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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 *Caught* 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). *Caught*

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 Wexner 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.

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Wallace Appell



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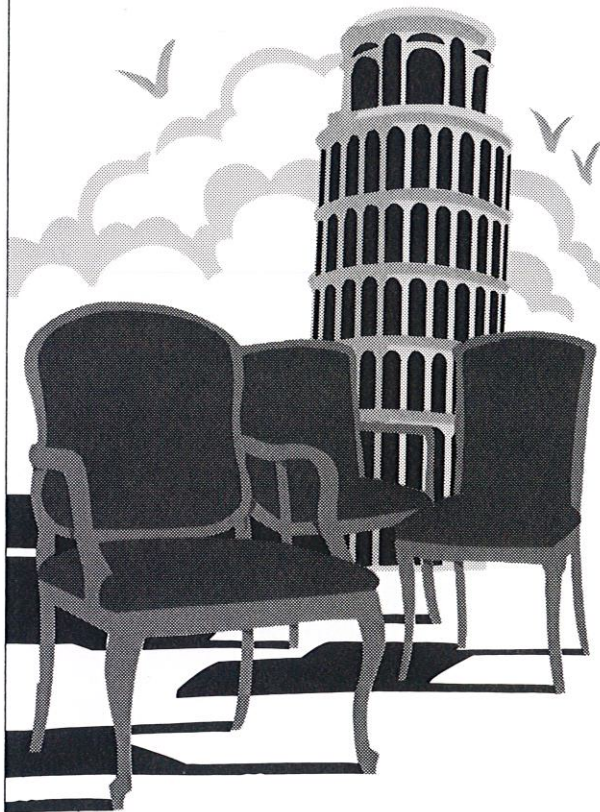
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THE PARSONS DANCE COMPANY

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 BARNI, *Company Manager*

The Dancers

GAIL GILBERT, ELIZABETH KOEPPEN,

JAIME MARTINEZ,

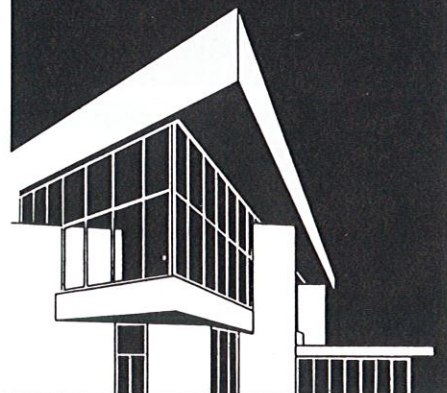
DAVID PARSONS, CYNTHIA WESTAWAY,

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.

*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



DANCE GALA



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PROGRAM

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 Beckett, Massachusetts.

INTERMISSION

CAUGHT 1982

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

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SIMPLY SO 1989

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

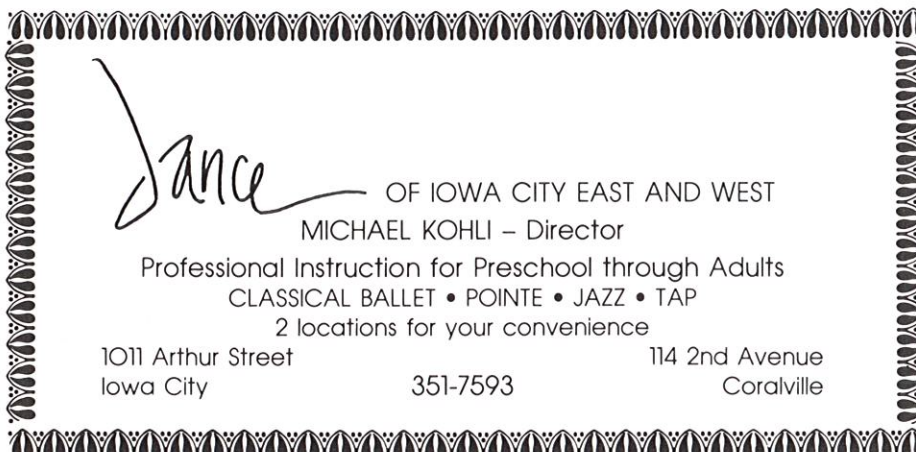
This work has been co-commissioned by Hancher Auditorium/The University of Iowa; Wexner Center for the Arts/Ohio State University; Dance Celebration in Philadelphia, PA; and The Fine Arts Program of William Jewell College in Liberty, MO. This work had its world premiere at Hancher Auditorium/The University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

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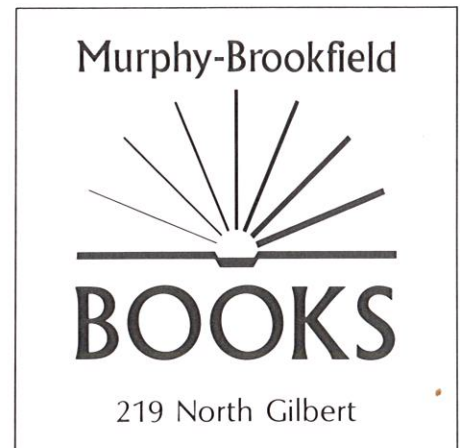


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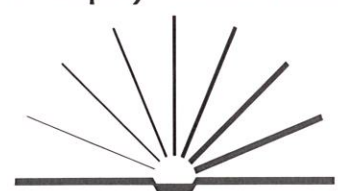
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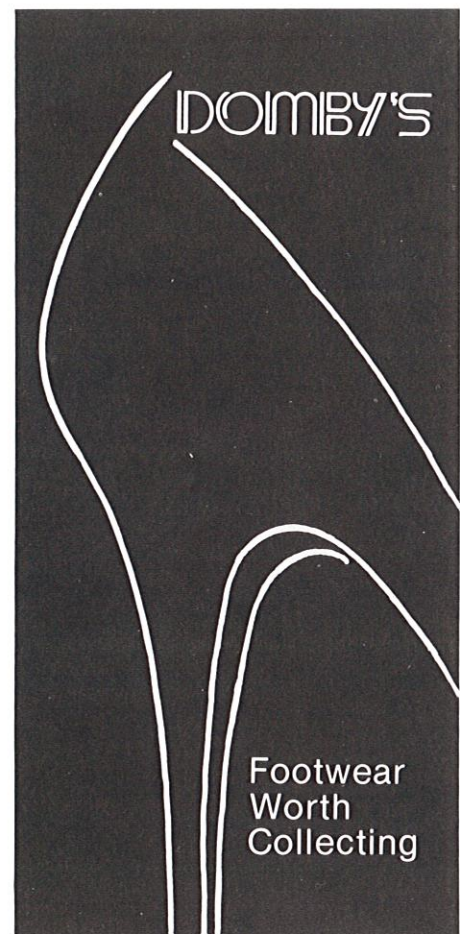
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The Company

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 Metropolitan, the National Ballet of Canada, and the BatSheva Dance Company of Israel. His works are performed by the Paris Opera Ballet, the Feld Ballet, Den Norske Opera, Compania de Danca de Lisboa, the National Ballet of Canada, and the Hubbard Street Dance Company, among others.

As co-founder of RPM productions, the video *Caught* was created with music by Robert Fripp. It was subsequently televised nationally on *Alive from Off Center* in 1988. In 1987 and 1988, Mr. Parsons received Choreography Fellowship Grants from the National Endowment for the Arts.

GAIL GILBERT began dancing with the Duluth Ballet with Nancy and Gilbert Reed. She then studied modern dance at the North Carolina School of the Arts with Richard Kuch, Richard Gain, and Dianne Markham. She also attributes much of her training to Phyllis Lamhut, Islene Pinder, members of the Lar Lubovitch Company, the Paul Taylor School, and Moses Pendleton. Ms. Gilbert has performed with Douglas Wright, Daniel Ezralow, Ruby Shang, and Mark Dendy. She began dancing with



David Parsons in 1985. She has also studied Meisner Acting Technique with Phil Gushee.

ELIZABETH KOEPPEN 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 Larry Clarke, Rosanna Servalli, Betti Jane Sills, 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 well as her professional debut.

JAIME MARTINEZ was born in San Juan, Puerto Rico, and raised in Columbia, South Carolina, where he began his training in tap, ballet, and

jazz with Naomi Calvert and Ann Brodie. He later attended the North Carolina School of the Arts, studying with Richard Kuch, Richard Gain, and Dianne Markham under a Nancy Reynolds scholarship as well as scholarships from the American Dance Machine and the American Dance Festival. Since coming to New York, Jaime has performed with Pearl Lang, Ruby Shang, Douglas Wright, Dianne Martel, Pooh Kaye, and was a founding member of Mark Dendy and Company. Mr. Martinez joined the Parsons Dance Company in November, 1987.

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 Apprentices 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 Theater; and guest artist with Eglevsky Ballet and Southold Dance Theater; as a soloist and ballet mistress with the Feld Ballet in 1984-89. Cynthia is delighted to be in her first season with the Parsons Dance Company.

SCOT WILLINGHAM studied at New York University's Tisch School of the Arts. He has since worked with many companies including Linda Kohl, David Wolfe, Mimi Garrard, Martha Bowers, Monica Levy, and Steve Koplowitz. His acting credits include Limbo Theater and the Mastfor 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 Buraczkeski Jazz Dance, Elisa Monte, 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 sound director 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 a play, *George Washington Crossing the Delaware*, by the poet Kenneth Koch. Most of the set is now at the National Museum of American Art, Smithsonian Institution. This marks the first collaboration between Mr. Katz and David Parsons.

WILLIAM IVEY LONG (Costume Designer) won the Tony, Drama Desk, and Maharam awards for *Nine*. His other New York credits include *The Tap Dance Kid*, *After the Fall*, *Mass Appeal*, *The 1940's Radio Hour*, *Poor Little Lambs*, *Sister Mary Ignatius 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 WIRKULA (Costume Designer) has been designing costumes for David Parsons since 1982. She has also designed for American Ballet Theater, Paris Opera Ballet, the Feld Ballet, and Parker/Pucci.

HOWELL BINKLEY (Lighting Designer) has designed lighting for theater and dance companies throughout this country and in Europe. His theater credits include designs for the American Repertory Theater (most recently Andrei Serban's production of *The Miser*), NY Stage Film and the Herbert Berghof Studio. He has also designed two productions in collaboration with Robert Wilson (*The Martyre of Saint Sebastian* for the Paris Opera Ballet and The Metropoli-

tan Opera House; and *Quartet*, produced in Germany and at the ART in Cambridge, MA). In addition, Mr. Binkley recreated *Alceste* at the 1986 Festival d'Automne in Paris. His extensive work in dance includes designs for American Ballet Theater, Paris Opera Ballet, Ballet Metropolitan, 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 Olympics and *Son et Lumière*, celebrating Wake Forest University's 150th Anniversary.

Services for the Handicapped

Hancher is committed to making its events accessible and rewarding to everyone. Ushers will serve as playbill readers for the sight impaired, if requested in advance at the box office. Patrons who require accommodation for wheelchairs are asked to notify the box office at the time of ticket purchase. Parking for the handicapped is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe and balcony seating areas.

Patrons with hearing impairments may check out free hearing augmentation devices from the coatcheck. The unobtrusive hearing augmentation units operate on an FM frequency and can be used anywhere in the auditorium.

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The Silly and The Serious

By Rachelle Palmnick Tsachor

David Parsons likes the real modern stuff—knotted and squiggly. Rather like Ferdinand the bull, he is that unlikely 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 witty, 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 at once both 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 us; his ability to keep in touch with the *"regular things, regular life and*

the regular people" is the ability of an insider 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 hilarity, 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 unpretentious 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 resplendent and the ridiculous. Coming of

age as dancer for Paul Taylor, Parsons' experiences include performing with the Berlin Opera, Pilobolus and Momix, as well as choreographing for Baryshnikov and Nureyev and with Daniel Ezralow. Described by Anna Kisselgoff of the **New York Times** as *"a 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 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-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 1987 New York season 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 messages, *The Envelope* manages to expose all the expectations and fear we have when confronting the mailbox and to spoof Paul Taylor's *Three Epitaphs* 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 miniature primer 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 closes 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 China Dogs* seen at Hancher this past summer. Costumes are designed by Alex Katz, who also designed *Junction* 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" (Mike Steele, **Minneapolis Star and Tribune**) beautifully danced by a virtuoso company who are human, too.

*Mr. Ailey, 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 scholarships enabled many young people to enter the professional world of dance and inspired many others to create art which incorporates elements of their own heritage.

Rachelle Palnick Tsachor is a freelance dancer and dance researcher. She works in movement analysis, dance notation, and reconstruction and has notated *Caught* for the Parsons Company.



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April
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Catch the Excitement of the UI Dance Gala



UI Dance Department graduate Mark Wuest in a December rehearsal for the Joffrey Nutcracker in Hancher Auditorium. Mark will return to the UI from the Joffrey Ballet to perform in the UI Dance Company's Dance Gala, February 9 and 10 in Hancher.

Question: What do you get when you combine three guest choreographers, five world premieres, 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 the 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, Kameron Spears from the Chicago Lyric Opera Ballet, Todd Kersh from Chandris Fantasy Cruises in the Caribbean, T.J. Myers from Rachel Lampert and Dancers, William Kirkpatrick from his William Kirkpatrick Solo Dance Theatre in California, Doug Klatke from the Allegro Series in Seattle, Bill Wagner from the dance faculty of the University of Nevada-Los Vegas, James Hansen from Chris Burnside 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 Alfonso Catá, artistic director of France's Ballet du Nord, a company that has risen to international prominence under his leadership. Catá, 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 Catá's piece for men will be *Entrelace*, 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 Erkert, winner of the 7 States Choreography Competition sponsored by the UI Dance Department, will be represented by *Antigamente*, a

modern dance solo reflecting the power of the life force before the beginning of time.

Faculty choreographers Lan-lan 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 lush Adagio from Brahms' Violin Concerto in D, Berkey's *Sentinel*s reflects the beauty of sharing in a symbolic ritual of the changing of the guard.

Dickson's new jazz work, *Meter Matrix*, is driven by African rhythms and the spirit of the mask, revealing 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 dance—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.

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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 McEnroe. 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. Defecting 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 Swed-

ish 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 passions 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, be 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 making. Voted the Best Female Jazz Vocalist for two years in a row, she is taking her place in the great tradition of Billie Holliday, 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 "deedle-deedle." 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.

Her "discovery" came in 1979 when Stan Getz heard her sing "Amazing Grace" at the Monterey Jazz Festival and was "flabbergasted. *She's got an incredible range,*" says Getz. *"She can sing almost any style, from scat to country ballads that can tear your heart apart. Diane's got all the equipment to be one of the greats. No one can even touch her."*

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 fuel that need to get out there and give of yourself—and to get it back. 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-sake. Basie died in 1984, but under the direction of saxophonist Frank Foster, who played with Basie from 1953 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 "Deedle'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'd slip smoothly into any valentine card.

Special Opportunities for Groups

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.

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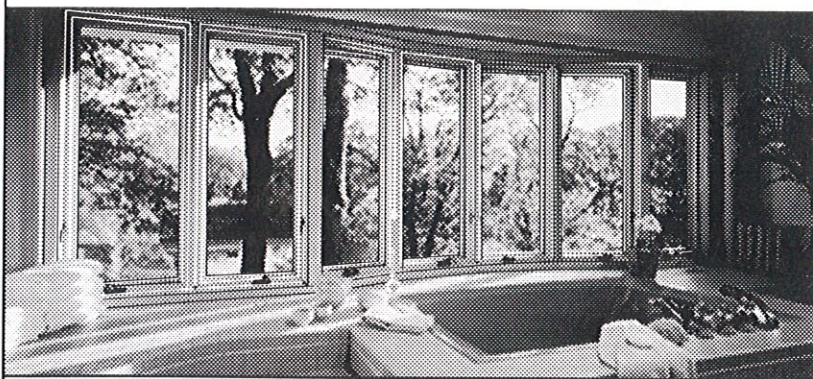
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CALENDAR

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

November 4-January 21
Espagne: Prints from the Permanent Collection

January 20-March 11
Faculty Exhibition 1990

February 3-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 20** Saturday
David Parsons
Youth \$10.00/\$9.00
UI students and senior citizens \$16.00/\$14.40
Nonstudents \$20.00/\$18.00
Hancher Auditorium

■ **January 24** Wednesday
Brian Bedford in *The Lunatic, the Lover, and the Poet*
Youth \$8.75/\$7.25
UI students and senior citizens \$14.00/\$11.60
Nonstudents \$17.50/\$14.50
Hancher Auditorium
(Preperformance discussion, Hancher greenroom, 7:00 p.m.; free tickets required.)

■ **January 25** Thursday
Chess
UI students \$22.40/\$20.80/\$18.00
Nonstudents \$28.00/\$26.00/\$22.50
Hancher Auditorium

■ **January 26** Friday
Chess
UI students \$22.40/\$20.80/\$18.00
Nonstudents \$28.00/\$26.00/\$22.50
Hancher Auditorium

■ **January 27** Saturday
Chess
UI 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
Honor Choir 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
UI students \$12.00/\$10.40
Nonstudents \$15.00/\$13.00
Hancher Auditorium
(Preperformance discussion, Hancher greenroom, 7:00 p.m.; free tickets required.)

■ **February 7** Wednesday
Eduardus Halim
Youth \$3.00
UI students \$4.50
Nonstudents \$6.00
Clapp Recital Hall

■ **February 9** Friday
Dance Gala
Patron \$25.00
Youth \$7.00/\$6.00
UI 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 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.

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