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Dear Hancher Patron:

What better way to begin 1990 than to present a World Premiere to you. Tonight you will be among the first to see David Parsons' witty new work Simply So.

David Parsons is a very talented young man, just at the beginning of his choreographic career. His incredible creation Caughthi has appeared a number of times on our stage; my eyes never tire of the inventiveness of this work, and my soul looks forward to being surprised once again (to paraphrase Emily Dickinson). Caughthi defies not only gravity, but also the human inertia we're all subject to.

David's company first appeared in Hancher in November of 1988, as part of the "Dance Gala." I am grateful to Alicia Brown-Matthes and friends from the University's Dance Department for calling attention to this promising artist.

Thanks also to Sheldon Soffer and his associate, Robert Mickelsen, for being such delightful representatives of David's work. The National Endowment for the Arts, as well as Arts Midwest, has also figured significantly in the creation of Simply So, as have the Weener Center for the Arts at Ohio State University, Dance Celebration in Philadelphia, and the Fine Arts Program of William Jewell College in Liberty, Missouri.

Thanks to all of you who contribute regularly to Hancher Auditorium for making tonight's premiere possible and, by extension, for the encouragement of astounding new work for audiences everywhere.

Cordially,

[Signature]
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THE PARSONS DANCE COMPANY

Friday and Saturday, January 19 and 20, 1990—8:00 p.m.

DAVID PARSONS
Artistic Director

HOWELL BINKLEY, Lighting Director, Technical Director
GRAY MONTAGUE, Managing Director
COLETTE BARNES, Company Manager

The Dancers
GAIL GILBERT, ELIZABETH KOEPPEL,
JAIME MARTINEZ,
DAVID PARSONS, CYNTHIA WESTAWAY,
SCOT WILLINGHAM, IVAN WOLFE

This program is supported in part by grants 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.

Green Joan Musi, A Drop of Dew... 1959
Oil on burlwood fiber
The University of Iowa Museum of Art, Purchase, Mark Rosson Memorial Fund, 1985
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**THE ENVELOPE** 1984

**Music:** Gioacchino Rossini

**Costumes:** Judy Wirkula

**Dancers:** Gail Gilbert, Elizabeth Koeppen, Jaime Martinez, David Parsons, Cynthia Westaway, Scot Willingham, Ivan Wolfe

**SLEEP STUDY** 1987

**Music:** Flim & The BB’s

**Costumes:** Gail Gilbert

**Dancers:** Gail Gilbert, Elizabeth Koeppen, Jaime Martinez, David Parsons, Cynthia Westaway, Scot Willingham, Ivan Wolfe

**INTERMISSION**

**SCRUTINY** 1987

**Music:** Michael Raye

**Costumes:** William Ivey-Long

**Dancers:** Gail Gilbert, Elizabeth Koeppen, Jaime Martinez, David Parsons, Cynthia Westaway, Scot Willingham, Ivan Wolfe

This work was made possible in part through a Land Grant from The Jacob’s Pillow Dance Festival in Becket, Massachusetts.

**INTERMISSION**

**CAUGHT** 1982

**Music:** Robert Fripp

**Costumes:** Ginger Blake

**Performed by:** David Parsons

**SIMPLY SO** 1989

**Music:** Leslie Stock

**Costumes:** Alex Katz

**Dancers:** Gail Gilbert, Elizabeth Koeppen, Jaime Martinez, David Parsons, Cynthia Westaway, Scot Willingham

This work has been co-commissioned by Hancher Auditorium/The University of Iowa; Wexner Center for the Arts/Ohio State University; Dance Celebration in Philadelphia, PA; and The Fine Arts Program of William Jewell College in Liberty, MO. This work had its world premiere at Hancher Auditorium/The University of Iowa on January 19, 1990.

The Parsons Dance Foundation, Inc., is a non-profit organization. All donations are tax deductible as provided by law. For more information about the Company, please contact:

Gray Montague
Managing Director
The Parsons Dance Company
476 Broadway
New York, NY 10013
(212) 941-1038

We would like to thank Rita and Irwin Blitt, Arthur and Sistie Fischer, Oliver Tessier, John Holmes, Ina Sorens, Tom McMahon, The Metropolitan Life Foundation, The National Endowment for the Arts, Phillip Morris Companies, Inc., Merrill Lynch & Co., Inc., and the New York Community Trust for their continued support.
**SIMPLY SO 1989**

**Music:** Leslie Stuck  
**Costumes:** Alex Katz  
**Dancers:** Gail Gilbert, Elizabeth Koeppen, Jaime Martínez, David Parsons, Cynthia Westaway, Scot Willingham

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**INTERMISSION**

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**SCOUT 1982**

Music: Robert Fripp  
Costumes: Ginger Blake  
Performed by: David Parsons

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**CATCH 1982**

Music: Gail Gilbert  
Costumes: Elizabeth Koeppen, Jaime Martínez, David Parsons, Cynthia Westaway, Scot Willingham, Ivan Wolfe

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**SLEEP STUDY 1987**

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The Company

DAVID PARSONS (Artistic Director), born in Illinois and raised in Kansas City, was a lead dancer with the Paul Taylor Dance Company from 1978 to 1987. Paul Taylor created many roles for him, among them Last Look, Roses, and Arden Court. Companies with which he has made guest appearances include the New York City Ballet and the Berlin Opera. Mr. Parsons has created works for the Paul Taylor Dance Company, American Ballet Theatre, Ballet Metropolitain, the National Ballet of Canada, and the Ballets de l'Autome in Paris. His extensive work in dance includes designs for American Ballet Theatre, Paris Opera Ballet, Ballet Metropolitain, the National Ballet of Canada, Hubbard Street Dance Company, and Lucinda Childs Dance Company. He has been designing works for the Parsons Dance Company since 1989. Other projects include the opening ceremonies of the 1987 Summer Olympics and Son et Lumière, 17th Century, Lake Forest University's 150th Anniversary.

SCOTT WILLINGHAM studied at New York University's Tisch School of the Arts. He has since worked with many companies including Linda Kohl, David Wolfe, Minu Gareari, Martha Bowers, Monica Levy, and Steve Koplowitz. His acting credits include Limbo Theater and the MassScot Constructivist Theater Group. Mr. Willingham joined the David Parsons Company in May 1987.

IVAN WOLFE grew up in Zurich, Switzerland, and came to the United States to earn a B.A. in psychology from the University of New Hampshire. Following his studies, Ivan began his dance training at the Boston Ballet as a scholarship student. In New York, Ivan has danced in the companies of Joyce Trisler, Danny Buraczeski Jazz Dance, Eliza Montez, and recently toured the Far East with the Young Soon Kim Dance Company. Ivan joined the Parsons Dance Company in 1989. When not dancing, Ivan is a licensed massage therapist who works primarily with dancers.

LESLIE STUCK (Composer) was born in North Carolina in 1953. He studied mathematics at the University of Washington. Subsequently, he worked as a recording engineer in San Francisco while studying ballet and semiology as hobbies. He has recorded the music for William Forsythe's New Sleep for the San Francisco Ballet and collaborated in the composition of the score for Forsythe's In The Middle, Somewhat Elevated for the Paris Opera Ballet. He has composed other ballet music for Forsythe and Alida Chase at the Frankfurt Ballet and the Netherlands Dance Theatre. Recently, he has composed music for Forsythe's Behind the China Dogs, commissioned by the New York City Ballet. Currently, Mr. Stuck works as a composer for the Frankfurt Ballet and the Society for New Music.

ALEX KATZ (Costume Designer) is an artist born in New York. He is well known to dance audiences for his collaborations with Paul Taylor. Mr. Katz used cut-out figures for his set, George Washington Crossing the Delaware, by the poet Kenneth Koch. Most of the set is now at the Philadelphia Museum of American Art, Smithsonian Institution. This marks the first collaboration between Mr. Katz and David Parsons.

WILLIAM WEY LONG (Costume Designer) won the Tony, Drama Desk, and Makukan awards for Nine. His other New York credits include The Top Dance Kid, After the Fall, Miss Appell, The 1940's Radio Hour, Poor Little Lulu, Sister Mary's (ignites) Explains It All For You, and Men's Fugue for Twyla Tharp. He designed Leonard Bernstein's A Quiet Place and Trouble in Tahiti for La Scala. Mr. Long has also designed costumes for the Paul Taylor Dance Company.

JUDY WIRKULI (Lighting De

GAIL GILBERT began dancing with the Dushkin Ballet with Nancy and Gilbert Reed. She then studied modern dance at the North Carolina School of the Arts with Richard Koch, Richard Gain, and Dianne Matheram. She also attributes much of her training to Phyllis Lumholtz, Diane Pinder, members of the Labrucherie Company, the Paul Taylor School, and Moses Pendleton. Ms. Gilbert has performed with Douglas Wright, Daniel Erazola, Ruby Shang, and Mark Denny. She began dancing with David Parsons in 1985. She has also studied with Phil Goldstone Acting Technique with Phil Goldstone.

ELIZABETH KOPPEN was born in Virginia Beach, Virginia. She received her B.F.A. in dance from the State University of New York at Purchase where she studied with Lucy Clarke, Rosanna Servalli, Bette Jane Sils, Kevin Wynn, and Gayle Young. In 1987, she toured with the Purchase Dance Corps to the International Dance Festival in Hong Kong. She has performed in New York with Kevin Wynn. This marks her first season with the Parsons Dance Company as she starts her professional debut.

CYNTHIA WESTAWAY MURPHY was born in St. Thomas, Ontario. After studying in several studios, she graduated from Royal Winnipeg Ballet's Professional Programme, Programme des Apprenti with Les Grands Ballets Canadiens. She has performed with the Alberta Ballet Company at the Banff Festival of the Arts, Les Grands Ballets Canadiens; as a soloist with Pacific Ballet Theatre; and guest artist with Eglesvly Ballet and Southdell Dance Theater; as a soloist and ballet mistress with the Feld Ballet in 1984-85. Cynthia is delighted to be in her first season with the Parsons Dance Company.

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As co-founder of BPM productions, the video Caught was created with music by Robert Fipp. It was subsequently telecast nationally on Altice from Off Center in 1988. In 1987 and 1988, Mr. Parsons received Choreography Fellowship Grants from the National Endowment for the Arts.
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JUDY WIRKULA (Lighting De-
signer) has designed lighting for theater and dance companies through-
out this country and in Europe. Her theater credits include designs for the American Repertory Theater (most recently Andrei Serban's production of The Misanthrope), NY Stage Film and the Hecht Bergoff Studio. He has also designed two productions in collabora-
tion with Robert Wilson (The Marryt of Saint Sebastian for the Paris Opera Ballet and The Metropoli-
tan Opera House, and Quinet, produced in Germany and at the ART in Cambridge, MA). In addition, Mr. Binkley recreated Act I of the 1986 Festival d'Automne in Paris. His extensive work in dance includes designs for American Ballet Theatre, Paris Opera Ballet, Ballet Metropoli-
tan, the National Ballet of Canada, Hubbard Street Dance Company, and Lucinda Childs Dance Company. He has been designing works for the Parsons Dance Company since 1985. Other projects include the opening ceremonies of the 1987 Summer Olympic Games and the 1987 World Cup in France.

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The Silly and The Serious

By Rachelle Patrick Tschor

David Parsons likes the real modern stuff—knitted and squiggly. Rather like Ferdinand the bull, he is that unfathomable combination of powerful physique with the simple seriousness and the intense sense of wonder of a child. He will take your breath away with astonishing speed and supercharged intensity and calm you again with lyrical musicality. His choreography is winsy, playful, and energetic, and he and his dancers are dynamite.

It is Parsons' complete lack of pretension which makes both his work and his personality so appealing. His choreography is as simple as sophisticated and transparent, an open door inviting the viewer to enter and to see the rich world we live in through his eyes. Parsons' gift is that he is one of his ability to keep in touch with the "regular things, regular life and the regular people" is the ability of an artist who doesn't segregate the world into artists and non-artists but, rather, who shares the humor of our common situation, creating for himself and for all of us dances of intuitive futility, invention, and goofiness.

Boyish and open in the way only one as sophisticated and at ease with himself can be, he introduces himself as "David," quietly offering a warm handshake. He works in a friendly atmosphere of unrestrained give and take, and is generous in giving credit to his dancers and mentors, while his off-the-cuff humor keeps him safe from any remote possibility of stuffiness.

Parsons' choreographic blend of the silly and the serious draws from a career of dancing both the recluse and the ridiculous. Growing up as dancer for Paul Taylor, Parsons' experiences include performing with the Berlin Opera Ballet, Pilobolus and Monix, as well as choreographing for Baryshnikov and Nureyev with Daniel Ezraoff. Described by Anna Kisselgoff of the New York Times as "an dreamboat of a dancer," Parsons had his own following among dance-watchers long before deciding to begin his own company.

At age sixteen he came to New York City from Kansas City on a scholarship to study dance at the Alvin Ailey School. "Thinking that dance was a silly thing to do," he quit a year later for an audio-visual job. But he was seventeen then and hadn't yet seen "The Big P.T," who is still today his favorite choreographer. Parsons wrangled an audition for Taylor, who engaged him as an understudy. Replacing an injured lead, he soon found himself a soloist with an enthusiastic following for one of the sharpest dance companies in the world. In Taylor's company, Parsons was exposed to the best—athletic virtuosity, outstanding music, and inspired, superbly crafted choreography.

In the tradition of modern dance, each generation finds its own way. Parsons has been choreographing for so long as he has been dancing, and after nine wonderfully and highly acclaimed years with Taylor, he decided "to try his own thing."

When "the best male dancer seen in recent memory," as the New York Times senior dance critic once called him, decides to try his own thing, he gets quite a bit of attention. Taylor enabled the dancer-turned-choreographer to start off in the center of the public eye with an unprecedented invitation for a choreographer other than himself to be presented on his masterful company. He commissioned solo works by Parsons and three other Taylor company members to be performed at the company's 1980 conjunction, seen at City Center. The piece Parsons choreographed for this occasion, Edge, was a great success, and he has been the darling of the dance world since.

His first works on his own fledgling company were enthusiastically awaited and reviewed. Commissions followed by leading ballet companies such as The Feld Ballet and American Ballet Theatre. Stars like Mikhail Baryshnikov, Rudolf Nureyev, Martine van Hamel, and Claude Tippet began to dance Parsons' work, and modern companies as far away as Israel have learned his pieces. "This is the kind of limelight many established companies can only dream about: this immense amount of public attention to be given a "new" choreographer can be intimidating.

With his typical down-to-earth nature, Parsons didn't become neurotic from the pressure. Instead he choreographed a dance about the intense introspection public scrutiny demands. Scrutiny, on tonight's program, could be a study of paranoia or simply a dance about being watched.

Making great fun of our self-important managers, The Envelope has Parsons managing to expose all the expectations and fear we have when confronting the mailbox and to spoof Paul Taylor's Three Epiphanal all at once.

Sleep Study documents the throws of a sleepless night. Drawing on the languorous movements of sleep, this piece has been described as "a misfirestion: printice on dance creativity."

In Caught the dancer is "caught" mid-air, playing out his dream of flying. It has been Parsons' signature piece since its conception, serving as both expressive and virtuosic outlet for the dancer-choreographer.

If a dance company is a huge success, it might cover its touring costs on box office receipts, but the hours of rehearsal and work it takes to create a new piece could never happen without the generous support of commissions. The program does with the world premiere of Simply So, co-commissioned by Hancher Auditorium. Simply So studies human interactions through standardized gestures on creatures who look anything but human. It is abstract in its movement, and communicative in its content. The music is by Leslie Stuck, who composed the music for the Frankfurt Ballet's Behind the Brute Dogs seen at Hancher this past summer. Costumes are designed by Alex Katz, who also designed costumes for the Paul Taylor Company.

In all his pieces, Parsons' work is honest, well-crafted, and communicative. It will take you to that place where "real modern dance is," that place of unique, personal, evocative, and powerful movement invention. It is "very likable, highly creative stuff!" Office "Nearby (Tribune)" beautifully danced by a virtuoso company who are human, too.

*Mr. Alley, who died last month, is best known for creating his American Dance Theater Company, for whom he choreographed works integrating Black-American themes and movement styles with those of the concert dance tradition. His lesser known but influential work as educator includes the establishment of a professional training school whose students are offered scholarships to enter the professional world of dance and inspires many others to create art which incorporates elements of their own heritage.

Rachelle Patrick Tschor is a freelance dancer and dance researcher. She works in movement analysis, dance notation, and reconstruction and has notes Caught for the Parsons Company.
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ness.

Parsons’ choreographic blend of the silly and the serious draws from a career of dancing both the resplen-
dent and the ridiculous. Coming of age as dancer for Paul Taylor, Parsons’ experiences include performing with the Berlin Opera Ballet, Pilobolus and Monix, as well as choreographing for Baryshnikov and Nureyev with Daniel Ezralow. Described by Anna Kisselgoff of the New York Times as “a dreamboat of a dancer,” Parsons has his own following among dance-
watchers long before deciding to begin his own company.

At age sixteen he came to New York City from Kansas City on a scholarship to study dance at the Alvin Ailey School.* Thinking that dance “was a silly thing to do,” he quit a year later for an audio-visual job. But he was seventeen then and hadn’t yet seen “The Big P.T.” “who is still today his favorite choreographer. Parsons wrangled an audition for Taylor, who engaged him as an understudy. Replacing an injured lead, he soon

found himself a soloist with an enthusiastic following for one of the sharpest dance companies in the world. In Taylor’s company, Parsons was exposed to the best—aerobic virtuosity, outstanding music, and inspired, superbly crafted choreogra-
phy.

In the tradition of modern dance, each generation finds its own way. Parsons has been choreographing for as long as he has been dancing, and after nine wonderful and highly acclaimed years with Taylor, he decided “to try his own thing.”

When “the best male dancer seen in recent memory,” as the New York Times senior dance critic once called him, decides to try his own thing, he gets quite a bit of attention. Taylor enabled the dancer-turned-choreogra-
pher to start off in the center of the public eye with an unprecedented invitation for a choreographer other than himself to be presented on his masterful company. He commis-
sioned solo works by Parsons and three other Taylor company members to be performed at the company’s 1982 tour and made a City Center. The piece Parsons choreographed for this occasion, Edge, was a great success, and he has been the darling of the dance world since.

His first works on his own fledgling company were enthusiastically awaited and reviewed. Commissions followed by leading ballet companies such as the Feld Ballet and American Ballet Theatre. Stars like Mikhail Baryshnikov, Rudolf Nureyev, Martine van Hamel, and Claude Tippet began to dance Parsons’ work, and modern companies as far away as Israel have learned his pieces. “This is the kind of limelight many established companies can only dream about. an immense amount of public attention to be given a new choreographer can be intimidating.

With his typical down-to-earth nature, Parsons didn’t become neurotic from the pressure. Instead he choreo-
graphed a dance about the intense intropection public scrutiny demands. Scribbles, on tonight’s program, could be a study of paranoia or simply a dance about being watched.

Making great fun of our self-important managers, The Envelope Please manages to expose all the expectations and fears we have when confronting the mailbox and to spoof Paul Taylor’s Three Epiphanies all at once.

Sleep Study documents the throws of a sleepless night. Drawing on the lan-
guorous movements of sleep, this piece has been described as “a mistissatuation pour une dance creativity.”

In Caught the dancer is “caught” mid-
air, playing out his dream of flying. It has been Parsons’ signature piece since its conception, serving as both expressive and virtuosic outlet for the dancer-choreographer.

If a dance company is a huge success, it might cover its touring costs on box office receipts, but the hours of rehearsal and work it takes to create a new piece could never happen without the generous support of commissions. The program closes with the world premiere of Simply So, co-commissioned by Hatchere Auditorium. Simply So studies human interactions through standardized gestures on creatures who look anything but human. It is abstract in

its movement, and communicative in its content. The music is by Leslie Stuck, who composed the music for the Frankfurt Ballet’s Behind the Brown Dog, seen at Hatchere this past summer. Costumes are designed by Alex Katz, who also designed Furniture for the Paul Taylor Company.

In all his pieces, Parsons’ work is honest, well-crafted, and communica-
tive. It will take you to that place where “real modern dance” is, that place of unique, personal, evocative, and powerful movement invention. It is “very likable, highly creative stuff” Off Broadway. Off-Broadway, Minneapolis Tribune* beautifully danced by a virousco company who are human, too.

*Mr. Alley, who died last month, is best known for creating his American Dance Theater Company, for whom he choreographed works integrating Black-American themes and move-

ment styles with those of the concert-
dance tradition. His lesser known but influential work as educator includes the establishment of a professional training school whose students who enter the profession of dance and inspired many others to create art which incorporates elements of their own heritage.

Rachelle Patrick Tsahtor is a fre-

dance dancer and dance researcher. She works in movement analysis, dance notation, and reconstruction and has created Caught for the Parsons Company.
Catch the Excitement of the UI Dance Gala

Their training at the UI. They will represent UI alumni who are dancing professionally in companies including the Joffrey Ballet, the Boston Ballet, Repertory Dance Theatre, the Milwaukee Ballet, and the Lar Lubovitch Dance Company (in the person of Lar Lubovitch, the prominent company’s founder, artistic director and choreographer). The returning alumni will be Mark Wuest from the Joffrey Ballet, Ron Fowler from the Repertory Dance Theatre, Cameron Spears from the Chicago Lyric Opera Ballet, Todd Kresh from Chindits Fantasy Cruises in the Caribbean, T.J. Myers from Rachel Lepent and Dancers, William Kirkpatrick from his William Kirkpatrick Solo Dance Theatre in California, Doug Kline from the Allegra Series in Seattle, Bill Wagner from the dance faculty of the University of Nevada—Las Vegas, James Hansen from Chris Bernside Dance Company in Virginia, and Fletcher Nickerson from a touring production of Dreamgirls.

A new work, Wanderers, will be choreographed especially for the UI alumni dancers by Alessio Catò, artistic director of France’s Ballet du Nord, a company that has risen to international prominence under his leadership. Catò, who created a lovely Daphnis and Chloe for the Dance Gala in 1982, danced in the New York City Ballet and is one of the world’s leading guardians of the Balanchine tradition.

Complementing Catò’s piece for men will be Patroclus, a new pointe ballet for women, choreographed by Toni Pimble, the founder, artistic director and resident choreographer of the respected Eugene Ballet in Oregon.

Chicago choreographer Jan Eckert, winner of the 7 States Choreography Competition sponsored by the UI Dance Department, will be represented by Antigoniye, a modern dance solo reflecting the power of the life force before the beginning of time.

Faculty choreographers Lai-Jan King, David Berkey and Susan Dickson have contributed inspired new works in modern and jazz genres.

In June 1989, King captures the spirit and tragedy of the Chinese democracy demonstrations at Tiananmen Square. King, founder and director of the U.S. China Dance Exchange program, visited China shortly after the June massacre, and her new dance is a passionate expression of her solidarity with the Chinese people and their aspirations for democracy.

Using the Ish Adagio from Brahms’ Violin Concerto in D, Berkey’s Sensi- nels reflects the beauty of sharing in a symbolic ritual of the changing of the guard.

Dickson’s new jazz work, Motor Matrix, is driven by African rhythms and the spirit of the mask, reflecting the influence of the old on the new.

To help the Dance Department celebrate its success—and to catch the excitement of an attractively varied program of dances—put the Dance Gala on your calendar. Tickets are available now from the Hancher box office. Special discounts are offered for UI students, senior citizens and young people, and group discounts are also available. Patron tickets may be purchased for both performances that include additional, much-needed financial support for the UI Dance Department as it works to create additional success stories.

Question: What do you get when you combine three guest choreographers, five world premiers, accomplished UI alumni dancers from throughout the country, a talented company of student dancers, and faculty choreography in a variety of styles? Answer: This season’s exciting Dance Gala, at 8 p.m. February 9 and 10 in Hancher Auditorium. The Dance Gala, the UI Dance Company’s major annual performance event, will be an eclectic celebration of movement, exploring a spectrum of dance styles from ballet to jazz to modern dance.

The Dance Gala has often featured guest artists, usually soloists from leading ballet companies. This season’s Dance Gala offers a fascinating variation on the theme. The guest dancers will be male graduates of the UI Dance Department, returning to the UI from professional positions throughout the country to perform in the Dance Gala, and to celebrate the success they have achieved through their training at the UI. They will represent UI alumni who are dancing professionally in companies including the Joffrey Ballet, the Boston Ballet, Repertory Dance Theatre, the Milwaukee Ballet, and the Lar Lubovitch Dance Company (in the person of Lar Lubovitch, the prominent company’s founder, artistic director and choreographer). The returning alumni will be Mark Wuest from the Joffrey Ballet, Ron Fowler from the Repertory Dance Theatre, Cameron Spears from the Chicago Lyric Opera Ballet, Todd Kresh from Chindits Fantasy Cruises in the Caribbean, T.J. Myers from Rachel Lepent and Dancers, William Kirkpatrick from his William Kirkpatrick Solo Dance Theatre in California, Doug Kline from the Allegra Series in Seattle, Bill Wagner from the dance faculty of the University of Nevada—Las Vegas, James Hansen from Chris Bernside Dance Company in Virginia, and Fletcher Nickerson from a touring production of Dreamgirls.

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Catch the Excitement of the UI Dance Gala

10

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Chess: Musical Metaphor for the Games People, Nations and Lovers Play

Chess, the latest transatlantic smash musical, makes all the right moves towards becoming one of the best examples of the rock opera style to hit the Great White Way.

Focusing on an international chess match between "them" and "us," the show combines politics, love, and competition into a production that has critics believing that the Broadway musical is capable of addressing human, even political, affairs.

The title refers, of course, to the familiar game of kings, queens, bishops, rooks, knights, and most especially pawns who, in this case, are the American and Russian opponents in the international championship. The setting is Bangkok and Budapest, temporary homes to the touring match. Freddy Trumper is the brash American, a recognizable mix of the talent of Bobby Fischer and the mouth of John McKernoe. His Russian counterpart, Anatoly Sergievsky, is gifted, troubled, and oppressed. The third element in this triangle is Freddy's "second," Florence, who we first meet as a child during the 1956 revolt in Budapest. But behind the scenes the CIA and KGB are the real players, manipulating the contestants and calculating their own moves in a vast global struggle.

The tension of the championship matches is compounded by the danger of the romantic relationships within the triangle of characters. Defeating from Freddy, Florence falls in love with Anatoly, while Anatoly, in love with Florence, decides to defect from Russia. But ultimately, it is the superpowers who pull the strings towards a bitter ending. Within an atmosphere of tension, fear, and intimidation, Chess creates an ambiguous world in which motives are rarely pure and the best of intentions can become two-edged swords.

An international team conceived and created Chess. Tim Rice, the lyricist for such megahits as Jesus Christ Superstar and Evita, had the initial idea for Chess. His lyrics are intricate, funny, and always tinged with irony. The music is by Benny Andersson and Bjorn Ulvaeus of the Swedish rock group ABBA. The show has already spawned an international video hit, "One Night in Bangkok." British director Trevor Nunn, who has brought to the stage Cats, Nicholas Nickleby and Starlight Express, took over when illness forced Michael Bennett to resign. His staging is dazzling in its action and drama.

"Chess, then, is a tough adventure, a high-powered endgame about the positions of very human people caught up in a system that leaves them check-mated at the end." (Providence Journal)

What's the next move, you ask? To the Hancher Box Office to buy your tickets to Chess, coming to Hancher for four performances January 25, 26, and 27.
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Deedles and the Count Basie Orchestra—
A Schuur Thing

When Deedles walks onto the Hancher stage on February 15, he is prepared for a singer of enormous range (almost four octaves), perfect pitch, and with an overflowing love of performing for her audience.

Also known as Diane Schuur, Deedles is considered a legend in the ragtime. voted the Best Female Jazz Vocalist for two years in a row, she is taking her place in the great tradition of Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Dinah Washington, and Aretha Franklin, singing everything from jazz to pop to R & B.

For her Hancher performance, she is reunited with the incomparable Count Basie Orchestra with whom she recorded a Grammy Award-winning album which spent an amazing 39 weeks at No. 1 on the Billboard jazz chart.

Born in the Seattle area in 1953, Deedles was blinded at birth. She began singing at the age of two, when some of her favorite lyrics were "doodle-dee." At 10, she sang her first gig at the Holiday Inn in Tacoma and was soon traveling the circuit, performing at hotels, lodges, dances, and supper clubs.

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Getz presented her on a televised concert of young talents in 1982 at the White House. Larry Rosen, co-president of GRP Records, heard her and two years later her first of five albums was released by GRP.

Now Diane spends 75% of her time on the road, so it's a very good thing that she loves performing. "Performing gets into your blood. You've got to do it. You've got to keep it up in order to be at the top. That's the best way to be at the top. It's a real rush. For me, performing is a high. And it's addictive. It never leaves you."

Diane Schuur may be a legend in the making, but the Count Basie Orchestra is renewing the legend of its name. Schuur dies in 1984, but under the direction of saxophonist Frank Foster, who played with Basie from 1955 to 1964, the band is certainly not living in its glorious past.

In fact, the Count Basie Orchestra has found a new college-age and baby boom audience to augment its older fans. The distinctive sound based on simplicity, a buoyant swing, precision, and the blues has been passed from one musician to another as the Basie contemporaries are replaced with younger musicians.

Foster began to compose under Basie's tutelage. "When Basie talked to you about a chart, he told you to keep it simple, swinging, and leave some space for the rhythm section." Foster feels that if his compositions have any one aspect that best serves the Basie tradition, it's his feelings for the blues. "The blues approach is necessary in achieving the Basie sound and I can really express the blues. Basie's band is characterized by the qualities of simplicity, swing and controlled excitement. He established a certain big band sound which can be imitated, but never duplicated."

Foster wrote a host of tunes for the Basie band and continued to write after leaving Basie. On his return, he continues to enrich the orchestra's repertoire with new compositions.

Diane Schuur with the Count Basie Orchestra features "Doodle's Blues," which earned Foster his first Grammy in the Best Arrangement-Vocal category. He also arranged for Diane "I Loves You Porgy" and, with Morgan Ames, wrote "You Can Have It."

Diane Schuur has taken her place in the great tradition of American jazz, a tradition built, maintained, and renewed by the Count Basie Orchestra.

Tickets for Diane Schuur and the Count Basie Orchestra are on sale at the Hancher Box Office. They'll slip smoothly into any valentine card.

Special Opportunities for Groups

Groups of 20 or more receive 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 experience for everyone. Stay for dinner, 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 Barto, 319-353-1150. She can make all the arrangements for you.

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Iowa Center for the Arts

CALENDAR

Performance times are 8:00 p.m., except as noted. For ticked events, tickets are available from the Hancher Box Office, except as noted. Ticket prices are current as of the playbill printing date, and seat availability can change rapidly. Check with the box office for current information.

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Hidden Treasures
November 4-January 21
Esquines: Prints from the Permanent Collection
January 20-March 11
Faculty Exhibition 1990
February 5-March 4
Dream Keepers
February 10-March 18
Members' Choice
March 24-May 6
Silver: New Forms and Expressions
March 24-May 13
The Louise Noun Collection: Art by Women
March 31-May 27
Elements of Design: The Influence of Oriental Rugs on Navajo Weaving
April 28-June 10
M.F.A. Exhibition
May 26-August 26
Japanese Pastimes

MUSIC, THEATRE, AND DANCE

• January 24
  Brian Bedford in The Luteyard, the Lover, and the Poet
  Youth $8.75/$7.25
  U/S students and senior citizens $14.00/$11.60
  Nonstudents $17.50/$14.50
  Hancher Auditorium
  (Performance discussion, Hancher greenroom, 7:00 p.m.; free tickets required)
• January 25
  Thursday
  Chaps
  U/S students $22.40/$20.80/$18.00
  Nonstudents $28.00/$26.00/$22.50
  Hancher Auditorium
• January 26
  Friday
  Choir
  U/S students $22.40/$20.80/$18.00
  Nonstudents $28.00/$26.00/$22.50
  Hancher Auditorium
• January 27
  Saturday
  Choir
  U/S students $22.40/$20.80/$18.00
  Nonstudents $28.00/$26.00/$22.50
  2:00 and 8:00 p.m.
  Hancher Auditorium
  Faculty Woodwind Quintet
  Clapp Recital Hall
• January 28
  Sunday
  Sylvia Wang
  Clapp Recital Hall
• January 29
  Monday
  Hancher Choral Concert
  7:00 p.m.
  Hancher Auditorium
  City High Orchestra
  Clapp Recital Hall
• January 31
  Wednesday
  University Symphony Orchestra
  Hancher Auditorium
• February 1
  Thursday
  Lark Quartet
  U/S students $12.00/$10.40
  Nonstudents $15.00/$13.50
  Hancher Auditorium
  (Performance discussion, Hancher greenroom, 7:00 p.m.; free tickets required)
• February 7
  Wednesday
  Eduardus Halim
  Youth $5.00
  U/S students $4.50
  Nonstudents $6.00
  Clapp Recital Hall
• February 9
  Friday
  Dance Gala
  Patron $25.00
  Youth $7.00/$6.00
  U/S students and senior citizens $10.00/$8.00
  Nonstudents $14.00/$12.00
  Hancher Auditorium

HANCHER AUDITORIUM INFORMATION

Box Office: Open from 11:00 a.m. to 7:00 p.m. Monday through Friday, 11:00 a.m. to 5:00 p.m. Saturday, and 1:00 to 7:00 p.m. Sunday. On nights of performances, the box office remains open until 9:00 p.m. If a performance sells out on Saturday or Sunday, box office hours are 1:00 to 9:00 p.m. Telephone: 193/933-1100, 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.

Greenvroom: The greenvroom, located on the riverside 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 handheld fan 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, photographers 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.

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

Private contributions ensure that Hancher's seasons will continue to bloom beautifully.
### 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 playoff printing day, and availability can change rapidly. Check with the box office for current information.

**MUSEUM OF ART EXHIBITIONS**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>August 12-January 21</td>
<td>African Masks from the Stanley Collection</td>
<td></td>
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<td>Chess</td>
<td>UI students $22.40/$20.80/$18.00, Nonstudents $28.00/$26.00/$22.50, Hancher Auditorium</td>
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<td>Friday Chees</td>
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<td>Saturday Chess</td>
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<td>Sylvia Wang (Clapp Recital Hall)</td>
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<td>January 29</td>
<td>Hancer Choir Concert</td>
<td>7:00 p.m., Hancher Auditorium</td>
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<td>Edward Halim</td>
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<td>Dance Gala</td>
<td>Patron $25.00, Youth: $7.00/$6.00, UI students and senior citizens $10.00/$8.00, Nonstudents $14.00/$12.00, Hancher Auditorium</td>
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The Hancher Circle Fund - The University of Iowa Foundation - Alumni Center - Iowa City, Iowa 52242-1707