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Chamber Music Series

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*

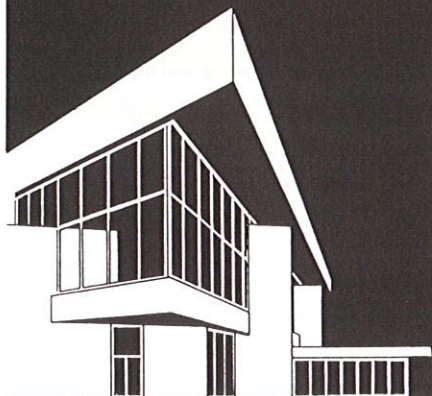
INTERMISSION

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.



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 Bartok, Shostakovich, Berg, and Webern among others, with the inroads 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/Nonesuch 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 Hancher 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 Airone 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 Critic's Circle Award for Technical Achievement for SOON 3's *Magi*. He has designed and been involved in many productions including the Kronos Quartet's *Live Video*, Sando County's *Sideshow*, Deborah Slater's *Rashomon Variations*, and Nina Wise's *Departure*.

JACK CARPENTER, technical director at Theatre Artaud, has won two Bay Area



Critic's Circle Awards for lighting design for Eureka Theatre's *Fen and Walking Home* by Nina Wise. He has collaborated with Ellen Sebastian (*Your Place Is No Longer With Us* and *Moms* with Whoopi Goldberg), and has designed for several other companies including the Magic Theatre and Life on the Water.

JAN KIRSCH, originally from Los Angeles, has been performing, choreographing, and teaching in the Bay Area since 1976. Her background has included modern, ballet, folk, and jazz dance, musical comedy, downhill skiing, stilt walking, low-flying 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.

ASSEMBLY REQUIRED CREDITS

Project Director	Janet Cowperthwaite
Production Manager	Amy Mueller
Realization	Jeff Pilotte
	Randy Pilotte
	Bliss Kolb
	Al Monizzi
	Ariel Jones
Earth Technical Design	Jeff Pilotte
Design Consultants	Danilo Cassano
	Cristina Melotti
Photographer	Luis Delgado

Alessandro Moruzzi extends special thanks to Laurie Amat, Ray Myslewski, and Ron Davis.

Kronos Quartet
320 Judah
San Francisco, California 94122
Phone: 415/731-3533
FAX: 415/664-7590

FOR THE KRONOS QUARTET:
Janet Cowperthwaite, *Managing Director*
Teresa Byrne, *Associate Director*
Pamela Fodor, *Office Manager*

Debra Girard, *Company Manager*
Lolly Lewis, *Audio Engineer*



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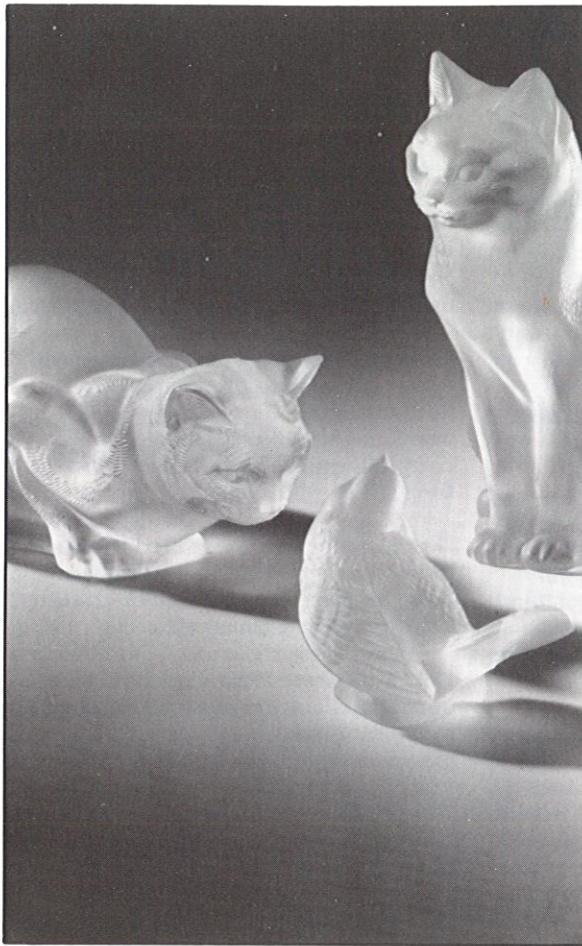
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Tonight's Program

Cat O'Nine Tails (1988)
John Zorn (b. 1952)

Over the last several years, John Zorn has developed a compositional method in which he jots 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 that, *“like it or not, the era of the composer as autonomous 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 studying 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 and also controls this concern via the pace at which his musical “moments” give way to or collide with one another.

Marked at first by his own remarkably versatile 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 current 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 O'Nine Tails* takes as its specific inspiration the unreal music found in animated cartoons, which Zorn calls *“the great avant-garde music of America, in that it doesn't make normal music sense”* (designed as it is to accompany film images that are not themselves bound by physical laws).

No less than 51 distinct musical “moments”—drawn from five broad categories that include directed improvisation and collages of other composers' string-quartet writing—make up *Cat O'Nine Tails*.

Noting the sadomasochism that informs the classic cartoons of the 1940s and '50s, John Zorn has subtitled this piece *Tex Avery Meets the Marquis de Sade*; the violence of the Warner Brothers cartoon guru and the unusual predilections of the infamous 18th-century nobleman are fused in the music.

Remove Carl Stalling's music (argues Zorn) from its accompanying images and dialogue, listen to it in the abstract, and

you “enter a completely new dimension: you are constantly being thrown off balance, yet there is something strangely familiar about it all.”

Readily admitting he has a short attention span, Zorn constructs his music to reflect 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, or themes, to be orchestrated by the composer.

Of necessity, such a composition is difficult to perform in concert, and in fact, most of Zorn's large 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 jam-packed with information that is changing very fast.”*

John Zorn's Cat O'Nine Tails was commissioned for the Kronos Quartet by Lincoln Center, New Music America Miami, and Doris and Myron Beigler. Zorn's *Forbidden Fruit* appears on the Kronos Quartet'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 composition 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 reawakened in him *“the joy of music making, something*

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that is being lost increasingly in European music." Volans now lives in Northern 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 melody used by the Aboriginal people of Australia to record the geographical details of their landscape and help them plot their paths through the wilderness outback.) Nonetheless, *Songlines* was not composed to "illustrate" the novel. It is not program music but rather "a parallel project taking over some ideas expressed in the book," says Volans. Chief among these is that the natural state of man is the nomadic: accordingly, 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 movement 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—European formalism and Africa's artistic vitality—within him.

Songlines, commissioned for the Kronos Quartet by Lincoln Center, Hancher Auditorium, 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 sojourn in Abyssinia (now Ethiopia). Volans' *White Man Sleeps* appears on Kronos Elektra/Nonesuch album of the same name.

Program Note by Neil Tesser

Already It Is Dusk (1988)
HM Gorecki (b. 1933)

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. By 1961, he had graduated with first-class honors from the Polish State Higher School of Music and had won the 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 language 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 unchallengeable rock on which both his and his country's identity and true heritage are founded."

In fact, this *String Quartet No. 1*—so described because Gorecki already has a successor in mind—has a structure entirely derived from an old Polish folk melody. The opening section and finale are marked by Gorecki's use of canonic writing, while the second section—fast, loud, tempestuous—features three initial dialogues between paired instruments, before climaxing with a wild and furious folk dance. And it is here that Gorecki draws most strongly on the folk music of the Tatras, the Polish resort region that was also a source of inspiration for the composer Karol Szymanowski (Gorecki's forbear 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, "Folk music is everything."

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

Program Note by Neil Tesser and Carl Hicklin

Different Trains (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 father staying in New York. Since they arranged divided custody, I used to travel back and forth by train frequently between New York and Los Angeles, from 1939 to 1942, accompanied by my governess. While these trips were exciting and romantic at the time, I now look back and 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 subtext for Reich's *Different Trains*, a composition in three movements commissioned by Betty Freeman for the Kronos Quartet. But whatever the strength of its philosophical inquiry, the musical impact of this work will be greater, because it represents a turning point in Reich's art.

To construct *Different Trains*, Reich first made a series of tape recordings: of his governess, Virginia, now in her 70's, remembering the cross-country train trips; of Lawrence Davis, a retired Pullman porter who regularly made the NY-LA run, reminiscing about his life; of Rachella, Paul, and Rachel, three Holocaust survivors (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 notated the musical pitches of these fragments, using the resultant melodies as the basis of the composition.

These melodies were performed and then overdubbed on tape by Kronos, so that as many as three "Kronos Quartets" are heard at one time. Reich next used sampling keyboards and a computer to mix in the original speech samples and train sounds. Kronos appears on stage to perform with the prepared tape.

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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 soloists including Richard Stoltzman and Pat Metheny). But in its use of recorded speech as a musical score, *Different Trains* has its roots in *It's Gonna Rain* and *Come Out*, Reich's first recorded works. *Different Trains* thus connects the alpha and the 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 theater."

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

Program Note by Neil Tesser

- I. *America—Before the War*
 "from Chicago to New York" (Virginia)
 "one of the fastest trains"
 "the crack train from New York" (Mr. Davis)
 "from New York to Los Angeles"
 "different trains every time" (Virginia)
 "from Chicago to New York"
 "in 1939"
 "1939" (Mr. Davis)

- "1940"
 "1941"
 "1941 I guess it must've been" (Virginia)

- II. *Europe—During the War*
 "1940" (Rachella)
 "for 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 smooth"
 "He said, 'Black Crows invaded our country many years ago'"
 "and he pointed right at me"
 "No more school" (Rachel)
 "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 shaved 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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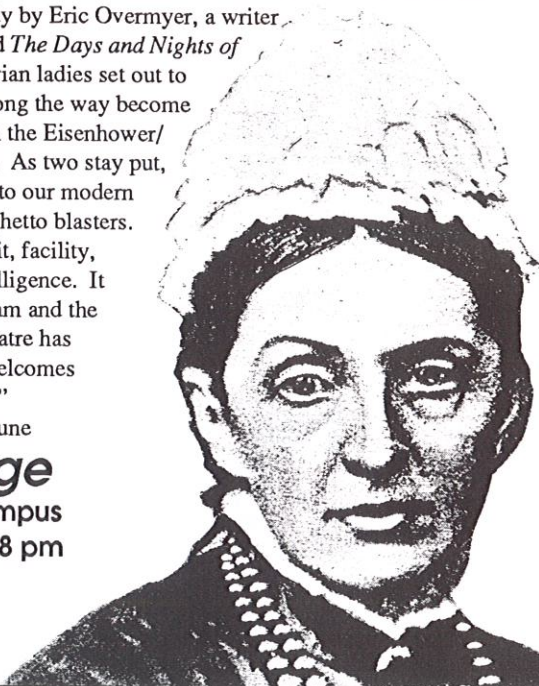
The smug optimism of the 19th century clashes with the here and now of the 20th century in this comedy by Eric Overmyer, a writer for TV's *St. Elsewhere* and *The Days and Nights of Molly Dodd*. Three Victorian ladies set out to explore their world and along the way become unstuck in time, landing in the Eisenhower/Rock 'n' Roll era of 1955. As two stay put, one bravely marches on into our modern world of tax shelters and ghetto blasters.

"The play rings with wit, facility, dazzling audacity 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."

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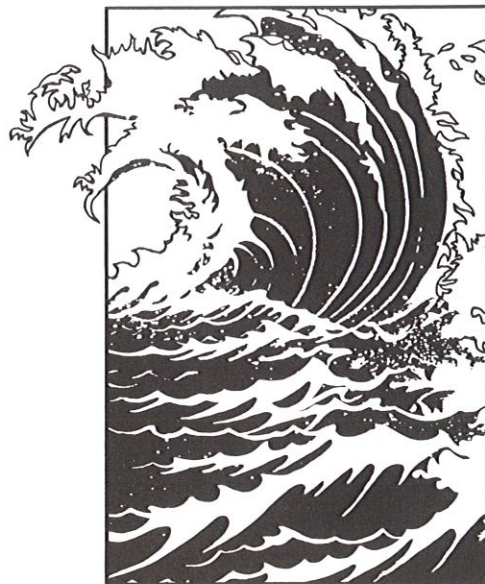
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The Riveting Dance of William Forsythe and the Frankfurt Ballet

He'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 Summerfare 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 with the intensely emotional and theatrical power of much of European dance. Some of his dances strike one as brainy and cerebral, filled with unfamiliar texts of strong intellectual content. Others are overwhelming in their gritty evocation of our 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 hang 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 for its expressive power. Forsythe chooses dancers with strong ballet training, and the women are often on point. But the extended leg ter-

minating in the hard toe of the shoe which is traditionally used to suggest the ethereal grace of classical ballet 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 *Olympics*, which for a boy of 19 was a bit overwhelming. In 1973 he accepted a contract with the Stuttgart Ballet, and it was there that his first dances premiered. At first, his choreography was classical, made 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-

nies working in the classical idiom to one of Europe's most influential and respected companies.

Skinny, which will be on the June 20 program, is perhaps his most impressive work. It grew out of the fear that Forsythe says Europeans and especially he in Frankfurt felt when the United States bombed Libya. "Europeans thought that if Libya had gone and retaliated for America's strike . . . we could expect a huge wave of terrorism directed toward Americans." This theme of fear is expressed abstractly in the work through the way the dancers run across the stage, accelerating their rhythms in various patterns. The sense of frenzy and anxiety increases as the ballet progresses. No literal action occurs, but the structure of the piece and the quality of the movement create the message.

Forsythe describes *Same Old Story*, on the June 21 program, as "Having the essence of ballet narrative, which is fairy tale at its core." It is a fragmented, non-linear dance about a woman who takes on the personalities of "practically every fairy tale character in the world." But this is clearly fairy tale brought up to the moment as the nine women on toe and six men engage in what looks like a mix of classical technique and break dancing.

Forsythe does not limit himself to the choreography. He often provides the harsh lighting, nuclear-winter decor and costumes. His most frequent composer-collaborator is the Dutchman Tom Willem, but he often chooses the music of Bach for his riveting spectacles.

It's hard to predict how audiences will respond to William Forsythe and the Frankfurt Ballet. Some people don't like them at all. But for many more, his rebellious aura, intense theatricality, innovative movements, and up-to-the-minute sensibility are like a breath of fresh air.

Tickets to the performances on June 20 and 21 are on sale now at the Hancher Box Office.

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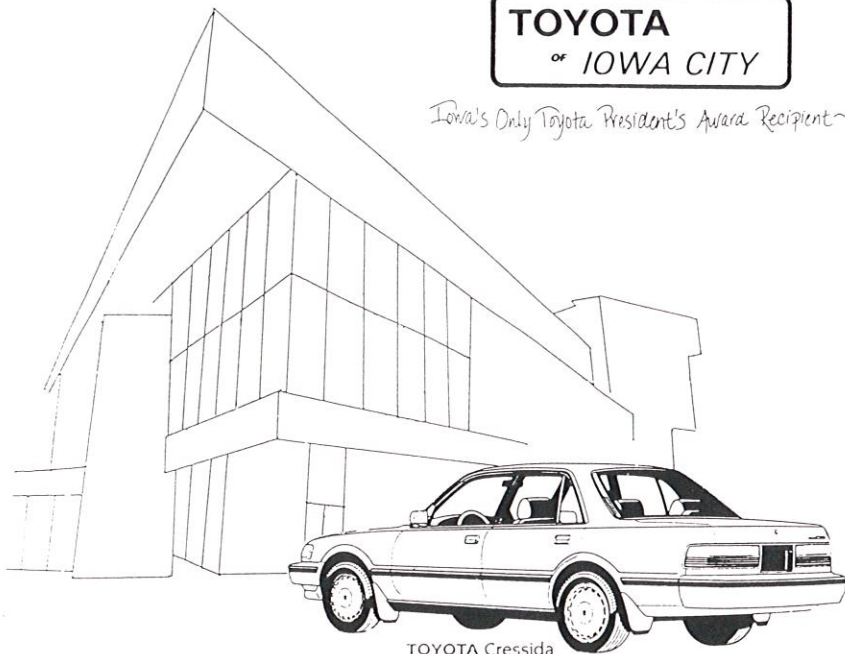
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Hugh Masekela Fuses Jazz with the Sounds of South Africa

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 roamed the musical landscape from the percussive sound of township jazz to Afro-beat dance rhythms to richly melodic, jazzy trumpet and vocal work. He brings his seven-piece band Kalahari to Hancher on April 6 for a concert beginning a conference sponsored by the Women Against Racism Committee. The concert will be opened by Sabia, 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 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 Ladysmith Black Mombasa 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, *Young 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 muted 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, *Grrr!* was released in 1963, 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 Hedzolleh 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-Bush*, 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 WRAC, 335-1486.

Tickets for Masekela's April 6 concert are on sale at the Hancher Box Office, Prairie Lights Bookstore, WRAC, and Real Compact Discs and Records.



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

finally set them to canvas. The scenes she portrayed were her 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 1930's, 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 *Sundown 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 in 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 *Butch Cassidy 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 centenarian." (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 Pouliot, 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 play 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.

Lost and Found

If you lose an article during a performance, please ask any usher for assistance. Articles not claimed immediately following the performance will be sent to lost and found at the campus parking office located in the Iowa Memorial Union parking ramp.

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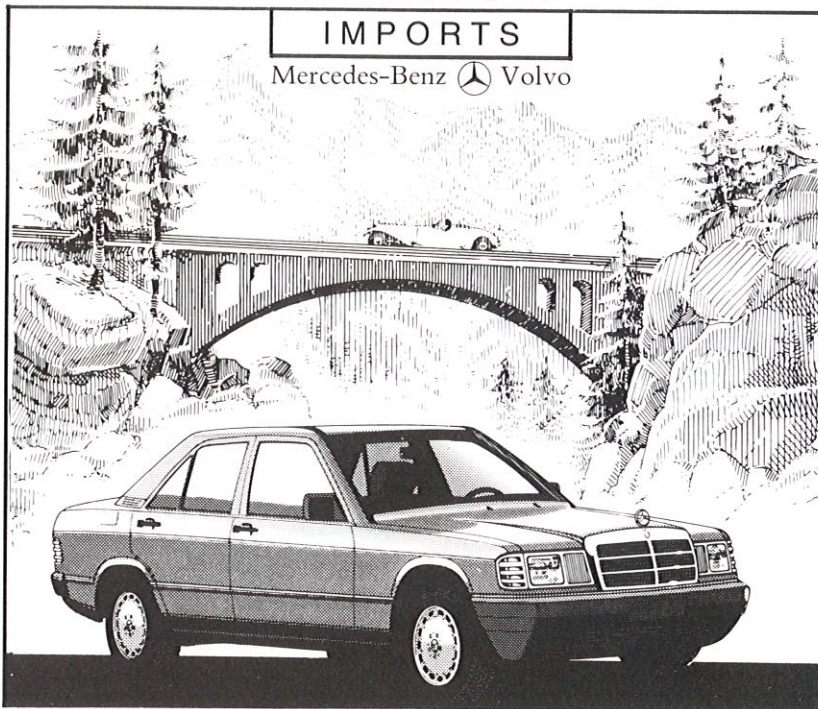
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The Exquisite World of the Dancers and Musicians of Bali

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 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 audiences have 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 in harmony with the rhythms 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 arched highly. The knees are bent and the back highly arched. This gives a forward tilt to the pelvis which accents 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—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-flecked brocades of purple, blue, red, green, and yellow dazzle 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 inclined 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 arms and mallets strike the air in unison before touching an instrument. The energy and finesse of the dancers belong to the musicians as well. In fact, some of them are one and the same. In the dance *Kebayar Terompong*, 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's. Each is constantly aware of the other's lead. The head percussionist can, with a slight flick of his mallet, conduct a

mayama, 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 thoroughly that the excitement of the evening is incredibly intense.

The Dancers and Musicians of Bali tour North America once every ten years. April

"Theirs is an art with an enchanting legacy, evoking all kinds of beady, 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**

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 trill with it exactly. They gesture to and imitate each other. In *Kecak*, an episode from the *Ra-*

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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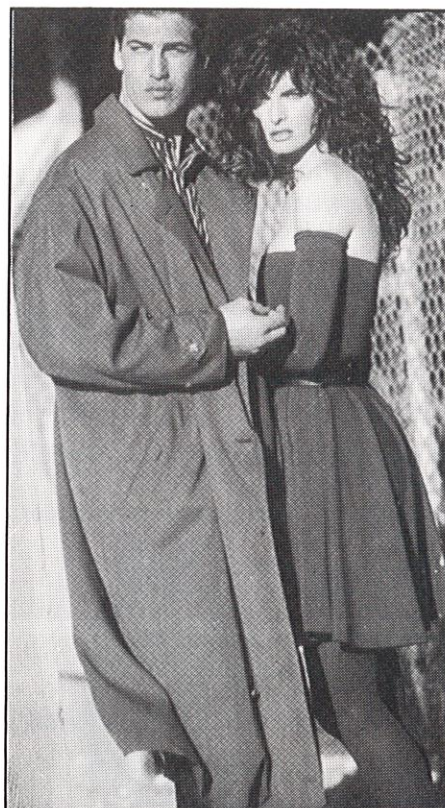
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Iowa Center for the Arts

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 playbill printing day, and zone 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
Windsongs: 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
Mabie Theatre

Symphony Band
Hancher Auditorium

■ **April 6** Thursday
On the Verge

UI students, 18 and under, and senior citizens \$6.00
Nonstudents \$8.00
Mabie Theatre

■ **April 7** Friday
On the Verge

UI students, 18 and under, and senior citizens \$6.00
Nonstudents \$8.00
Mabie Theatre

■ **April 8** Saturday
Old Gold Singers
"Swing into Spring"

UI students, 18 and under, and senior citizens \$4.00
Adults \$5.00
Hancher Auditorium

Center for New Music
Clapp Recital Hall

On the Verge

UI students, 18 and under, and senior citizens \$6.00
Nonstudents \$8.00
Mabie Theatre

■ **April 9** Sunday
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

On the Verge

UI students, 18 and under, and senior citizens \$6.00
Nonstudents \$8.00
Mabie Theatre

■ **April 15** Saturday
On the Verge

UI students, 18 and under, and senior citizens \$6.00
Nonstudents \$8.00
Mabie Theatre

■ **April 16** Sunday

On the Verge

UI students, 18 and under, and senior citizens \$6.00
Nonstudents \$8.00
3:00 p.m.
Mabie Theatre

Kenneth Amada
Clapp Recital Hall

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

Charles 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/\$13.00/\$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/\$13.00/\$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: 319/335-1160, 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.

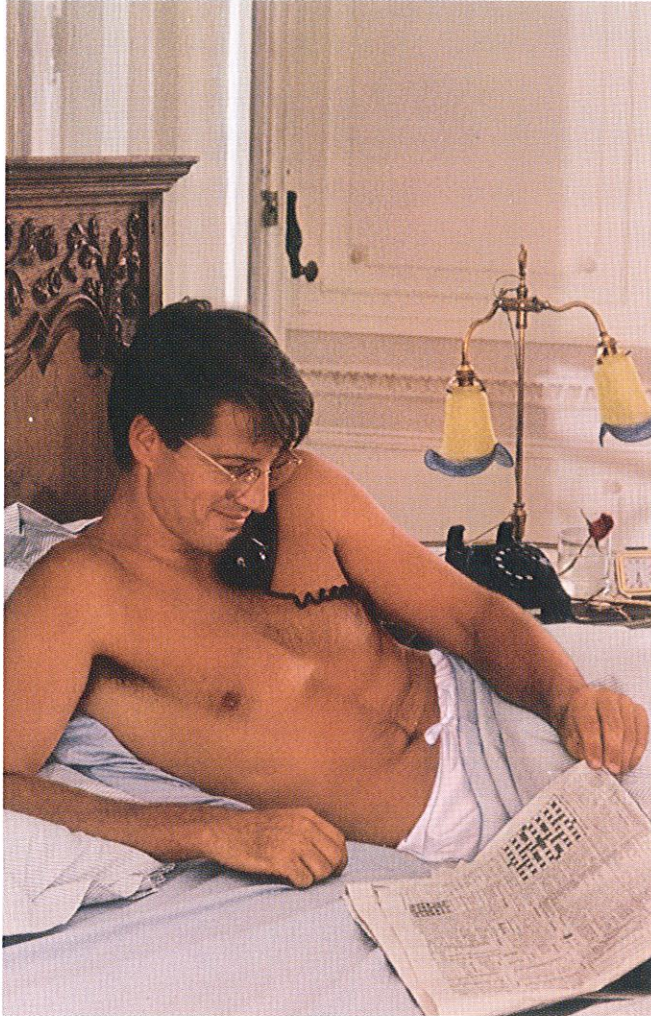
Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher or check the lobby sign for availability of performers.

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 and 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 your cameras and tape recorders with the house manager or an usher.

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



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 a 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?

Younkers



Paco Rabanne
For men

What is remembered is up to you

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