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## HANCHER PRESENTS

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# NINA WIENER DANCE COMPANY

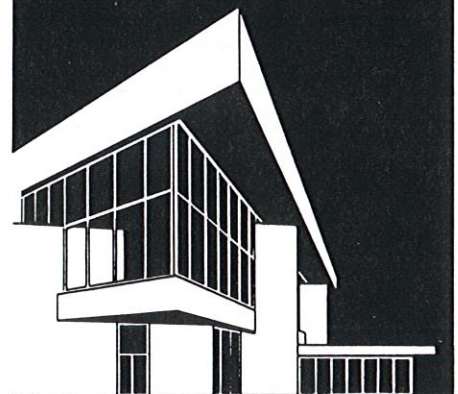
Friday and Saturday, October 12 and 13, 1990 — 8:00 p.m.

## *Harmonic Landscapes*

This dance originally took its inspiration from the Australian aboriginal concept of singing the land: A song-map based on vowels and intonations, a transferable vocalization dealing in physical reality and mythic orientations. After my trip to Australia, the work developed further to become a kind of travel book of different places and relationships—some real to me and some imagined.

Nina Wiener, *Choreography*  
Andy Teirstein, *Music*  
Keso Dekker, *Set and Costumes*  
Jennifer Tipton, *Lighting Design*

Torrin Cummings • Michele Elliman  
Shawn Gannon • Renate Graziadei • Heidi Henderson  
Colleen Stephens • Yukiko Uchiyama





# DANCE GALA

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Eddie J. Shellman  
& Endalyn Taylor-Shellman  
of **Dance Theatre of Harlem**  
U of I Dance Company  
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I wish to thank the following dancers for their participation in the development of this work: P. Adams, T. Cummings, M. Elliman, D. Elshoot (Reflex), M. Elsink (Reflex), S. Gannon, T. Gruenwald, B. Hedburg, H. Henderson, R. Jung, K. Jurgens, J. Manuputty (Reflex), B. Richards, H. Smith (Reflex), C. Stephens, E. Thompson, P. Tuerlings (Reflex), N. Verdoom (Reflex).

Naaz Hosseini, *Singer*

Andy Teirstein, *Musical Instrumentation*: violin, viola, guitar, harmonica, bowed psaltry, Jew's harp, electronic instruments, and vocal effects (laughing, crying, howling)

Nellie van de Velden, *Costume Realization*

Joe Cigliano, *Costumer*

York Kennedy, *Assistant to Ms. Tipton*

Steven Petrilli, *Technical Director*

Choreography Nina Wiener Copyright 1990 All rights reserved Music Andy Teirstein Copyright 1990 All rights reserved

This program is supported, in part, by grants from the National Endowment for the Arts, Arts Midwest members and friends in partnership with the NEA, and the Iowa Arts Council.

*Harmonic Landscapes* is co-commissioned by DanceAspen (Colorado), Hancher Auditorium (The University of Iowa), Madison (Wisconsin) Civic Center, and Het Muziek Theater in Amsterdam, The Netherlands. Additional support is provided by the National Endowment for the Arts and the Harkness Foundations for Dance. Nina Wiener Dance Company is a project of Arts Catalyst Alliance, Inc. and is supported, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts. Additional funds have generously been provided by Allan and Gray Corporation; American Stratford, Inc.; Avnet, Inc.; Beards Foundation; Capper Engraving; Consolidated Edison Company of New York; Coral Graphics and Type Shop; Creative Lithography; Gramercy Park Foundation; Hadden Craftsmen; Harkness Foundations for Dance; Jerome Robbins Foundation; Jewish Communal Fund; Johnson, Smith and Kinsley, Inc.; Joyce Mertz-Gilmore Foundation; Lindenmeyer Paper Corporation; Mobil Foundation; Phillip Morris, Inc.; Robert Sterling Clark Foundation; and private contributions.

Arts Catalyst Alliance, Inc. is a member of Pentacle (DanceWorks, Inc.), a non-profit service organization for the performing arts whose work has been funded by the National Endowment for the Arts; the New York State Council on the Arts; the New York City Department of Cultural Affairs; Phillip Morris

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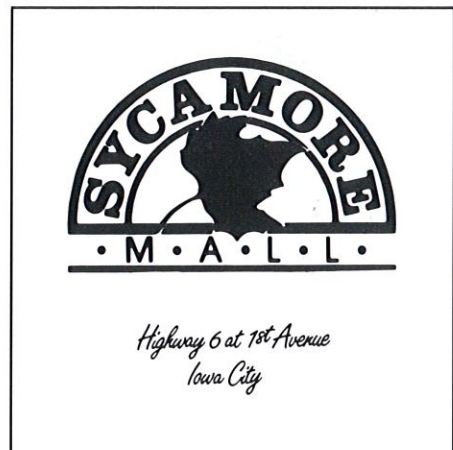
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For additional information regarding the company, contact: Karen Moore, Administrator Nina Wiener Dance Company 160 Franklin Street, New York, NY 10013 Phone 212/226-7814

*I wish to explain to the audience how my company is involved in the creation of a dance. I begin a dance by teaching my dancers core phrases which express the emotions and concepts of the dance. Then I design problems for the dancers which alter the materials in different ways, producing variations on the core phrases which I tailor to the needs of the dance and the individual dancer. Many of these variations are integrated into the finished piece in different forms, so that the dance in some way reflects the personalities of the dancers. For their individual and communal contributions to this work and for their willing spirits, I wish to thank them warmly.*

Nina Wiener



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## On the Cover

In keeping with the theme of the 1990-91 Hancher season brochure, *Cultivating the Arts*, we feature the work of Grant Wood on the covers of this season's Playbill. Four of his lithographs have been reproduced, *Fertility*, *January*, *March*, and *July 15th*. All are in the permanent collection of The University of Iowa Museum of Art and were a gift of the late Edwin B. Green of Iowa City.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art is a major element among the cultural resources of eastern Iowa. The permanent collection totals more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Saturday; noon to 5:00 p.m. on Sunday.

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## Biographies

**NINA WIENER** grew up in Arizona and moved to New York in 1969, working with several modern dance companies, doing musical theater and dance works for television. She studied with Lester Horton, Bella Lewitsky, Merce Cunningham, Paul Taylor, Alvin Ailey, the Martha Graham Company, Leon Danelian, George Balanchine, and others. She has also trained in jazz, Hindu, flamenco, character, and pointe, as well as in Alexander technique and corrective dance physiology.

Wiener formed her own company in 1976 and has toured widely in the U.S. and Europe, teaching, performing, and choreographing. She is recognized for her uniquely sensual technique and style. Her fast-paced images provide a full range of emotions in thematically rich landscapes. Her dances are both mysterious and full of psychological textures.

The Nina Wiener Dance Company has performed in Europe at many festivals, including Tanz '84 in Vienna, Austria, and the London Dance Umbrella, the Utrecht Modern Dance Movement Festival, the Holland Festival, and Festival International de la Danse in Paris. In the United States, the company has appeared across the country at, among other venues, UCLA, Cal Performances, Berkeley, KIMO Theater, Hancher Auditorium, Jacobs Pillow Dance Festival, University of Massachusetts, Dartmouth College, Madison Civic Center, and The Walker Art Center. Wiener was named a John Simon Guggenheim Memorial Foundation Fellow for choreography and has received numerous awards and grants, including a commission from the National Choreography Project to



create a work for the North Carolina Dance Theater, Choreographers Fellowships from the National Endowment for the Arts as well as a Creative Artists Public Service Grant. Ms. Wiener won a 1983-84 Choreography Award at the First Annual New York Dance and Performance Awards (the Bessies) in recognition of her work *Wind Devil*, which premiered at the BAM Next Wave Festival in 1985. In 1987, *Transatlantic Light/Fierce Attachments* was also shown at the Brooklyn Academy of Music Next Wave Festival. *Transatlantic Light* was co-commissioned by the Holland Festival. During 1987-89, Ms. Wiener served as artistic advisor to the company Dance Reflex in the Netherlands.

**TORRIN T. CUMMINGS**, born in Flint, Michigan, began movement therapy at Roeper City and Country School to escape physical education class. Later, he studied dance at Interlochen Arts Camp and at Interlochen Arts Academy. After studying at the Alvin Ailey School of Dance, he continued on to the Juilliard School of Dance. Torrin has performed in and around the New York area with Blue Mercury

Dance Company, Nannett Bearden Dance Company, Walter Rutledge Dance Company, and the Juilliard Outreach program in cooperation with the Lincoln Center Student Program. Artistic expression has always been an important avenue for growth in his life.

**MICHELE ELLIMAN** has worked extensively as both a dancer and actress originating over thirty roles. She has been a featured artist with several companies including Creation and The Eleo Pomare Dance Company. As a choreographer, Michele has been creating works for the stage and video since 1982. With partner John O'Malley, she is co-artistic director and founding member of The Neo Labos Dancetheater Company based in New York City. She hopes never to mistake movement for action.

**SHAWN GANNON**, from Dover, New Jersey, started dancing at the age of six when his grandmother, who played piano for dance classes, dragged him along one day. Shawn has studied all kinds of dance (his mother teaches Hawaiian dance) and



has danced in many companies. Some of his favorites—Igal Perry's Peridance and Lee Theodore's American Dance Machine in which he studied and performed the works of Jack Cole.

**RENATE GRAZIADEI**, born in Altag, Austria, studied ballet, jazz, and character dance in St. Gallen, Switzerland. She performed in productions both by the dance academy and the Municipal Theatre Ballet Company in St. Gallen. She came to the United States in 1989 to study modern dance and ballet at the Peridance International Dance Center in New York City. Renate performed with the Mary Bruce Blackburn American Dance Ensemble in its 1990 spring season.

**HEIDI HENDERSON** comes from Skowhegan, Maine. She has a B.A. in English and dance from Colby College and an M.F.A. in dance from Smith College. She has taught at several other colleges modern technique and "art/dance"—a course for visual artists in finding their creative process through movement and drawing.

**COLLEEN STEPHENS** began dancing at the age of four. Originally from Florida, she has danced with the Miami Ballet, Freddick Bratcher & Co., SUNY-Purchase Dance Company, and Battery Dance Company. She originally wanted to be a ballerina, but they said she was too emotional. Thanks Mom and Dad!

**YUKIKO UCHIYAMA** comes from Kobe, Japan. She danced for the company, Tekisiume, based in Osaka, Japan, for two years. She also toured and performed throughout Japan and on television specials. She taught jazz

and modern classes at studio Dance Tanz in Osaka.

**KESO DEKKER** (*Set/Costume Designer*), the renowned Dutch visual artist, has designed sets and costumes for nearly 60 stage productions in the Netherlands and abroad. He is a frequent collaborator with choreographers Hans van Manen and Niles Christie, for major European ballet and dance companies such as Netherlands Dance Theatre, the Stuttgart Ballet, the Paris Opera Ballet, the Vienna Opera Ballet, and the Royal Danish Ballet, as well as companies in Eastern Europe. He is author of **Hans van Manen and Modern Ballet** in Holland, editor and designer of a TV series on "Kitsch," and exhibitions such as *Ten Years of Paris Fashion*, 1986. He worked with Nina Wiener previously in 1987, on *Transatlantic Light* and on *On Us* in 1989.

**JENNIFER TIPTON** (*Lighting Designer*) is well known to dance and theater audiences alike. She has won a Bessie for her lighting of dance, having worked with choreographers Jerome Robbins, Jiri Kylian, Paul Taylor, Twyla Tharp, and many others. Her work in the theater has won her a Drama Desk Award, an Obie, and a Tony. In 1982, she received the Creative Arts Awards Medal in Dance from Brandeis University. She has received grants from the National Endowment for the Arts as artistic associate with the American Repertory Theatre in Cambridge, Massachusetts and the Goodman Theatre in Chicago. She had a Guggenheim Fellowship for the 1986-87 season. Ms. Tipton teaches lighting at the Yale University School of Drama. She has worked previously

with Nina Wiener on both *Enclosed Time* and *Transatlantic Light/Fierce Attachments*.

**ANDY TEIRSTEIN** (*Composer*) toured Mexico with a small family circus where he learned to use musical instruments in combination with walking the tightwire, juggling, and acrobatics. As the culmination of his studies at Bennington College in Vermont, he composed, directed, and choreographed *Panucho-a mime opera* which was performed along with his first orchestral work, *Scarecrow*. He composed incidental music for and musically directed an adaptation of Kafka's *The Trial* at the Schimmel Center for the Arts in 1979. Andy graduated with the first class of the New York University Musical Theater Program, where he studied with Leonard Bernstein, Arthur Laurents, Elizabeth Swados, and others, culminating in an M.A. degree. His one-act musical, *A Song with a Nickel in It*, was performed in the summer of 1982 at the Village Gate. In 1984, he was awarded the Richard Rodgers Development Award for his musical, *Papushko*, and he received a 1985 Macdowell Fellowship. He has appeared on "Search for Tomorrow," in the film *Sophie's Choice*, and in the Williamstown Theater Festival production of the Cryer/Ford musical *Eleanor*, in the character of young Albert Einstein. Andy has written music for numerous dance projects with choreographers Mary Lyman, Monica Levy, Marta Renzi, and Randy Warshaw.

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# On the Road with the Nina Wiener Dance Company



**Valerie Bergman, right, with Erin Thompson and Byron Richard, performing in Nina Wiener's *Enclosed Time*.**

*by Valerie Bergman*

"Val! It's Jodi. Are you packed?"

"Are you kidding? I'm still trying to decide if I should take my black cotton sweater, my black V-neck sweater, my black jacket, or my Mickey Mouse sweatshirt. What do you think?"

"Val, I don't think they wear black where we're going. Bring Mickey. At least he'll be recognizable! Have you packed the kitchen? I've got brown

rice, whole wheat bread, Ramen noodles, spinach pasta, and Zabbar's coffee."

"Excellent! The hot plate is already in, along with two pots, mugs, coffee filters, herbes de provences, a dozen bagels, thirty tapes . . ."

"Bagels! But that means we need cream cheese."

"Surely they have cream cheese where we're going! Where are we going this time?"

"Got me. All I know is that we have to be at Kennedy in three hours, so get packed. I'm bringing the boom box. Put in UB40 at Moscow and Elvis' Almost Blue tape, okay?"

After two years of touring with the Nina Wiener Dance Company, I for



one had gotten my priorities straight. Music and food. The two basics of survival that were halfway under my control. I had long since named my suitcase, learned to call housekeeping for extra blankets to block out early morning (any time before 10:30 a.m.) sun, and honed my hot plate cooking skills to a culinary peak. The blanket technique came first. It took almost a year of constant scrambling to find restaurants which not only were open but served green food, before I got hip to the perfect solution to that problem.

As I remember, it was a particularly cold week in February in northern Minnesota. After three straight days of too much bad beige food, morale was sinking along with our stomachs. Looking out of my frosted motel room window, I could vaguely see two huge signs from the adjacent shopping mall. One said Supermarket and one said Pamida. I asked Erin, who was originally from the state, "What's a Pamida?" She answered that it was a huge discount store that carried everything from lingerie to power tools.

*"Well, let's go check it out!"*

We had travelled early that day and by 5:00 p.m. had an entire evening to ourselves, an experience rare enough that it was begging to be filled with something other than cable television. Someone reminded us to be back by 7:00 for dinner, a suggestion which undoubtedly met with an expression of disgust on my part.

As we charged from one aisle to the next, bent on buying the perfect absurd gift for each company member, I was suddenly struck by a bolt of inspiration. Well, perhaps it was closer to a cartoonist's bulb lighting overhead. My eyes fell on a stack of hot plates and a new company tradition was born.

From then on, the first question asked of our local sponsor was no longer, "Which restaurant is open past 10:00 p.m.?" but rather, "Where is the best supermarket in town?" And each would quizzically point us in the right direction. By 1988 when I left the company of seven, we were travelling with three hot plates, assorted pots and pans, and suitcases bulging with everything but clothes.

Sounds pretty basic—it's true—but life on the road is very much about managing to keep a structure to your life in the midst of constant change. Part of this is fulfilled by creating order out of the potential chaos of eating in a different restaurant and sleeping in a different bed every other night. And part of this is fulfilled by forming friendships with fellow dancers that will last a lifetime; for when the lights go down after the last ovation, and you pack up your make-up and costumes, and shower off a hard night's work, these colleagues are your bridge between the ever familiar stage and the mysterious city outside.

So at 11:00 p.m. you sit down to dinner with the people closest to your heart, to laugh about the music that came on just a few seconds too late, the side light that suddenly blinded you because it had never been focused just that way before, and the surprise that you felt when the audience laughed in a new place. Together you are awed by performances which have transported you and disappointed with those which never quite flew. This talking and laughing is a way of returning to the world of traffic and wake-up calls, and relationships strained by distance, and nuclear warheads and injustice and poverty, from the world of magic which was left behind when the curtain fell.

I have found nothing else in life which quite matches the other-worldly experience of performing dance. As one of the six members of the Nina Wiener Dance Company, I was pushed to my limits physically and dramatically for an hour-and-a-half on each night of performance. It is

bittersweet, this communion with an audience with whom you will never speak and yet to whom you freely give your heart. But it is also richly rewarding. Rewarding as well is the closeness that I feel to six special people with whom I worked creatively in the studio, risked everything on stage, and with whom I ate, slept, and breathed dance for five years.

As I anticipate my first experience in many years as an audience member at a performance of the Nina Wiener Dance Company, my mind is flooded with memories of airplanes, taxis, narrow winding streets, six-lane freeways, drafty theaters, late-night phone calls, stadium-sized supermarkets, rental cars, deserts, palm trees, evergreens, mountains, laughter, love, and special moments of dancing. I am lucky to have shared it with such daring and creative people as Nina Wiener and her company. I hope that you are transported, as we are, through the dance.

---

*Since leaving the Nina Wiener Dance Company, Valerie Bergman has been choreographing and teaching as visiting professor of dance at the University of Hawaii and The University of Iowa. The UI Dance Company will premiere a new work by Ms. Bergman at the annual Dance Gala, November 9 and 10 at Hancher Auditorium.*



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# Gala Performances By The Kirov Ballet

As the lights go down and the familiar strains of the overture are heard, Hancher audiences can sit back to revel in the lush romanticism of one of the world's most beloved ballets, *Giselle*. But on October 29 and 30, that experience, which has been shared by millions of people since its premiere in 1841, will be a particularly gala one since the ballet will be performed by one of the world's greatest ballet companies, The Kirov Ballet from Leningrad.

*Giselle*, the most celebrated ballet of the Romantic era, was inspired by the German legend of the Wilis, the spectral night dancers who are the ghosts of young girls dead before their wedding day, and eager to dance any man they meet to death. The ballet was conceived for Carlotta Grisi, a beautiful young dancer in the Paris Opera, by her lover and mentor Jules Perrot who created most of her dances. The ballet's premiere at the Opera was a triumph. Stagings were soon mounted throughout Europe, and within a year the director of the Imperial Theatres in St. Petersburg obtained a version of the ballet, which received its Russian premiere in 1850.

Marius Petipa, the Kirov's late nineteenth-century choreographer and the father of the Russian ballet tradition to whom we owe much of the choreography for *The Nutcracker*, *Swan Lake*, and *Sleeping Beauty*,



*Swan Lake*

revised the ballet, giving it the definitive form we know today.

The role of Giselle has been danced by the greatest of the Kirov ballerinas, including Anna Pavlova, Galina Ulanova, and Natalia Makarova, and today's dancers are worthy inheritors of the traditions of the role. In

reviewing a 1989 performance of the ballet, Anna Kisselgoff of the **New York Times** wrote, "To see the Kirov production of *Giselle* . . . is to see the company in all its greatness." To further underscore the importance of these performances, the music will be played by The University of Iowa Orchestra.



Founded more than 250 years ago as the official ballet of the St. Petersburg Imperial Court, The Kirov Ballet epitomizes classical purity and style. The company's repertoire is still dominated by the great classics, which have been lovingly handed down through generations of Russian dancers and teachers.

After years of distrust following the defections of three great Kirov stars, Rudolf Nureyev and Mikhail Baryshnikov, as well as Makarova herself, the new spirit of glasnost has made it possible for this revitalized company to tour in the West. The company's 1989 tour was limited to just four cities; the 1990 tour will give audiences in the Midwest the opportunity to see this legendary company.

After the first two performances of the full-evening's *Giselle*, the company will devote the third performance on October 31 to a mixed bill that celebrates both the Kirov tradition, but also the new openness to the West that has swept the Soviet Union.

The company will dance the second act of *Swan Lake*, Tchaikovsky's masterpiece which was choreographed by Petipa and his colleague Lev Ivanov, with some significant editing in 1950 by Konstantin Sergeyev. The act takes place in a ballroom where the young Prince Siegfried must choose a bride from the young princesses who have been summoned to the ball. Siegfried falls in love with Odile whom her father has disguised to resemble the Swan Queen Odette with whom Siegfried fell in love in Act I. Siegfried promises to marry Odile. As she and her father rejoice, Odette as the white swan is seen outside the ballroom windows, and Siegfried hastens to the lake in despair.

Also on the program is a rarely tradition, *Paquita*, which was created in 1846 at the Paris Opera. In 1847, Petipa arrived in St. Petersburg, and made his debut as a dancer with the Imperial ballet by appearing in a version of this ballet, and throughout his career thereafter, Petipa maintained *Paquita* in the repertoire, editing and amplifying it. The narrative concerns a gypsy girl who

saves the life of a French officer. The ballet brilliantly showcases the virtuoso dancing of the Kirov stars.

In recent years the Soviet Union has reclaimed many of its most celebrated artists. It is therefore particularly fitting that The Kirov Ballet, based in Leningrad, Russia's traditional "window to the West," should present one of George Balanchine's ballets. They have chosen to dance *Scotch Symphony*, with music by Mendelssohn.

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# Bergman Choreographs Athletic Whirlwind For Dance Gala

**I**n the early 1970s, when Valerie Bergman was a student at the University of Iowa, you might have found her in the dance studios at any hour of the day or night, using the UI's wealth of facilities to hone her performance technique and develop her movement ideas. Her hard work at odd hours has paid off in an extensive international career as a dancer, choreographer and teacher, including five years as a member and ballet mistress of the Nina Wiener Dance Company. Now Bergman is back at the UI, applying this experience as a visiting faculty member in the Dance Department and as a choreographer for the UI Dance Company's Dance Gala, Nov. 9 and 10 in Hancher.

She's not ashamed to say that a good deal of Wiener's style and technique rubbed off on her, influencing both her teaching methods and her choreography. *"I find that her style is something I've taken as a departure point in developing my own way of teaching,"* Bergman says. *"I find it gives a strong base both for flexibility and for strength, which I think is matched only by a few of the strong modern techniques, like Graham or Cunningham, or ballet technique."*

Bergman notes that choreographers are not always as quick to admit their influences as she is to acknowledge her debt to both Wiener and Merce Cunningham. *"It's funny because as choreographers we like to act like we're independent agents,"* she observes. *"We hate having it said about us that we are descendents of this person or that person, where in most of the other art forms that's looked up to: You have a few mentors who have really pushed you along, and to see a direct passage of their work into yours, and how*



*you've embellished it, is very positive. I feel very positive about the influences I have had."*

For example, Bergman credits Wiener for alerting her to the athletic possibilities of dance. *"Nina's use of physicality—a very athletic technique—was a real eye-opener to me,"* Bergman says. *"It was something I was missing in dance, and I have*

*definitely incorporated it into the work I am doing as well."*

This fascination with the impact of energetic, athletic movement will be on display in Bergman's choreography for Dance Gala. *The Eye of the Storm*, a work for eight dancers set to music of the rock group Art of Noise, reflects the velocity and complexity of contemporary urban life.



*"It's about love in the modern age in an urban environment," Bergman explains. "I see that as a parallel to the whirlwind of a hurricane and that calm place in the center where it's possible to still stand up. That's the analogy I'm working with, and there's a lot of energy because the urban environment today is very energetic, somewhat non-personal, high-speed. Things happen layered on top of each other, so there's a lot of that going on, especially in the beginning of the piece. And yet my hero and heroine still manage to find each other, and find the center of that whirlwind, toward the end. All this expressed very physically, in a very athletic way."*

Bergman's new choreography will be part of a varied Dance Gala program celebrating Old Friends and New Beginnings. Joining *The Eye of the Storm* will be:

- guest stars Eddie Shellman and Endalyn Taylor-Shellman, principal dancers with Dance Theatre of Harlem, performing a world premiere by the provocative, internationally acclaimed choreographer Donald Byrd;

- *Legal Tender*, a comic romp by new Dance Department faculty member Beth Corning;

- *Communal Aspects of the Urban Prairie Dog* by faculty member David Berkey, whose choreography for last season's Dance Gala became one of the nation's most honored college dances;

- ... *If Only in a Glance*, a triptych of choreographic snapshots of waiting, created by UI Dance Company Artistic Director Alicia Brown;

- *Tatum's Art*, a witty new ballet work choreographed by faculty member Francoise Martinet to classic recordings by jazz pianist Art Tatum;

- and a traditional Mongolian dance, performed by Da-dong Hu, whose twin brother, Er-dong Hu, was a prominent member of the UI Dance Company for the past three seasons and winner of the **Dance Magazine** award as best student dancer in last season's American College Dance Festival Association Gala Concert.

The Dance Gala is always one of the highlights of the UI dance season. Reserve your tickets now at the Hancher box office.

# SEATING ROOM ONLY



## Reserve It Now

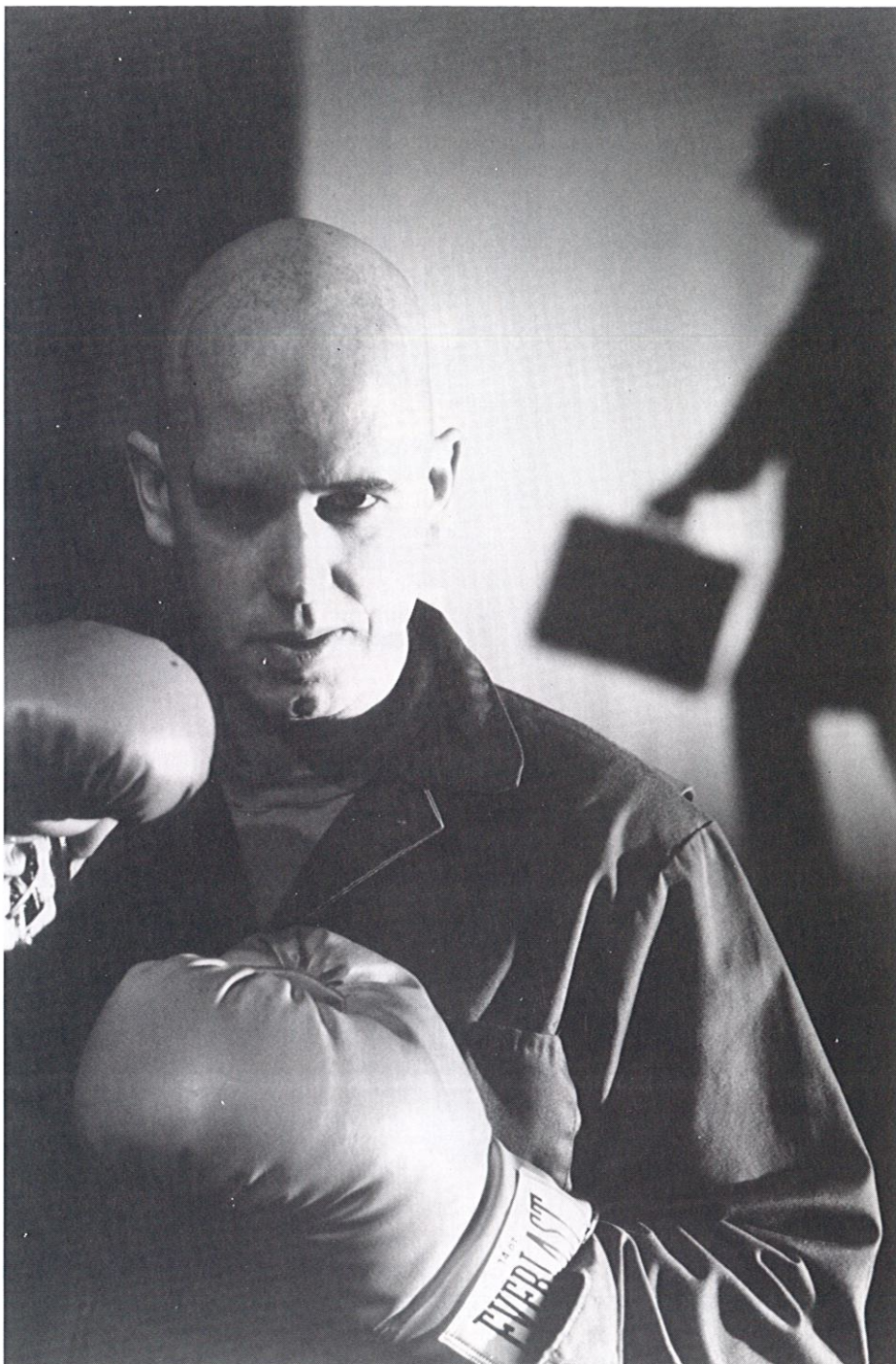
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# Slow Fire Is Hot



**T**he paranoid concerns of Bob mount as he lies in bed—with the lights on—thinking about what may be going on in his Volvo outside:

*"Did I lock the car?  
Did I lock the car?!  
What about my car?!  
Somebody could take my stuff!!!"*

It's the flip side of the American dream. The distorted view from the inside of a psyche shaped by the trappings of blind ambition; an "acquiring mind" that can never rest.

The saga of Bob is presented in *Slow Fire*, a provocative electronic opera from the Paul Drescher Ensemble that is returning to Hancher, October 16 and 17, where it was first performed to sold-out houses two seasons ago.

University of Iowa alumnus Rinde Eckert returns as Bob, a modern bewildered man trying desperately to cope with the emotional and informational overload of contemporary life. As Eckert noted two years ago, Bob is a symbol—right down to his name: *"That which bobs goes up and down, in a kind of sea. He's at sea. He's recklessly naive. He's also very stable and businesslike on one level . . . but there's an unsettling realization about him that despite those conservative trappings, we're dealing with a dangerously radical personality."*

Bob is an Everyman for the Nuclear Age, living in perpetual fear that the "big one" is going to drop. In the meantime, he's got to get what he can, while he can, however he can; and, guard it all from anyone else



who might have the same motives and methods.

*Slow Fire* explores what it is about this personality that is so dangerous. The title refers to a process that converts rapid-fire submachine guns to more

*silver lining. A bird in the band . . . gathers no moss."*

This hodge-podge of clichés adds to the overall ambiance of *Slow Fire*—that is, nothing is as it seems. Indeed, the insightful text is an intriguing

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*"Slow Fire melds music and word, song and speech into one brilliant, terrifying, witty, compassionate unity."*

**San Francisco Examiner**

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accurate—and therefore more lethal—slow-fire. Bob is the slow-fire son of a rapid-fire father.

Eckert brilliantly plays both Bob and his father, a lost man who attempts to transmit certain values to his son. What is passed down from father to son, however, becomes a jumble of clichés and homilies about material success: *"Too many cooks . . . have a*

exploration of word as meaning and word as sound.

Ah, the sound! In addition to Eckert's commanding tenor voice, Paul Dresher's guitar, synthesizer, and real-time tape-loop system, gradually builds up layers of richly textured sound. Dresher employs a variety of musical techniques, from old-fashioned aria to the use of the live

computer-processing. Drummer Gene Reffkin supplies a propulsive undercurrent that keeps the piece moving at its electrifying pace.

While this allegory of a disturbingly grand character holds us spellbound with its unique text and hypnotic score, it is also visually striking. Within a set of zen-like simplicity, lighting designer Larry Neff and technical director Alex Nichols create surprising effects.

*Slow Fire* is a compelling comment on American life that sprawls across landscape and psyche. It is also a stunning vehicle for Eckert's powerful physical and vocal presence and Dresher's composing genius. It is a piece in which all elements come together, creating an intensity that is overwhelming.

Tickets for *Slow Fire* are on sale now at the Hancher Box Office.

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## For Future Reference

Doors to the Hancher lobby and the Cafe open 45 minutes before curtain time. Doors to the seating area ordinarily open 30 minutes before curtain time. Tours of the auditorium are conducted at 2:00 p.m. each Sunday and Wednesday, except during University vacation periods. Tours leave from the box office lobby. For special group tours, call 319/335-1130, allowing a week's advance notice.

Parking is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park, but parking on the grass in City Park is prohibited.

## There's another show in Hancher.



Before and after Hancher performances, come see the stars in Hancher Cafe. Delicious french pastries, a fine complement of beverages . . . and more.

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# Iowa Center for the Arts

## CALENDAR

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

### MUSEUM OF ART EXHIBITIONS

August 25-October 21

*In Praise of Shadows*

October 6-December 2

*The Presence of Absence: New Installations*

October 20-December 16

*Masters of Nineteenth-Century Color Printing*

November 3-April 21

*Art from the Wilderness*

### MUSIC, THEATRE, AND DANCE

■ **October 14** Sunday

*Noises Off*

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

2 p.m.

Mabie Theatre

**UI Opera Theater**

*Opal*

UI students, 18 and under, and senior citizens \$5.00

Nonstudents \$8.00

2 p.m.

Clapp Recital Hall

(Preperformance discussion, 1 p.m., Harper Hall; no tickets required)

**Claudia Anderson, flute**

**Richard Gloss, piano**

Clapp Recital Hall

■ **October 16** Tuesday

**Paul Drescher Ensemble**

*Slow Fire*

Youth \$7.50/\$6.50

UI students and senior citizens

\$12.00/\$10.40

Nonstudents \$15.00/\$13.00

Hancher Auditorium

(Preperformance discussion, 7 p.m., Hancher greenroom; free tickets required)

■ **October 17** Wednesday

**Stradivari Quartet**

Clapp Recital Hall

*Noises Off*

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

Mabie Theatre

**Paul Drescher Ensemble**

*Slow Fire*

Youth \$7.50/\$6.50

UI students and senior citizens

\$12.00/\$10.40

Nonstudents \$15.00/\$13.00

Hancher Auditorium

■ **October 18** Thursday

*Noises Off*

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

Mabie Theatre

■ **October 19** Friday

**University Kantorei**

Clapp Recital Hall

*Noises Off*

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

Mabie Theatre

■ **October 20** Saturday

*Noises Off*

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

Mabie Theatre

(Preperformance discussion, 7:15 p.m., Theatre B; no tickets required)

■ **October 21** Sunday

*Noises Off*

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

2 p.m.

Mabie Theatre

Children's Theatre Company,

*Pippi Longstocking*

Youth \$7.50/\$6.50/\$5.50

UI students \$12.00/\$10.40/\$8.80

Nonstudents \$15.00/\$13.00/\$11.00

3 p.m.

Hancher Auditorium

■ **October 22** Monday

**Grupo Corpo**

Youth \$10.00/\$9.00

UI students and senior citizens

\$16.00/\$14.40

Nonstudents \$20.00/\$18.00

Hancher Auditorium

**Iowa Brass Quintet**

Clapp Recital Hall

■ **October 24** Wednesday

**University Symphony Orchestra**

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.

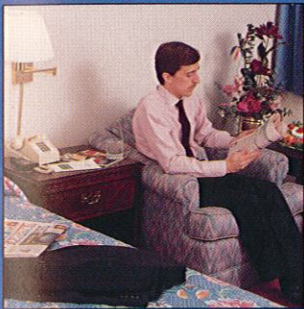


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you'll enjoy our newly enhanced accommodations, including a 58-room addition, with 9th floor suites overlooking the pedestrian mall. Plus new lobby carpeting and many other cosmetic appointments. What do discerning business and leisure guests say about our new look? "Bravo!"

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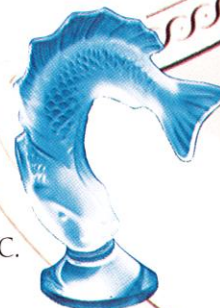
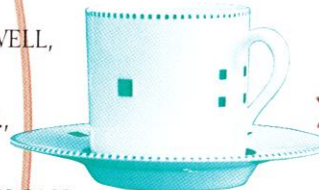
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