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HANCHER PRESENTS

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Revelations

PAUL DRESHER ENSEMBLE POWER FAILURE

Friday and Saturday, October 27-28, 1989—8:00 p.m.

Composer
PAUL DRESHER

Librettist
RINDE ECKERT

CREATIVE DEVELOPMENT/WORKSHOP DIRECTOR
RICHARD E. T. WHITE

SET AND COSTUME DESIGN
MICHAEL Olich

LIGHTING DESIGN
LARRY NEFF

SOUND DESIGN
JAY CLOIDT

MULTI-IMAGE PROJECTIONS BY
SYNAPSE PRODUCTIONS

PRODUCER
ROBIN KIRCK

DIRECTED BY
TOM O'HORGAN

PERFORMERS

JOHN DUYKERS Charles Smithson, The C.E.O. of Delta Chemical Inc.
RINDE ECKERT Merle Townsend, the Security Guard
STEPHANIE FRIEDMAN Ruth Lehmann, the Scientist
THOMASA ECKERT Judith Niles, Charles' Biographer

Time: Tomorrow. Late at night

Place: Building 3, Delta Chemical Research and Development Company

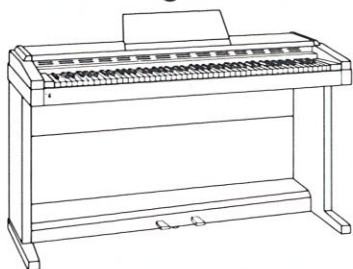
There will be a postperformance discussion
in the auditorium on October 27.

Cover: Joan Miró, *A Drop of Dew . . .*, 1939
Oil on basketweave fabric

The University of Iowa Museum of Art, Purchase, Mark Ranney Memorial Fund, 1948.3



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MIGUEL FRASCONI Keyboard
GENE REFFKIN Percussion
NED ROTHENBERG Woodwinds
MELISSA WEAVER Production Manager
CHRISTOPHER ANDERSON Adaptation of Set Design
JUSTIN HERSH Technical Director
CHAD OWENS Assist. Technical Director
JEFF METCALF Master Welder
JONATHAN KHUNER Musical Advisor

Power Failure was commissioned and produced cooperatively by the Walker Art Center, Musical Traditions Inc., American Music Theater Festival, and The University of Iowa.

Power Failure was commissioned through a major grant from the Lila Wallace-Reader's Digest Funds. Additional support for the creation of the work was received from the National Endowment for the Arts, Opera for the 80's and Beyond, a Theater Production Award from the Gerbode Foundation, the William and Flora Hewlett Foundation, the California Arts Council, the Alameda Arts Commission, and the Berkeley Arts Commission, Zellerbach Family Fund.

The Hancher performances are supported, in part, by a grant from the National Endowment for the Arts.

Power Failure received its premiere at the American Music Theater Festival in Philadelphia on May 4, 1989.

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Costume Construction Rowie Kirck
Special Thanks Berkeley Repertory Theater, New
Langton Arts, Stanford Phillips of Shield Medical
Supplies, Chris Sumption, Matthew Swyers,
Loretta Valentine, Karen Ward (healthcare
consultant), Helen Wittmer of Molecular
Biology/UCB, Alex Nichols

ADDITIONAL CREDITS

Set Construction . . . John Avina, John Harcharik, Jason
Hymen, Vonn Lake, Kirstin Liemkuhler, Chad
Owens, Mark Palmer, Adam Pollock, Jeff Wilk

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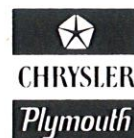


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Power Failure

August 30, 1989

CHARACTERS:

CHARLES SMITHSON (*John Duykers*) Chief Executive Officer of a powerful international chemical and drug company, in his mid- to late-sixties. Coming to the end of an aggressive and successful career, his health is failing, and he is now beginning to question some of the attitudes and methods that enabled him to come to power.

RUTH LEHMANN (*Stephanie Friedman*) Research scientist in her late forties who has spent the last twenty years researching and developing a genetically engineered panacea that promises to find and destroy diseased cells in the body. Raised as a fundamentalist Christian, she has rejected this past. Her belief is now in science, and she imagines her work as potentially bringing salvation to all humanity.

MERLE NESTOR (*Rinde Eckert*) Narrator and security guard in the chemical company office building. Early- to mid-forties, appears working class, garrulous, and somewhat bumbling. (Formerly a private investigator, he has lost his daughter because a donor part that had been promised to her was taken by this drug company for research and development in Ruth's project.)

JUDITH (*Thomasa Eckert*) Biographer chronicling the life of Charles, mid-thirties, she has only recently begun to work for Charles.

OVERVIEW:

Power Failure is concerned with the exercise and responsibility of power, particularly power as wielded by persons who are removed from the actual human consequences of decisions taken and goals pursued in the isolation of a corporate institution. In the course of the piece, each person faces his or her own dilemmas resulting from courses of action each set in motion and each must make



Rinde Eckert and Thomasa Eckert

choices with an awareness of the consequences of those choices.

SYNOPSIS:

The story begins and ends within the confines of a chemical company. Ruth Lehmann, a scientist, has developed a "miracle" genetic compound capable of curing disease. Charles Smithson, the CEO of the company, whose health has been failing because of an incurable disease, and Judith Niles, his biographer, the only people aware of the project's enormous importance, gather in the lab with the scientist to celebrate its completion and give Charles the first injection of the cure. The process is interrupted when Merle (up to now a shadowy figure and narrator), a security guard, bursts into the scene and explains that the phones are dead and they are stuck in the lab for the weekend. The power goes out and emergency lights go on. Something has gone wrong: the security systems have locked in, the

phones are dead, and they are stuck in the lab for the weekend.

Merle is talkative and annoyingly curious. More surprisingly, he seems to know a lot about his fellow captives, information of a personal and potentially damaging nature. In an already uncomfortable situation, the guard's obtrusive behavior only increases the tension. Merle seeks to gain a sense of mental as well as physical control over his prisoners. His purpose is to disturb and instruct, to stop these people in their tracks for a moment, galvanize their attention, to watch their power dissolve with their dreams, and to feel his voice is heard.

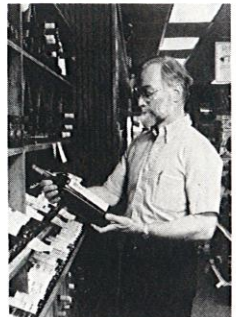
In the end the electric power is turned back on, the fate of the universal cure is decided, and Merle returns to his shadowy alter ego as Charles sings of his dreams and dies.



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Biographies

PAUL DRESHER ENSEMBLE/MUSICAL TRADITIONS INC. The purpose of the Paul Dresher Ensemble is to create, develop, and perform contemporary music and interdisciplinary music theater. Integral to this purpose is the exploration of new techniques of music performance utilizing new instrumental and vocal techniques, the employment of theatrical elements and staging, and the use of interactive music technology. Created through a collaborative process, the Ensemble's performances synthesize musical, visual, and theatrical elements. In 1990 the group will premiere *Pioneers*, created by collaborators Terry Allen, Jo Harvey Allen, John Duykers, and Melissa Weaver along with Paul Dresher and Rinde Eckert. The work will be co-produced by the Spoleto Festival USA, Hancher Auditorium/The University of Iowa, Northeastern University, CAL Performances, and Robin Kirck for Musical Traditions.

The Ensemble's history includes *Slow Fire*, which was co-produced by the Mark Taper Forum, the American Music Theater Festival, and New Music America '85; and collaborations with other performing organizations, most recently with the Margaret Jenkins Dance Company on *Shelf Life*.

PAUL DRESHER (Artistic Director/Composer) performs with live tape processing

system and electronics and composes for chamber, orchestra, and opera/musical theater ensembles. Recent commissions have included works for the St. Paul Chamber Orchestra, the Kronos Quartet, the San Francisco Symphony, a Nonesuch Commission Award from the American Music Center, and the Olympic Arts Festival. He has worked with director Robert Woodruff on two productions at the La Jolla Playhouse and has twice collaborated with the Margaret Jenkins Dance Company and the Oberlin Dance Collective. Since 1979 he has performed throughout the U.S. and Europe, including performances at the Munich State Opera, Festival d'Automne in Paris, San Francisco

Symphony, Brooklyn Academy of Music's Next Wave Festival, London International Festival of Theatre, and the New York Philharmonic. He formed the Ensemble in 1984 and has been the artistic director and composer for *Was Are/Will Be*, *Slow Fire*, and *Power Failure*. Recordings of his works have been released on the Lovely Music and New Albion labels.

RINDE ECKERT (Writer/Performer) is a writer, singer, director, and actor whose music theater pieces have been performed throughout the United States and abroad. With composer Paul Dresher, he created *Slow Fire*, a musical monodrama for which he wrote text and developed the



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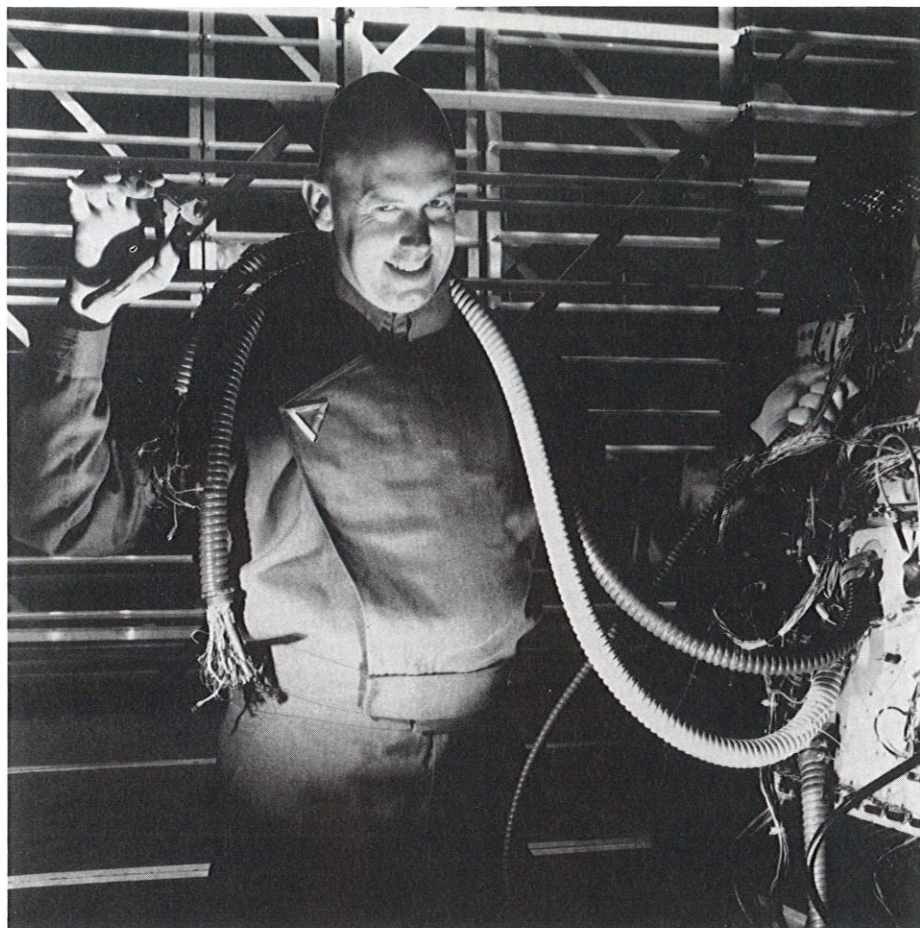
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character. Rinde and Paul recently received an Isadora Duncan award for their score of *Shelf Life*, a collaborative work with the Margaret Jenkins Dance Company. *Not For Real*, a solo piece he created and directed with Leonard Pitt, was the recipient of two Bay Area Critics' Circle Awards. Rinde's sound and music scores have been used by Contraband, The Dance Brigade, Caravan, and the Margaret Jenkins Dance Company. His solo radio musical *Shoot The Moving Things* can be heard on the New American Radio series of National Public Radio. A new solo piece, *Dry Land Divine*, was presented by CAL Performances in September, 1988 (along with *Shorebirds At-*

lantic, a duet he developed with Margaret Jenkins) and in November at Dance Theater Workshop in New York City.

TOM O'HORGAN (*Director*) is a charter member of La Mama E.T.C., where he co-founded, with Ellen Stewart, the original La Mama Troupe. At La Mama, he directed *The Tempest*, *Arturo Ui*, and Fernanco Arrabal's *The Architect and the Emperor of Assyria*. All three plays contained original music composed and arranged by Mr. O'Horgan. He also directed the landmark Broadway hits *Hair*, *Lenny*, and *Jesus Christ Superstar*. For opera, he directed Berlioz' *Les Troyens* for the Vienna State Opera, and *Lily* by Leon Kirchner at the

New York State Opera. His film credits include *Futz* with La Mama Troupe, and *Rhinoceros* with Zero Mostel and Gene Wilder. He has restaged Leonard Bernstein's *Mass* at the Kennedy Center in Washington, D.C. and Stravinsky's *The Soldier's Tale* at Carnegie Hall. *Mowgli*, which he wrote and directed, played off-Broadway after its world premiere at the American Music Theater Festival in 1985. He has just completed *The Ballad of Carl Dreyer* for Danmarks (Danish) Radio and has written the libretto, composed the score, and is the director of two contemporary operas under the title of *P'Opra-Senator Joe* and *Nimrod and The Tower of Babel*.

RICHARD E.T. WHITE (*Creative Development/Workshop Director*) most recently directed Eric Overmyer's *In Perpetuity Throughout The Universe* at Seattle's Empty Space Theatre. During his tenure as artistic director of Chicago's Wisdom Bridge Theater he directed, among others, Philip Gotanda's *Yankee Dawg You Die* and the world premiere of the musical *Ten November* by Steven Dietz and Eric Peltoniemi. His production of *Hard Times*, based on Charles Dickens' novel, originally produced at Berkeley Repertory Theatre, was selected for inclusion in the 1986 American Theatre Exchange festival of American regional theater in New York. He has directed at the Milwaukee Repertory Theatre, the Oregon Shakespearean Festival, the Berkeley Repertory Theater, and the Berkeley Shakespeare Festival. His work has earned seven Bay Area Theatre Critics' Awards and four Drama-Logue Awards for outstanding direction for productions including *Comedians*, *Macbeth*, *Otherwise Engaged*, *Henry IV Part One*, and *Mary Barnes*.

MICHAEL OLICH (*Set and Costume Designer*) has collaborated on scenery and costume designs for the theater and opera along the West Coast and throughout the Midwest. A freelance designer residing in Seattle, he currently has projects in development with the Seattle Repertory The-



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atre, the Alliance Theatre of Atlanta, Seattle's A Contemporary Theatre and Intiman Theatre, and the Oregon Shakespearean Festival with whom a ten-year association has earned him three Los Angeles Drama-Logue Awards. For several years, Olich was a resident designer at both the American Conservatory Theatre of San Francisco and Houston's Alley Theatre, where he eventually served as director of design. Other projects include assignments with the Alaska Rep, the Berkeley Repertory Theater, Seattle's Empty Space, the Milwaukee Rep, the Pacific Conservatory of Performing Arts, and Chicago's Wisdom Bridge Theatre. Last fall, Olich's costume design for *La Traviata* opened the Seattle Opera's 25th season, and he returns this year with new designs for *The Marriage of Figaro*.

LARRY NEFF (*Lighting Designer*), recipient of two Bay Area Theatre Critics' Awards, has designed lighting for many Bay Area companies including the George Coates Performance Works productions of *Rare Area* and *Actual Sho*, Paul Drescher's *Was Are/Will Be*, *Kronos on Stage* with the Kronos Quartet, and Nightletter's *Auspices of Blackbirds*. He has also designed *Beach Blanket Babylon Goes Around the World* with Steve Silver, Sando Counts' *Sideshow*, and Rinde Eckert's *Nomad Mad* with Ruth Zaporah.

JAY CLOIDT (*Sound Designer/Audio Engineer*) is a composer, performer and audio engineer. His works have been performed at the Venice Biennale, New Music America, and by the George Coates Performance Works. Cloidt has worked as sound designer and engineer for many Bay Area companies, including the Arch Ensemble, Margaret Jenkins Dance Company, Kronos Quartet, and the Paul Drescher Ensemble's *Slow Fire* for which he won a Bay Area Critics' Circle Award for sound design. Cloidt created the sound design for the Robert Woodruff productions of *The Tempest* and *Figaro Gets a Divorce* at the La Jolla Playhouse. Most recently he completed a commission for the Gary Palmer Dance Company.

JOHN DUYKERS (*Tenor*) has appeared with major opera companies throughout North America and Europe. His most recent performances include the role of Mao Ze Dong in the widely acclaimed *Nixon in China* by John Adams, the Examiner in Michael Nyman's *The Man Who Mistook His Wife for A Hat* produced by the American Music Theater Festival at Alice Tully Hall in New York, and *Tannhaeuser* in a production by the same name in the Lyric Opera of Chicago's production conceived and directed by Peter Sellars, and as the Baron in Charles Wuorinen's opera *The W of Babylon*. In addition to his performances in opera, Duykers is renowned for his work with new and experimental music theater projects, having been a co-founder of George Coates Performance Works and principal collaborator on five original productions with that company. He received the **Los Angeles Times** Backnesser Award in 1983 for his performance of Hans Werner Henze's *El Cimarron*. In June 1989 Duykers created the role of Krillin in the world premiere of Anthony Davis' *Under the Double Moon* with the Opera Theater of St. Louis.

STEPHANIE FRIEDMAN (*Mezzo Soprano*) has sung in numerous operas including *Madame Butterfly*, Bellini's *I Capuleti e i Montecchi*, Handel's *Semele* and *Giulio Cesare*, Rossini's *La Cenerentola*, and the premiere of Roger Sessions' cantata *When Lilacs Last in the Dooryard Bloom'd*. Most recently she sang with the Opera Company of Philadelphia and in John Adams' *Nixon in China* which appeared in seven venues in the U.S. and Europe. The **San Francisco Examiner** termed her one of the "Arts Treasures of 1985." She has performed works of Boulez, Crumb, David del Tredici, Bartok, Hindemith, Britten, and Stravinsky in the U.S. and Europe.

THOMASA ECKERT (*Soprano*), singer/pianist, has concertized in the U.S., Canada, and Europe, recording with the national radios of Belgium, Holland, and Spain. She played "Diva" in *Seehear*, a George Coates

Performance Work which was part of the 1985 American Music Theater Festival in Philadelphia. She has recorded with Leon Lishner, Paul Drescher, Janice Giteck, and John Cage. She is a member of the New Performance Group, and performs with other new music ensembles, as well, notably the Vancouver New Music Society, Marzhena, U.W. Contemporary Group, Washington Composer's Forum, and the Seattle Symphony New Music Series. Eckert has soloed with Steve Reich and The University of Iowa's Center for New Music. She recently created *Jane Smith, Jane Smith* with Diane Schenker which was presented by *On The Boards* in Seattle.

MIGUEL FRASCONI (*Keyboard*) has been active as a composer and performer of new music for 15 years. He has composed extensively for film and modern dance, and his concert music has been heard throughout Europe and North America. He has worked and performed with John Cage, Brian Eno, Jon Hassell, Trishi Sankaran, and James Tenny. While living in Toronto he founded The Glass Orchestra, the internationally acclaimed new music ensemble featuring all glass instruments. He now lives and works in the San Francisco Bay Area.

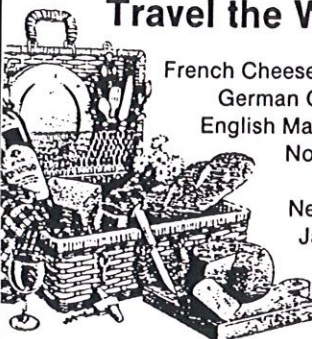
GENE REFFKIN (*Percussion*) received a B.A. in music in 1968 from New York University, where he was principal percussionist with the NYU Orchestra. Since moving to the San Francisco area in 1969, he has played both jazz and rock and has been a member of various contemporary music ensembles. He has been performing with Paul Drescher since 1972 and in 1984 was the percussionist in the George Coates Performance Works production *Seehear*.

NED ROTHENBERG (*Woodwinds*) has performed over 200 concerts throughout Europe, Japan, and the U.S. of his original music for solo saxophone and bass clarinet. These include appearances at New Music America (in 1983, 1985 and 1987), The Public Theater, Centre Pompidou, Vancouver Jazz Festival, Studio 200 in To-




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kyo, and the Stedlijk Museum in Amsterdam. He is a founding member of two cooperative ensembles, *New Winds* with Robert Dick and J.D. Parran and *Semantics* with Samm Bennett and Elliott Sharp. He has three solo albums on Lumina Records and has also recorded for the SST, Review, Rift, and Sound Aspects labels. Rothenberg is currently working on a collaborative recording project with Paul Drescher, which will premiere at BAM as part of New Music America '89.

MELISSA WEAVER (*Production Manager*) directed John Duykers' in Henze's *El Cimarron*, which received the **Los Angeles Times** Backnesser Award (1983) for best contemporary performance; Puccini's *Tosca* with the Las Vegas Symphony; and most recently directed Rinde Eckert's solo performance, *Dry Land Divine*, which premiered at CAL Performances and was presented at Dance Theatre Workshop at New York. She has stage managed numerous productions for Houston Music Theater, Tucson Opera Theater, San Diego's Old Globe Theater, BAM, and theatres in Europe. Prior to joining the Paul Drescher Ensemble as production manager for *Slow Fire* in 1987, Ms. Weaver collaborated on George Coates Performance Works' *The Way of How, Are/Are, Seebear*, and *Rare Area*.

CHRISTOPHER ANDERSON (*Adaptation of Set Design*) directed a number of works with the "Low Rent Ensemble" in New England including *The Crackwalker* by Judith Thompson and the premier of *Inside A* by Robert Mahnken. His most recent work has been with VaudEville Nouveau as lighting designer for the troupe's U.S. tour. Anderson currently works with Delphi designing and building sets for various theater companies.

JUSTIN HERSH (*Technical Director*) has worked in and out of theater as a technical director and designer. His recent credits include technical director for George Coates Performance Works 1988 and technical director and lighting designer for Tandy Beal Dance Company. Currently he is a co-owner of Delphi, a Bay Area production company.

ROBIN KIRCK (*Producer*) has been producing contemporary music and music theater since 1976. She has produced works by Anthony Davis, Peter Sellars, Jon Hassell, and Charles Shere, among others. She also produced a contemporary music series at the Exploratorium Museum from 1976-1983 and produced New Music America '81 in San Francisco. She was formerly associate director of the American Music Center in New York City and director of American Music Week. She is currently the executive director of Musical Traditions Inc.

Hancher Guild: An Opportunity to Serve the Arts

Hancher Guild is a dynamic organization of people who donate their most valuable resources to Hancher: their time, enthusiasm, insight and commitment. The volunteers of Hancher Guild provide many vital services to Hancher: They staff the Showcase gift shop, offer hospitality to visiting artists, help with the organization of activities for young audiences, assist in the season subscription campaign, advise the auditorium management on programming and services, and act as goodwill ambassadors for Hancher and the performing arts.

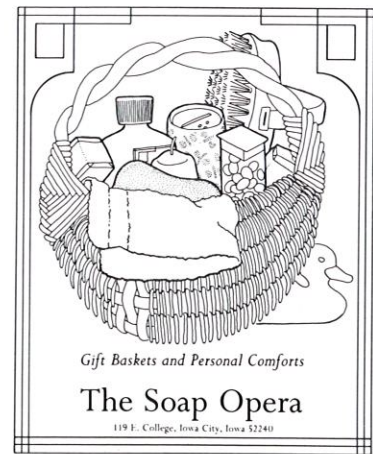
While many Guild Members are also Hancher Circle and Hancher Enrichment Fund contributors, no financial investment is required to become a Hancher Guild member. Nor is any specific time commitment necessary. Most members have full schedules and many interests. All the Guild asks is that its members do their best to honor the time they do commit. The Guild is often able to tailor responsibilities to its members' specific skills and interests. And you need not live in the Iowa City area to be a Guild member. The Guild has a number of members in other Iowa communities. In addition to participating in the range of Guild activities, you can make a special contribution by helping the outreach and audience development in your own community.

Beyond the satisfaction of serving the arts, Hancher Guild members get a unique inside look at the performing arts. Among the many new people they meet may be the artists who appear on the Hancher stage. While you serve the arts, you find your own appreciation of the performances—and the business of putting them on the stage—enriched.

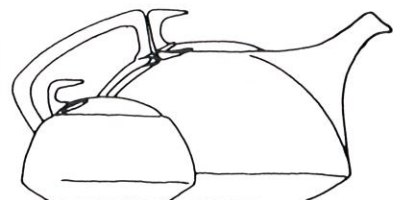
For further information on the Hancher Guild, contact Loretta La Velle at 319/351-5921 or Anna Stranieri at 319/351-7950.

Arts Outreach

Arts Outreach sends student and faculty artists from the Iowa Center for the Arts to schools and communities throughout the state as well as offering a variety of performances and educational opportunities on the campus. Activities can be arranged for special populations. For information about program services, contact Arts Outreach, 319/335-2694.



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The Joffrey Ballet's *Nutcracker*— A Holiday Bonbon for the Whole Family



What better way to experience the joy and excitement of the holiday season than through the eyes of a child. The Joffrey Ballet's version of the holiday classic, *The Nutcracker*, allows the audience to do exactly that. "The experience (of *The Nutcracker*) is very much like turning the pages of a child's pop-up book, in its chain of unexpected visual delights," wrote Alan Kriegsman of the **Washington Post**. Dreams of a land of candy, dancing flowers and snowflakes, and Sugar Plum fairies unite the young and old alike with the excitement and imagination that lies within the mind of a child at Christmas.

Considered the most popular and beloved ballet of all time, the Joffrey's *Nutcracker* returns to Hancher Auditorium, the site of its world premiere in 1987, on December 6, 7, and 8. As in the premiere performances, local children will join the company for its five performances. These young Iowa dancers not only give their time and talent, they also add to the very special family bond that has grown between the Joffrey, Hancher, and the people of Iowa.

"Iowa's Holiday Gift to the Nation" has truly been cherished across the nation. The Joffrey has performed the ballet in Washington, D.C., New York City, Los Angeles, and Orange County. The many performances during the intervening two years have given the company the opportunity to "grow into" their roles. The dancers have become more focused in their characterizations, at the same time as becoming more comfortable with the overall concept and choreography of the ballet.

Robert Joffrey chose a Victorian setting for his last ballet. It established the warm family feeling that was so important to his conception of the holiday season and the modern image of Christmas.

Chief choreographer Gerald Arpino shared Joffrey's conception. "What I really am trying to do in the first scene is to establish a real home environment, one in which Clara is surrounded by all the people who love her. We need to bring back the idea of the family, to restore some of the childlike qualities we've lost."

The Victorian background is established immediately in the sets for the first act, the Christmas Eve party in Clara's home, and it carries over into the costumes. John David Ridge, working closely with Robert Joffrey, created 170 costumes, from turn-of-the-century party clothes to costumes for Russian and Chinese dancers to snow-covered evergreen trees. Each costume for the spectacular Waltz of the Flowers represents a different kind of flower, altogether forming a bouquet full

of color. But a special place in the memories of the children who saw the ballet in 1987 is reserved for the mice, Mother Ginger, and the Polichinelles, all designed by Kermit Love, creator of *Big Bird*.

The costumes, scenery, and lighting create a Christmas card world for the delightful choreography. "No one has done a snow scene as spectacularly and as beautifully as Arpino's," declared Joan Bunke of the **Des Moines Register**, referring to the Waltz of the Snowflakes. "This *Nutcracker* in fact is stuffed with superb bits of business, the kind of creative details that go by so fast that the viewer can't help but want to punch a rewind button to see them again."

Luckily, Hancher audiences can punch that button and bring back all the youth and charm of The Joffrey Ballet's *Nutcracker*. It will restore the childlike qualities in all of us.

Tickets are on sale now at the Hancher Box Office.

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Groups of 20 get a special discount on tickets to most Hancher events. A group can be composed of business associates, club members or just a collection of friends. Attending Hancher as a group can create a very special time for everyone. Stay for dessert, order an exclusive catered dinner, or plan a tour of the Museum of Art as part of your outing. For further information, just call Mary Beth Barteau, 319/335-1130. She can make all the arrangements for you.

The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the river side of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations, such as recordings by faculty artists and student ensembles from the UI School of Music. Many of the gifts commemorate recent performances in Hancher.



Hancher Auditorium Staff

From left to right:

Standing Leslie Ireland, Assistant Box Office Manager; Judith Hurtig, Marketing Manager; Gary Gnade, Graphic Designer; Wallace Chappell, Director; Julie Scott, Administrative Assistant; Charles Swanson, Assistant Director; Rita Decker, Custodian; Allen Jurs, Lead Custodian; June Braverman, Development Coordinator; Joe Marron, Custodian; Brian Anstedt, Stage Manager.

Seated Gary Sanborn, Audio/Electronics Engineer; Connie Tipsworth, House Manager; Anne Dudler, Secretary; Carol Green, Business Manager; Richard Gloss, Box Office Manager; Dorothy Nardy, Secretary; Mary Beth Barteau, Group Sales Coordinator.

Not pictured Thomas Cox, Technical Director; Hal Ide, Assistant Box Office Manager; Loren Howsare, Custodian.

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

August 12-January 21
African Masks from the Stanley Collection

August 19-January 21
Hidden Treasures

August 19-November 5
Prints by Mauricio Lasansky

August 26-January 7
Paintings and Sculpture from the Permanent Collection

September 9-October 29
Antonio Frasconi

MUSIC, THEATRE, AND DANCE

■ **October 28** Saturday
Flute Force
Clapp Recital Hall

Paul Dresher Ensemble and Rinde Eckert, *Power Failure*
Youth, UI students, and senior citizens \$10.00/\$8.00
Nonstudents \$19.50/\$15.50
Hancher Auditorium

Marilyn and Marc
UI students, 18 and under, and senior citizens \$6.50
Nonstudents \$9.50
Theatre B
Theatre Building

■ **October 29** Sunday
Marilyn and Marc
UI students, 18 and under, and senior citizens \$6.50
Nonstudents \$9.50
3:00 p.m.
Theatre B
Theatre Building

■ **October 30** Monday
Tendai Shomyo
UI students \$10.00
Nonstudents \$12.50
Clapp Recital Hall

■ **November 1** Wednesday
Hexagon
Youth \$3.00
UI students \$4.50
Nonstudents \$6.00
Clapp Recital Hall

Marilyn and Marc
UI students, 18 and under, and senior citizens \$6.50
Nonstudents \$9.50
Theatre B
Theatre Building

■ **November 2** Thursday
Marilyn and Marc
UI students, 18 and under, and senior citizens \$6.50
Nonstudents \$9.50
Theatre B
Theatre Building

■ **November 3** Friday
Marilyn and Marc
UI students, 18 and under, and senior citizens \$6.50
Nonstudents \$9.50
Theatre B
Theatre Building

■ **November 4** Saturday
Driving Miss Daisy
Youth \$11.25/\$9.75
UI students and senior citizens \$18.00/\$15.60
Nonstudents \$22.50/\$19.50
Hancher Auditorium

Marilyn and Marc
UI students, 18 and under, and senior citizens \$6.50
Nonstudents \$9.50
Theatre B
Theatre Building

■ **November 5** Sunday
Driving Miss Daisy
Youth \$11.25/\$9.75
UI students and senior citizens \$18.00/\$15.60
Nonstudents \$22.50/\$19.50
3:00 p.m.
Hancher Auditorium

Cats
UI students \$23.60/\$22.00/\$19.20
Nonstudents \$29.50/\$27.50/\$24.00
Hancher Auditorium

■ **November 11** Saturday
Cats
UI students \$23.60/\$22.00/\$19.20
Nonstudents \$29.50/\$27.50/\$24.00
Hancher Auditorium

95566/10-89

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.

PERENNIAL EXCELLENCE



Carefully cultivated at Hancher Auditorium, each season offers a rich and colorful bouquet of dance, music and drama.

Private contributions ensure that Hancher's seasons will continue to bloom beautifully.



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