Tails was commissioned for the Kronos Quartet by Lincoln Center, Hancher Auditorium, and V-Hong Kong, as the third of the composer's pieces written for Kronos. It is part of a theatrical work-in-progress by Volans and Chaitlin, which is based on the poet Arthur Rimbaud's late 19th-century poem, "A Soirée au Sorcier" (now Ethiopia) Volans White Man Sleeps appears on the Elektra/Neuschwahn album of the same name.

Program Note by Neil Teaser

Already It Is Dark was commissioned for the Kronos Quartet by Lincoln Center, and Doris and Myron Bieber.

Program Note by Neil Teaser and Carl Hildreth...
Tonight's Program

John Zorn (b. 1952)

Over the last several years, John Zorn has developed a compositional method in which he jumps down diverse ideas and images—"musical moments"—on filing cards, which are then sorted and ordered to provide the composition's structure.

Zorn's method of composition has been influenced by cartoon soundtracks and their composers, particularly Carl Stalling (of the Warner Brothers cartoons), whom Zorn equates with Stravinsky for the ability to compose a piece from disparate musical elements.

Noteworthy too is Zorn's realization, "If it is or not, the era of the composer as narrative's musical mind has just about come to an end."

Raised in the New York City borough of Queens, the 55-year-old Zorn placed a variety of instruments before his saxophone and composition at Webster College in St. Louis in the early 1970s.

Six months each year he lives in Tokyo, absorbing a culture he admires for its ability to borrow and mirror other cultures, to devour and process information with breathtaking rapidity. Speed, the increasing rate at which the world changes, is a critical concern of Zorn's. He is especially sensitive to this concern via the pace at which his musical "moments" go on to collide with one another.

Marked at first by his own remarkably ver- satile alto saxophone, John Zorn's music over the last decade has incorporated other instruments, unconventional sounds, and musical "information" from around the globe.

From the example of Duke Ellington (to use a more current example, Sun Ra) Zorn thinks of the musicians who play his music as "essential collaborators in his compositions"—and also as an extended family.

"Kaleidoscopic" has been used to describe John Zorn's approach to composition, because his pieces present a quick-changing array of disparate sound elements.

Only Cat O'Nine Tails takes as its specific inspiration the irreal sound found in animated cartoons, which Zorn calls "the great avant-garde music of America, in that it didn't make normal music sense." (designated as it is to accompany film images that are not themselves bound by any normal laws.)

No less than 51 distinct musical moments"—drawn from five broad categories that include directed improvisation and college of other composer's string quartet writings—make up Cat O'Nine Tails.

Noting the salaciousness that informs the classic cartoon of the 1940s and '50s, John Zorn has substituted this piece's foreplay with the Montues de Sade, the vio- lence of the Warner Brothers cartoons gone and the unusual predilections of the 18th-century nobleman fused in the music.

Remove Carl Stalling's music (argues Zorn) from its accompanying images and dialogue, listen to it as the abstract, and you enter a completely different dimension: you are listening to the saxophones again, once, yet there is something strangely familiar about it all.

Reading admiringly he has a short attention span when it comes to his music to the miraculous fascination with the fast-paced flow of information.

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Of necessity, such a composition is diffi- cult to perform in concert, and in fact, most of Zorn's large compositions exist only in their recorded renditions, which are assembled "moments" by "moment" in the studio.

"In some sense," says Zorn, "it is true that my music is ideal for people who are impatient, because it is jambunched with information that is changing very fast."

John Zorn's Cat O'Nine Tails was com- missioned for the Kronos Quartet by Lin- coln Center in New York, followed by Miami, and Dors and Myron Bergler. Zorn's For- bidden Fruit appears on the Kronos Quar- tet's recently released recording Winter Was Hard.

Program Note by Neil Tesser

The Songlines (1988) Kevin Volans (b. 1949)

Composer and pianist Kevin Volans was born in Pietermaritzburg, South Africa, in 1949. However, it was not until the early 1970s, after completing studies in compo- sition in Cologne, West Germany, that he began to explore the music of his native land. During a series of field trips, he tape- recorded a wide variety of black African musical styles, which reminded him in "the joy of music making, something that is being lost increasingly in Euro- pean music. Volans now lives in North- ern Ireland, where he is composer-in- residence at the Queen's University of Belfast.

Songlines is dedicated to author Bruce Chatwin and inspired by his best-selling novel of the same name. (A "songline" is a musical map, a method used by the Ab-original people of Australia to record the geographical details of their landscape and help them plot their paths through the wilderness outback.) Nonetheless, Song- lines was composed to "illustrate" the novel. It is not program music but rather "a parable, a metaphor over some ideas expressed in the book," says Volans. Chief among these is that the nat- ural state of man is the nomadic; accord- ingly, the piece is based on walking and running rhythms. This is most clearly heard in the middle movement, in which the continued alternation of two notes (left foot, right foot) corresponds to the process of ambulation. The first move- ment contains slight traces of Zulu music, and the third movement begins with a song from Mali, although these are only referents: the actual composition, like the rest of Volans' work, seeks to reconcile the two opposing cultural ideas—Euro- pean formation and Africa's artistic vital- ity—within him.

Songlines, commissioned for the Kronos Quartet by Lincoln Center, Bencher Audi- torium, and Viking Press, is the third of the composer's pieces written for Kronos. It is part of a theatrical work-in-progress by Volans and Chatwin, which is based on the poet Arthur Rimbaud's late 19th-century novel in six parts (now Ethiopia) Volans' White Man Sleeps appears on Volans' Elektra/Nonesuch album of the same name.

Program Note by Neil Tesser

Already It Is Dark was commissioned for the Kronos Quartet by Lincoln Center, and Dors and Myron Bergler. Program Note by Neil Tesser and Carl Hickey

Among the most accomplished of the Pol- ish composers who came to prominence in the 1950's, Gorecki himself came rather late to music, beginning his formal musical studies in 1952, at the age of 19. But by 1961, he had graduated with first-class honors from the Polish State Higher School of Music and had won first of his several important competitions. Since then, he has established himself as an iconoclast, and as a composer able to communicate an often startling emotional immediacy.

"The evolution of Gorecki's musical lan- guage has been a consistent search for the truthful expression of this musical roots," writes Adrian Thomas, who adds that, for Gorecki, "Poland's musical past, its church and its folk culture (are) ... the unchangeable rock on which both his and his country's identity and true heritage are founded."

In fact, this String Quartet No. 1—so de- scribed because Gorecki achieved a success in music that a successor in music—has a structure entirely derived from an old Polish folk melody. The opening section and finale are marked by Gorecki's one of canon writing, while the second section—first, loud, tempestuous—featurers three initial dia- logues between paired instruments, before climaxing with a wild and furious folk dance. And it is here that Gorecki draws strong on the folk music of the Tatars, the Polish resort region that was also a source of inspiration for the com- poser Kars Setynski (Gorecki's forebear and model).

Rooted in the history and experience of the Polish people, this first string quartet, commissioned for Kronos, carries forth the fiercely nationalistic pride of a man who has said, "The folk music is everything."

Already It Is Dark was commissioned for the Kronos Quartet by Lincoln Center, and Dors and Myron Bergler. Program Note by Neil Tesser and Carl Hickey

Different Tunes (1988)

Steve Reich (b. 1936)

"When I was one year old," Steve Reich recalls, "my parents separated, with my mother going to Los Angeles and my fa- ther staying in New York. Since they ar- ranged divided custody, I used to travel back and forth by train frequently be- tween New York and Los Angeles, from 1939 to 1942, accompanied by my gov- ernor. While those trips were exciting and romantic at the time, I was too young and didn't think that, as a Jew, if I had been in Europe during this period, I would have had to ride very different trains."

Such is the historical backdrop for Reich's Different Tunes, a composition in three movements commissioned by Betty Free- man for the Kronos Quartet. But whatever the strength of its philosophical inquiry, the musical impact of this work will be great, because it represents a turning point in Reich's art.

To construct Different Tunes, Reich first made a tape series of recordings of his governor, Virginia, now in her 70's, re- membering the cross-country train trips, of Lawrence Davis, a relaxed Pullman porter who would talk long. What he remembers about his life, of Rachell, Paul, and Rachel, three Holocaust survi- vors (and Reich contemporaries) who now live in America, and of American and European train sounds of the '30s and '40s. Reich then selected small speech samples and rotated the musical pitches of these fragments, using the resultant melodies as the basis of the composition.

These melodies were performed and then overlaid with music by Kronos, so that as many as three "Kronos Quartets" are heard at one time. Reich next used sam- ping keyboards and a computer to mix in the original speech samples and train sounds. Kronos appears on stage to perform with the prepared tape.
"1940"
"1941"
"1941 I guess it must’ve been" (Virginia)

II. Europe—During the War
"1940" (Rachella)
"on my birthday"
"The Germans walked in"
"walked into Holland"
"Germans invaded Hungary" (Paul)
"I was in second grade"
"I had a teacher"
"a very tall man, his hair was concretely plastered smoothly"
"He said, ‘Black Cross invaded our country many years ago.’"
"and he pointed right at me"
"No more school" (Rachella)
"You must go away"
"and she said, ‘Quick go’” (Rachella)
"and he said, ‘Don’t breathe’"
"into those cattle wagons’ (Rachella)
"for four days and four nights"
"and then we went through those strange sounding names’"
"Polish names’"
"lots of cattle wagons there’"
"They were loaded with people’"
"They starved us’"
"They tattooed a number on our arm’"
"Flames going up to the sky—it was smoking’"

III. After the War
"and the war was over” (Paul)

"Are you sure?” (Rachella)
"The war is over’"
"going to America’"
"to Los Angeles’"
"to New York’"
"from New York to Los Angeles” (Mr. Davis)
"one of the fastest trains” (Virginia)
"but today, they’re all gone’” (Mr. Davis)
"There was one girl, who had a beautiful voice” (Rachella)
"and they loved to listen to the singing, the Germans’"
"and when she stopped singing they said, ‘More, more’ and they applauded’”

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What’s She Doing at Vito’s?
The smug optimism of the 19th century clashes with the here and now of the 20th century in this comedy by Eric Overmyer, a writer, for TV’s St. Elsewhere and The Days and Nights of Molly Dodd. Three Victorian ladies set out to explore their world and along the way become unstacked in time, landing in the Eisenhower! Rock ‘n’ Roll era of 1955. As two stay put, one bravely marches on into our modern world of tax shelters and photo blasters.

"The play rings with wit, facility, dazzling indirection and intelligence. It shows writing that’s a dream and the sort of imagination the theatre has been lacking of late and welcomes back here with open arms.”
Minn. Star and Tribune
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In its combination of pre-taped and live performances by the same artists, Different Trains exemplifies Reich's most recent compositional development: the series of "counterpoint" pieces he has written over the last six years (for solos including Richard Stoltzman and Pat Metheny). But in its use of recorded speech as a musical score, Different Trains has its roots in R.S. Gurney's At Home and Come Out, Reich's first recorded works. Different Trains thus connects the alpha and omega of Reich's career, and serves as the debut of what he calls "a new way of composing, ... a direction that I expect will lead to a new kind of documentary music video theatre."

The Kronos Quartet extends special thanks to performance tape producer Judith Sherman.

Program Note by Neil Teener

1. Amerika—Before the War
   "from Chicago to New York" (Virginia)  "1940"
   "one of the fastest trains" (Mr. Davis)  "1941"
   "the crack train from New York" (Mr. Davis)  "1941 I guess must've been" (Virginia)
   "from New York to Los Angeles" (Mr. Davis)  "(Virginia)
   "different train every time" (Virginia)  "in 1939"
   "from Chicago to New York"  "in 1939" (Mr. Davis)
2. Europe—During the War
   "1940" (Rachella)
   "for my birthday"  "going to America"
   "The Germans walked in"  "to Los Angeles"
   "walked into Holland"  "from New York to Los Angeles"
   "Germans invaded Hungary" (Paul)  (Mr. Davis)
   "I was in second grade"
   "I had a teacher"
   "a very tall man, his hair was concretely plastered smoothly"
   "He said, "Black Cross invaded our country many years ago,"
   "and he pointed right at me"
   "No more school" (Rachella)
   "You must go away"
   "and she said, "Quick go" " (Rachella)
   "and he said, "Don't breathe"
   "into those cattle wagons" (Rachella)
   "for four days and four nights"
   "and then we went through those strange sounding names"
   "Polish names"
   "lots of cattle wagons there"
   "They were loaded with people"
   "They starved us"
   "They tattooed a number on our arm"
   "Flames going up to the sky—it was smoking"
3. After the War
   "and the war was over" (Paul)
   "Are you sure?" (Rachella)
   "The war is over"
   "going to America"
   "to Los Angeles"
   "to New York"
   "from New York to Los Angeles" (Mr. Davis)
   "one of the fastest trains" (Virginia)
   "but today, they're all gone" (Mr. Davis)
   "There was one girl, who had a beautiful voice" (Rachella)
   "and they loved to listen to the singing, the Germans"
   "and when she stopped singing they said, 'More, more' and they applauded"
The Riveting Dance of William Forsythe and the Frankfurt Ballet

H e’s the bad boy of ballet. But the dark, energetic, cerebral ballets by William Forsythe have suddenly made him the hottest choreographer around. His dances are challenging, the definitions of ballet, testing some of the world’s best dancers and, according to Anna Kisselgoff of The New York Times, establishing William Forsythe as an heir to George Balanchine.

Until last June, Forsythe’s ballets have been known in this country only through the dances he’s choreographed for the San Francisco, the Joffrey, and New York City ballet companies. But his most important works have been done for the Frankfurt Ballet of which he is artistic director, and that company made a brief appearance in 1987 at Pepsico Summerfest and last June appeared in New York for a one-week run. The company is returning this summer for its major United States tour and will appear at Hancher, performing two different programs, on June 20 and 21.

All the descriptions of Forsythe’s dances, particularly for his own company, suggest an aesthetic that has few sources in classical or modern dance in the United States. His works combine an American’s fascination with popular culture and the intensely emotional and theatrical power of much of European dance. Some of his dances unite one as brassy and cerebral, filled with unfamiliar textures of strong intellectual content. Others are overwhelming in their gritty evocation of one’s troubled times. Still others are extremely funny, filled with imagery that is outrageously blatant.

But most impressively these are dances filled with generous, intense, highly inventive movement; unexpected turns that make the audience hung on the dancers’ every move, with variations on classical steps and positions that register with a slight shock of pleasure and the realization that we’ve never seen that before. His movements usually begin with the classical vocabulary, but then he stretches it, tests it, manipulates it to its expressive power. Forsythe chooses dancers with strong ballet training, and the women are often on point. But the extended leg terminated in the hard toe of the shoe which is traditionally used to suggest the ethereal grace of classical ballets can become, in Forsythe’s hands, aggressive, slashing the air, jabbing the stage and generating a highly expressive mood.

Forsythe came to ballet as a child addicted to Dick Clark’s “American Bandstand” television show and Fred Astaire movies. Forced to be the partner to an older cousin, he won the twist and mashed potato contests in high school. Sporadic professional dance training followed. As a student in the Joffrey Ballet School, Forsythe suddenly found himself dancing the lead role in Gerald Arpino’s demanding “Olympia,” for which a boy of 19 was a bit overwhelming. In 1975 he accepted a contract with the Stuttgart Ballet, and it was there that his first dances premiered. At first, his choreography was classical, more or less to the company’s specifications. When that company proved to be full of “very nice people, but a very straight place,” he moved on to Frankfurt to transform that company from one of many German civic ballet compa...
The Riveting Dance of William Forsythe and the Frankfurt Ballet

H e's the bad boy of ballet. But the dark, energetic, and cerebral ballets by William Forsythe have suddenly made him the hottest choreographer around. His dances are challenging, the definitions of ballet, testing some of the world's best dancers and, according to Anna Kisselgoff of the New York Times, establishing William Forsythe as an heir to George Balanchine.

Until last June, Forsythe's ballets have been known in this country only through the dances he's choreographed for the San Francisco, the Joffrey, and New York City Ballet companies. But his most important works have been done for the Frankfurt Ballet of which he is artistic director, and that company made a brief appearance in 1987 at PepsiCo Summerfest and last June appeared in New York for a one-week run. The company is returning this summer for its major United States tour and will appear at Hancher, performing two different programs, on June 20 and 21.

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Hugh Masekela Fuses Jazz with the Sounds of South Africa

Music has always been Hugh Masekela's most powerful way of communicating with people. But in his concerts he adds to the sense of intimacy of his music by talking directly to the audience about his South African homeland.

In a career spanning 27 years, Masekela has rounded the musical landscape from the percussive sound of township jazz to Afro-beat dance rhythms to richly melodic jazz trumpet and vocal work. He brings his seven-piece band Kolathu to Hanover on April 6 for a concert beginning a conference sponsored by the Women Against Racism Committee. The concert will be opened by Sueh, a four-piece band which draws on the musical traditions of Central America, the Caribbean Islands, and Louisiana.

Masekela's most recent album, Tomorrow, features the internationally released single Bring Him Back Home. Even as it captures some of Masekela traditions through its tight, engaging rhythmic structure, the song also demonstrates a socio-political consciousness which he continues to express today. The song embodies the spirit of the entire album, which, whether vocalized in one of several African languages or in English, comprises a multi-leveled freedom song. Masekela's musical message communicates his own artistic vision of what changes society must undergo in order to achieve Tomorrow. Masekela toured with Paul Simon, Miriam Makeba, and Lady莘ith Black Mambasa in the spring of 1987.

Growing up in South Africa, Hugh Masekela's musical instincts were first ignited by his parents' extensive record collection, which featured many American jazz greats. A film about Bix Beiderbecke, Flying Man With A Horn, inspired Masekela to play the trumpet. Masekela studied at London's Guildhall School of Music, and later at the Manhattan School of Music in New York. He credits Rev. Trevor Huddleston, Yehudi Menuhin, Harry Belafonte, and Dizzy Gillespie with helping support and develop his talent.

In his first engagement Masekela played two major trumpet solos on Miriam Makeba's second American album, which led to several sessions on Harry Belafonte albums and subsequent concert tours. Masekela's first album, Trumpet Africaine, was released in 1960. A second album, Gweri, was released in 1965, when Masekela started working with his own quartet. Thirteen more albums were released over the next decade.

Masekela returned to Africa in the seventies on what he termed a "pilgrimage of music." Immersing himself in traditional sounds, he traveled to Guinea, Liberia, Zaire, and to Ghana, where he performed with Fela Anikulapo-Kuti. Also in Ghana, Masekela met Hedzitlalo Sounds, the band with whom he made several innovative albums featuring high life Afro-beat.

Masekela has lived in Africa since 1980, when he embarked on an unusual project. He had a mobile recording studio shipped from California to Botswana, and set up shop in the bush outside the city of Gaborone. The resulting LP was aptly titled Techno-Blues, and its opening song, Don't Go Lose It Baby, topped the U.S. dance charts and brought Masekela increased international exposure.

After concert tours in the U.S. and the United Kingdom, Masekela returned to Botswana to address a growing concern. "Many would-be musicians, young and old, yearn for the same educational opportunities I was so lucky to have, but there are no facilities in our area for their training." In 1986 he founded the Botswana International School of Music (BISM), a non-profit musical institute designed to aid those African and other international musicians.

In addition to his efforts with BISM, Masekela has been a vocal opponent of apartheid throughout his career. He was an obvious choice to open the cultural events for this conference sponsored by the Women Against Racism Committee of the Women's Resource and Action Center. The conference, to be held April 6-9, is titled Parallels and Intersections: A National Conference on Racism and Other Forms of Oppression.

The conference will bring together community organizers, scholars, artists, and the general public to consider our national odyssey in the 25 years since the passage of the 1964 Civil Rights Act and to chart our next steps toward social change in this society. The focus will be discussions of the multiple forms of oppression (e.g., racism, sexism, classism, etc.) which affect all human beings. For more information about the conference, call WRMC, 335-1480.

Tickets for Masekela's April 6 concert are on sale at the Hanover Box Office, Prairie Lights Bookstore, WRMC, and Real Compact Discs and Records.
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Cloris Leachman as Grandma Moses: Revealing the Artist and the Woman

“If I didn’t start painting... I would have raised chickens.”

These were the words of Anna Mary Robertson Moses, a woman who led a steady life of farming, raising five children, and making award-winning preserves. She is better known as Grandma Moses, a woman who, after more than 70 years of country life in New York state and Virginia, began a career that would make her the most recognized female artist in the world. In three performances on May 11 and 12, Hancher audiences will meet Grandma Moses via the incomparable talents of Cloris Leachman in Grandma Moses: An American Primitive.

Grandma Moses (September 7, 1860–December 13, 1961) was a woman who approached life with a love for her American rural surroundings. She took her ideals of beauty with her into old age and family to set them to canvas. The scenes she portrayed were memories of growing up on a farm. She began by exhibiting her paintings along with her preserves at county fairs. She often gave the paintings away, but soon their local popularity was so great that she was selling them for three dollars apiece. They now sell in the five- to six-figure range. Perhaps the most remarkable fact about Grandma Moses is that she lived the two lives of painter and Grandma as one. For her, painting was a natural part of her full life. She didn’t start painting until the 1930s, several years after her husband’s death, but it was to her a perfectly natural thing to do. She had a life full of memories that she wished to express.

“A landscape picture, an old bridge, a dream... childhood memories, what everyone fancies... but always something pleasing and cheerful; I like bright colors and activities.” —Anna Mary Robertson Moses

Cloris Leachman is a native of Des Moines and made her start there with her own radio talk show as a teen-ager. Upon graduation from high school, she won the Edgar Bergen Scholarship to study theater at Northwestern University. She was chosen by Elia Kazan to join the original Actors Studio in 1947, and the following year she made her Broadway debut in Sunshower Beach. This was the beginning of a long, illustrious career. In 1955 Ms. Leachman made her screen debut in Kiss Me Deadly. In 1957 she played Ruth Martin, the mother of the hit TV series “Lassie.” She portrayed Phyllis Lindstrom from 1970–74 on “The Mary Tyler Moore Show.” For this role she won her first of six Emmy Awards and was granted her own series, “Phyllis.”

Ms. Leachman has appeared in over 20 motion pictures, 70 television shows, 20 television specials, and numerous stage productions. She won both the British and American Academy Awards for her portrayal of Ruth Popper in The Last Picture Show (1971). Some of her most memorable film performances include Iruh Cos- vido and the Sundance Kid, Young Frankenstein and High Anxiety. When she brings Grandma Moses to life on the Hancher stage, she will be bringing years of experience, talent, and the intuition that enables her to “transform herself into an uncannily authentic character.” (Rocky Mountain News)

Like Grandma Moses, Cloris Leachman is a woman of unbound spirit. Throughout her career she has displayed a limitless supply of energy and scope. As she herself says, ”I am not an actress... I am an architect. The words of the author suggest space. I build within that space.” Given this approach, it is not surprising that she brings to Grandma Moses—An American Primitive the depth that it demands.

The script, written by Stephen Postolos, is in two acts. Act I is set in the Shenandoah Valley in Virginia at the turn of the century. Grandma Moses is 45 years old and preparing for the family’s move to Eagle Bridge, New York, a town only 15 miles away from where she was born. Through the handling of familiar objects and their attached memories, Cloris Leachman constructs a real Grandma Moses. The audience sees through Grandma’s eyes with her love for the visual.

Act II takes place 55 years later when Grandma turns 100. Ms. Leachman as Grandma Moses offers an insider’s look at the woman whose spirit overcame the art critics. No longer were her paintings disparaged as “childlike” with their tiny figures and stick-like trees, but a classic part of American primitive art. Cloris Leachman, as the woman who lived life exactly as she wanted to, gives both young and old a fresh perspective on life. Grandma Moses kept her down-home values all her 101 years, and it is on this that the plot focuses. The message is simple, yet delightful to hear; for it is told through the actions and stories of a lifetime.

The performances of Grandma Moses—An American Primitive will take place May 11 at 8 p.m., and May 12 at 2 and 8 p.m. Tickets are on sale now at the Hancher Box Office.

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The Exquisite World of the Dancers and Musicians of Bali

Imagine yourself on the Indonesian island of Bali in a tight circle of villagers who surround dancers in rich costumes embroidered with gold. As the pulse of the full gamelan orchestra begins to resonate, the dancers assume complete control of their bodies which make intricate and highly stylized movements. The timing of the musicians and dancers is perfect, as it must be to placate demons and honor spirits. The dances relate ideas, stories, or myths, and each dancer opens himself to the spirit he portrays, often en- tering into a trance. The roles of the spir- its are traditional, good or evil, tragic or comic, warrior or lover. On April 25, at 8 g.m., Hancher audiences have an opportu- nity to become a part of this exotic dis- play of physical brilliance when the Dancers and Musicians of Bali take to the stage.

The dance form has its roots in Asia, but is distinctly a part of Bali's unique culture. As the company says, "Dance was given to man by the Hindu gods as a gift to the spirit world. We play to harmony with the rhythm of nature." This reli- gious purpose is preserved by the touring company. Before each performance, a priest leads the company in prayer off stage, and a floral offering is made. Only after this ceremony is completed does the curtain rise and the audience is greeted in a formal dance of welcoming. The company performs as if at home, yet it is con- scious of performing for non-Balinese au- diences by selecting a variety of traditional and modern pieces for presentation. To accommodate the limits of one evening, some pieces are shortened as they would each take a whole evening if danced in their entirety.

The dancing position is a sharp contrast to the western style. The feet, for the most part, remain on the ground. The toes point straight up, the heels are flat, and the insteps arched highly. The knees are bent and the back highly arched. This gives a forward tilt to the pelvis which accentuates the serpentine movements of the upper half of the body. The arms are usu- ally extended with the elbows higher than the wrists. The fingers are double jointed and constantly in motion. The head moves from side to side, the eyes dart and em- phasize the motions of the rest of the body, while the face remains expressionless. Imagine the amount of muscle con- trol it takes to perform dances with these requirements—and remember they are all executed with the utmost grace and beauty. The dancers are carefully selected from among Bali's finest and are expertly trained. This training includes strapping a graceful and agile child to his teacher's body so that he cannot help but learn the intricacies and subtleties of the Balinese style.

Rich, gold-drenched brocades of purple, blue, red, green, and yellow dazzle the eye and accentuate these intricate move- ments of the dancers. Some dances re- quire ornate masks, coiffures, or headdresses, which further add to the drama. Yet the costumes are works of art in themselves with their mirrored studs, layers of material, and fine constructions of wood.

The orchestra, the gamelan of the village of Sebatu, is, like the dancers, a select group. A gamelan is a percussion orches- tra comprised mainly of xylophones, but the gamelans of Sebatu also includes gongs, cymbals, drums, bells, and two bamboo flutes. The music is complex in its rhythms rather than in its melody, and corresponds strictly with the movements of the dancers. It is intended to make sud- den changes from sustained to percussive tones, from hypnotic to frenetic. The mu- sicians, dressed in fine fabrics, are on stage with the dancers and are as much a visual part of the performance as their counterparts. One marvels at these preci- sion as arms and mallets strike the air in unison before touching an instrument. The energy and finesse of the dancers be- long to the musicians as well. In fact, of them are one and the same. In the dance Ketlyor Terompong, the per- former, I Gede Sulatana, sits on his knees while playing percussion and dancing with the upper half of his body.

Music and dance complement each other to the extent that each plays an equal part in the performance. There are times when the dance shapes the music and leads the orchestra. In the next instant the orches- tra guides the dancers. Both show their finest talents, and both spotlight the other's. Each is constantly aware of the other's lead. The head percussionist can, with a slight flick of his mallet, conduct a complete change in tempo for both or- chestra and dancers. Likewise, a dancer's hand can flatter as fast as the wing of a bird and the instruments will tit in ex- actly. They gesture to and imitate each other. In Kecak, an episode from the Ramayana, the male dancers form a chorus which imitates the gamelan with staccato guttural tones. In other tales, a character actually plays an instrument. The dancers and musicians work closely together and well. They train so rigorously that their timing is perfect. They interact so thor- oughly that the excitement of the evening is incredibly intense.

"There is an art with an enchanting legacy, evoking all kinds of beauty, hypnotic images, promising the secrets of eternal life . . . In terms of discipline, lavish decoration, serenity, and loving protection of an ancient legacy, these dancers and their orchestra are truly unique." Chicago Sun Times 25.1989, will be their first appearance at Hancher Auditorium. Don't miss this op- portunity to experience an unforgettable evening of precision, subtlety, and beauty. Tickets are now on sale at the Hancher Box Office.

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Imagine yourself on the Indonesian island of Bali in a tight circle of villagers who surround dancers in rich costumes embroidered with gold. As the pulse of the gamelan orchestra begins to resonate, the dancers assume complete control of their bodies which make intricate and highly stylized movements. The timing of the musicians and dancers is perfect, as it must be to placate demons and honor spirits. The dances relate ideas, stories, or myths, and each dancer opens himself to the spirit he portrays, often entering into a trance. The roles of the spirits are traditional good or evil tragic or comic, warrior or lover. On April 25, at 8 p.m., Hancher Auditorium has an opportunity to become a part of this exotic display of physical brilliance when the Dancers and Musicians of Bali take to the stage.

The dance form has its roots in Asia, but is distinctly a part of Bali's unique culture. As the company says, "Dance was given to man by the Hindu gods as a link to the spirit world. We play to harmony with the rhythm of nature." This religious purpose is preserved by the touring company. Before each performance, a priest leads the company in prayer off stage, and a floral offering is made. Only after this ceremony is completed does the curtain rise and the audience is greeted in a formal dance of welcoming. The company performs as if at home, yet is conscious of performing for non-Balinese audiences by selecting a variety of traditional and modern pieces for presentation. To accommodate the limits of one evening, some pieces are shortened as they would each take a whole evening if danced in their entirety.

The dancing position is a sharp contrast to the western style. The feet, for the most part, remain on the ground. The toes point straight up, the heels are flat, and the insteps are arched. The knees are bent and the back slightly arched. This gives a forward tilt to the pelvis which accentuates the serpentine movements of the upper half of the body. The arms are usually extended with the elbows higher than the wrists. The fingers are double jointed and constantly in motion. The head moves from side to side. The eyes dart and emphasize the motions of the rest of the body, while the face remains expressionless. Imagine the amount of muscle control it takes to perform dances with these requirements—remember they are all executed with the utmost grace and beauty. The dancers are carefully selected from among Bali’s finest and are expertly trained. This training includes strapping a graceful and agile child to his teacher's body so that he cannot help but learn the intricacies and subtleties of the Balinese style.

Rich, gold-drenched brocades of purple, blue, red, green, and yellow dapple the eye and accentuate these intricate movements of the dancers. Some dances require ornate masks, collars, or headdresses, which further add to the drama. Yet the costumes are works of art in themselves with their mirrored studs, layers of material, and fine constructions of wood.

The orchestra, the gamelan of the village of Sebatu, is like the dancers, a select group. A gamelan is a percussion orchestra comprised mainly of xylophones, but the gamelan of Sebatu also includes gongs, cymbals, drums, bells, and two bamboo flutes. The music is complex in its rhythms rather than in its melody, and corresponds strictly with the movements of the dancers. It is intended to make sudden changes from sustained to percussive tones, from hypnotic to frenetic. The musicians, dressed in fine fabrics, are on stage with the dancers and are as much a visual part of the performance as their counterparts. One marvels at their precision as arns and mallets strike the air in unison before touching an instrument. The energy and focus of the dancers belong to the musicians as well. In fact, of them are one and the same.

In the dance Kecap Tana-roto, the performer, I Gede Sukrata, sits on his knees while playing percussion and dancing with the upper half of his body.

Music and dance complement each other to the extent that each plays an equal part in the performance. There are times when the dance shapes the music and leads the orchestra. In the next instant the orchestra guides the dancers. Both show their finest talents, and both spotlight the other. Each is constantly aware of the other’s lead. The head percussionist can, with a slight flick of his mallet, conduct a complete change in tempo for both orchestra and dancers. Likewise, a dancer’s hand can flutter as fast as the wing of a bird and the instruments still win it as exactly. They gesture to and imitate each other.

In Keong, an episode from the Ramayana, the males dancers form a chorus which imitates the gamelan with staccato guttural tones. In other tales, a character actually plays an instrument. The dancers and musicians work closely together and well. They train so rigorously that their timing is perfect. They interact so thoroughly that the excitement of the evening is incredibly intense.

The Dancers and Musicians of Bali tour North America once every ten years, April 25, 1989, will be their first appearance at Hancher Auditorium. Don’t miss this opportunity to experience an unforgettable evening of precision, subtlety, and beauty. Tickets are now on sale at the Hancher Box Office.

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Sanctuary
Restaurant & Pub
Iowa Center for the Arts

CALENDAR

Performance time is 8:00 p.m., except as noted. For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the playlist printing day, and some availability can change rapidly. Check with the box office for current information.

MUSEUM OF ART EXHIBITIONS
March 7-April 17
Max Beckmann—Masterprints
April 29-May 27, 1989
M.F.A. Exhibition 1988-89
May 6-June 25
Windscapes: Japanese Prints from the Permanent Collection

MUSIC, THEATRE, AND DANCE

■ April 5 Wednesday
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
Mable Theatre

■ April 6 Thursday
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
Mable Theatre

■ April 7 Friday
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
Mable Theatre

■ April 8 Saturday
Old Gold Singers
“Spring into Spring”
UI students, 18 and under, and senior citizens $5.00
Adults $5.00
Hancher Auditorium

Center for New Music
Clapp Recital Hall

■ April 9 Saturday
Stradivari Quartet
3:00 p.m.
Clapp Recital Hall

■ April 10 Monday
Johnson County Landmark
Clapp Recital Hall

■ April 14 Friday
University Choir and University Chorale
Clapp Recital Hall

■ April 15 Saturday
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
Mable Theatre

■ April 16 Saturday
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
Mable Theatre

■ April 17 Monday
Jazz Bands II and III
Clapp Recital Hall

Kenneth Amada
Clapp Recital Hall

Charlie Wendt and Terry King
Clapp Recital Hall

Carmen
UI students, 18 and under, and senior citizens $14.00/$10.00/$5.00
Nonstudents $18.00/$15.00/$7.00
Hancher Auditorium

■ April 22 Saturday
Voices of Soul
7:30 p.m.
Clapp Recital Hall

■ April 23 Sunday
Carmen
UI students, 18 and under, and senior citizens $14.00/$10.00/$5.00
Nonstudents $18.00/$15.00/$7.00
2:00 p.m.
Hancher Auditorium

Hancher Auditorium Information
Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the box office remains open until 9:00 p.m. If a performance falls on a Saturday or Sunday, box office hours are 1:00 to 9:00 p.m.
Telephone: 319/335-1166, or toll-free in Iowa 1-800-HANCHER

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium’s acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted in the auditorium. If you wish to smoke during intermissions, you may do so only in the designated areas of the cafe of the west end of the lobby.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check with the house manager or another usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

Paco Rabanne
For men
What is remembered is up to you

Hello?
Is this the man with the secret tattoo?
Now that you know about it, it's not a secret anymore, is it?
Your tattoo is safe with me. Were you able to get a taxi?
I walked home.
And how was Paris while all the sensible folk were still in bed?
It was grey and drizzling and bloody marvelous. I kept making up poems with your name in them. Also I love song that, for rhyming reasons, ended up being all about your right elbow. I don't think my feet touched the ground once all the way home.

I meant to tell you. I love the way you smell. Most men's colognes make them smell like they take themselves too seriously.

I thank you. My Paco Rabanne cologne thanks you. My mother thanks you.
Your mother would never approve of what you and Paco Rabanne do to me, so let's leave her out of this. Am I going to see your tattoo again tonight?

That's up to you, isn't it?
Iowa Center for the Arts

CALENDAR
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April 29-May 27, 1989
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Windsongs: Japanese Prints from the Permanent Collection

MUSIC, THEATRE, AND DANCE
■ April 5
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $9.00
Mable Theatre

Symphony Band
Hancher Auditorium
■ April 6
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $9.00
Mable Theatre

■ April 7
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $9.00
Mable Theatre

■ April 8
Old Gold Singers
"Spring into Spring"
UI students, 18 and under, and senior citizens $4.00
Adults $5.00
Hancher Auditorium

Center for New Music
Clapp Recital Hall
■ April 9
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
Mable Theatre

■ April 10
Johnson County Landmark
Clapp Recital Hall

■ April 14
University Choir and University Chorale
Clapp Recital Hall

■ April 15
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
Mable Theatre

■ April 17
Jazz Bands II and III
Clapp Recital Hall

■ April 18
Carnegie Hall
Clapp Recital Hall

■ April 21
University of Iowa Wind Orchestra
Clapp Recital Hall

■ April 22
Voices of Soul
7:30 p.m.
Clapp Recital Hall

■ April 23
UI students, 18 and under, and senior citizens $14.00/$10.00/$5.00
Nonstudents $18.00/$13.00/$7.00
Hancher Auditorium

■ April 16
On the Verge
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
3:00 p.m.
Mable Theatre

Kenneth Amada
Clapp Recital Hall

Charles Nendt and Terry King
Clapp Recital Hall

Carnegie
UI students, 18 and under, and senior citizens $14.00/$10.00/$5.00
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Hancher Auditorium

■ April 24
Saturday
Hancher Auditorium Information
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Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

Hancher Auditorium

■ April 25
Sunday
UI students, 18 and under, and senior citizens $6.00
Nonstudents $8.00
2:00 p.m.
Hancher Auditorium

■ April 26
Mabel Theatre

■ April 27
Mabel Theatre

■ April 28
Mabel Theatre

■ April 29
Mabel Theatre

■ April 30
Mabel Theatre

■ May 1
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■ May 2
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■ May 3
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■ May 26
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■ May 28
Mabel Theatre

■ May 29
Mabel Theatre

■ May 30
Mabel Theatre

■ May 31
Mabel Theatre

Hello?
Is this the man with the secret tattoo?
Now that you know about it, it's not a secret anymore, is it?
Your tattoo is safe with me. Were you able to get a taxi?
I walked home.
And how was Paris while all the sensible folk were still in bed?
It was grey and drizzling and bloody marvelous. I kept making up poems with your name in them. Also I love song that, for rhyming reasons, ended up being all about your right elbow. I don't think my feet touched the ground once all the way home.

I meant to tell you, I love the way you smell. Most men's colognes make them smell like they take themselves too seriously.

I thank you. My Paco Rabanne cologne thanks you. My mother thanks you.

Your mother would never approve of what you and your Paco Rabanne do to me, so let's leave her out of this. Am I going to see your tattoo again tonight?

That's up to you, isn't it?

Paco Rabanne
For men
What is remembered is up to you
line, space, color, texture. Elements of design can be combined to create a distinctive artistic statement, just as you can shape a style that is uniquely yours.

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