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LAST SUPPER AT UNCLE TOM'S CABIN/ THE PROMISED LAND

Saturday, February 2, 1991—8:00 p.m.

Directed by Bill T. Jones
Music composed by Julius Hemphill
Music performed live by The Julius Hemphill Sextet
Sets and Costumes designed by Huck Snyder
Lighting designed by Robert Wierzel

with
Bill T. Jones
Arthur Aviles Leonard Cruz Sean Curran
Lawrence Goldhuber Gregg Hubbard Heidi Latsky
Betsy McCracken Maya Saffrin Andrea Woods

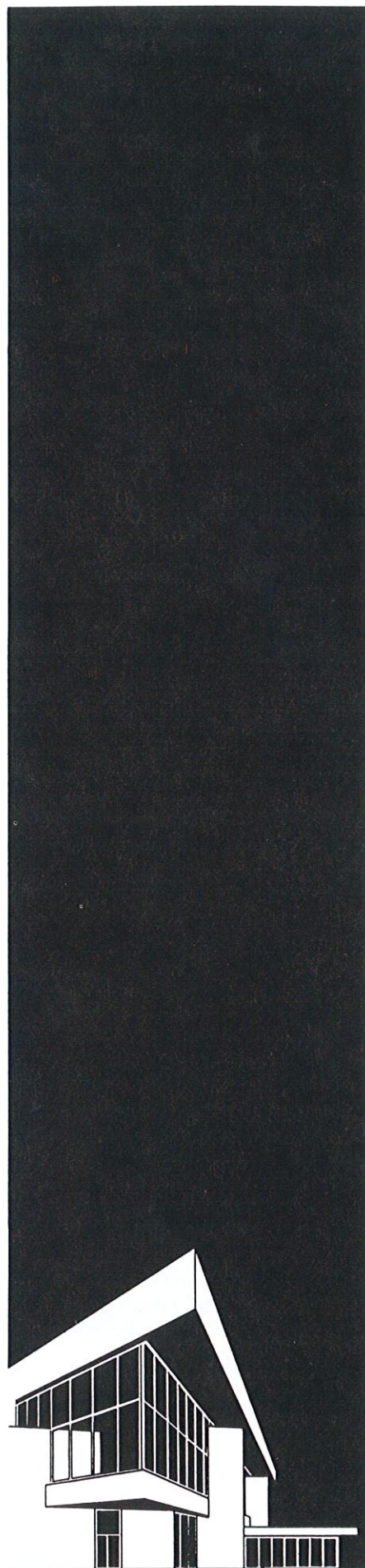
GUEST ARTISTS
R. Justice Allen John Cowles
Sage Cowles Niles Ford Andrea E. Smith

THE JULIUS HEMPHILL SEXTET
Julius Hemphill
Kenny Berger James Carter Marty Ehrlich
Carl Grubbs Andrew White
Special Guest Speaker - Estella Jones

This production was made possible, in part, by public funds from the National Endowment for the Arts Inter-Arts Program and the New York State Council on the Arts.

The commission fees for this composer/choreographer collaboration were made possible by a grant from Meet the Composer's Composer/Choreographer Project, a national program funded by the Ford Foundation, and the Pew Charitable Trusts.

This performance is supported, in part, by a grant from the National Endowment for the Arts, a federal agency.



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PROGRAM

1. “Overture”

2. “The Cabin”

Prologue: Abraham Lincoln’s 2nd Inaugural Address

Original text by Ann T. Green

“The Cabin” section was commissioned by the University of California at Berkeley and the University of California at Los Angeles.

Entr’acte: The Dogs

3. “Eliza On The Ice”

Text by: Bill T. Jones, Heidi Latsky, and Sojourner Truth

Film conceived by: Huck Snyder

Film produced and directed by: Laurie Wertz

“Eliza On The Ice” was commissioned by the Jacob’s Pillow Dance Festival, Art Awareness, and the University of Arizona.

Entr’acte: A Prayer

4. “The Supper”

Text: Ezekiel’s Lamentations, Chapter 3

“Sumthin’ to think about” *written and performed by:* R. Justice Allen, the “Beat Box” *performed by:* Arthur Aviles

“The Supper” section was commissioned by Hancher Auditorium.

Intermission

5. “The Promised Land”

Prologue: Faith

Text by: Bill T. Jones (adapted from “I Have a Dream” by Martin Luther King, Jr.), Leroy Jones (Amiri Baraka) (Excerpts from *The Dutchman*, Act II), and Sage Cowles.

“The Promised Land” was commissioned by the Walker Art Center and the Northrop Auditorium at the University of Minnesota.

Bill T. Jones would like to thank the dancers for their creative contributions to the work.

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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Artistic Director
Bill T. Jones

Company Manager
Rebecca Hix

Production Stage Manager
Gregory Bain

Assistant Stage Manager
Monica White-Burrell

Technical Director
Jay Horne

Local Dancers

Emily Bernhard Jackson
Kimberly Bratcher
Telly Bruse
J. F. Campbell
Nora Christensen
Anthony Currin
Sarah Davisson
Liza Nichole Decoteau
Rya Dunnington
J. C. Fitzpatrick
Bruce Ghent
Monique Grüter

Lana Lyddon Hatten
Clyde Howell
Heather Huston
Jennifer Kern Johnson
Kymbyrly Koester
J. W. Laughlin
Alexis Leacock
Paula McArthur
Mark McCusker
Matthew Tyrus Martin
Kathleen Mills
Julie Nolan

Maryann O'Brien
Jean C. Paul
Bruno Pigott
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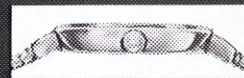
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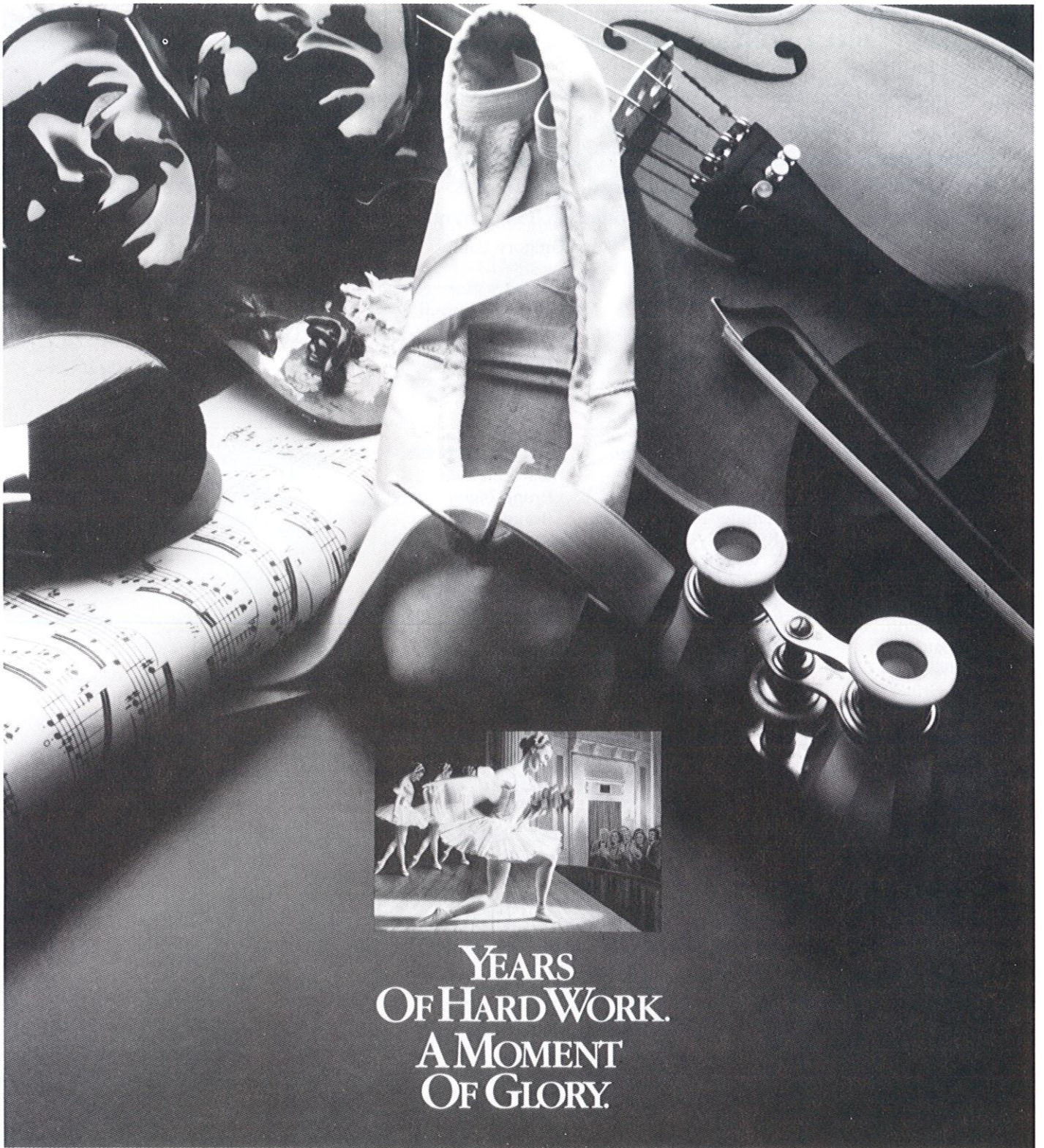
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The Company

BILL T. JONES (*Artistic Director*)

entered college as an athlete and actor. His first dance training began at the State University of New York at Binghamton, where he studied classical ballet and modern dance. In 1973, after living in Amsterdam, Mr. Jones returned to SUNY and became co-founder of the American Dance Asylum. Before forming Bill T. Jones/Arnie Zane & Co., in 1982, Mr. Jones choreographed and performed as a soloist and duet company with his partner, Arnie Zane, touring nationally and internationally. From 1978-81, Mr. Jones was an Affiliate Artist and worked with communities throughout the United States. In 1979, Mr. Jones received the Creative Artists Public Service Award in Choreography, and in 1980, 1981, and 1982 he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1983, Alvin Ailey commissioned a work from Mr. Jones, entitled *Fever Swamp*, that was filmed for WNET's "Great Performances" series. In 1986, Mr. Jones and Arnie Zane were awarded a New York Dance and Performance Award/Bessie for their season at the Joyce Theater.

Mr. Jones has also taught at numerous institutions throughout the country,



most recently the University of Los Angeles (UCLA) and Wesleyan University, Middletown, Connecticut. Mr. Jones' recent television credits include *Untitled* (an evocation in movement and image of a lost partner) for "Alive From Off Center" which aired nationally on PBS in July, 1989. In September, 1989, Mr. Jones was awarded a New York Dance and Performance (Bessie) Award for *D-Man in the Waters* which premiered during the company's Joyce Theater season in March, 1989. Most recently, Mr. Jones made his debut in the world of opera, choreographing Michael Tippett's *New Year* under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. In May, 1990, Mr. Jones directed *The Mother of Three Sons*, an opera which he also

choreographed, for the Munich Biennale. This season, Mr. Jones will co-direct the film version of *New Year* for the BBC in England.

ARNIE ZANE (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973, formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography as well as two Choreographic Fellowships from the

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National Endowment for the Arts (1983, 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain*. *Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced with WGBH-TV Boston and Channel 4 in London. The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, *How To Walk an Elephant*, which premiered at Wolftrap in August, 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance (Bessie) Award for Choreographer/Creator.

An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, recently published by Station Hill Press.

ARTHUR AVILES (*Dancer*) began his training at Bard College under Jean Churchill, Albert Reid, Lenore Latimer, and Susan Osberg. There he received two Don Parker awards for his dancing and a B.A. in theater/dance. Since then he has danced for Ms. Churchill and Larry Clark. This is his third season with Bill T. Jones/Arnie Zane & Co. where he has received a 1989 New York Dance and Performance Award (Bessie) for his performance at the Joyce Theater. In addition, he has choreographed his own dances as part of numerous showcases. He will be premiering a new dance *Maeve* (a New York-rican's enselada) at the Ethnic Folk Arts Center and Dance Theater Workshop.

LEONARD CRUZ (*Dancer*) was born in Pampanga, the Phillipines and grew up in Texas. He has a B.A. in dance




from the University of California at Los Angeles and is currently an M.A. candidate there. He has performed with Kei Takei's Moving Earth and Shapiro and Smith Dance. In 1983, Leonard Cruz was named finalist in the Arts Recognition Talent Search and later that year was named a Presidential Scholar.

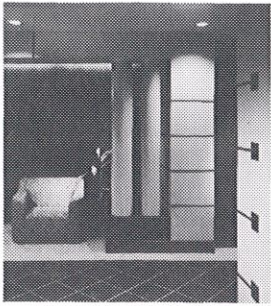
SEAN CURRAN (*Dancer/Assistant to the Choreographer*) is from the Boston area, where he studied and performed traditional Irish step dance as a child. He later studied modern dance, danced with Kelli Wicke Davis, and went on to earn his B.F.A. in dance from New York University Tisch School of the Arts. Sean received a 1984-85 New York Dance and Performance Award (Bessie) for "... a powerful and riveting presence in Bill T. Jones/Arnie Zane & Company's *Secret Pastures*." He has danced with the company since 1984 and serves as a rehearsal director and assistant to

Mr. Jones, working on repertory and outside choreography projects. Recently, Sean assisted Mr. Jones in choreographing Houston Grand Opera and Glyndebourne Festival Opera's production of *New Year* in which Sean also danced the role of the Shaman. Sean is an adjunct faculty member of the Roger Williams College dance department where he has made and presented his own work and the collaborative duet choreography he enjoys making with Amy Pivar.

LAWRENCE GOLDHUBER (*Dancer/Actor*) first danced professionally in 1983, working with Danny Sloan on a project for Lotus 1-2-3. More recently, he appeared in the Houston Grand Opera and Glyndebourne Festival Opera premiere productions of Sir Michael Tippett's *New Year*, under the direction of Sir Peter Hall. He has performed with Ruby Shang in both *Invisible Languages* at the Institute of Contemporary Art in London and as



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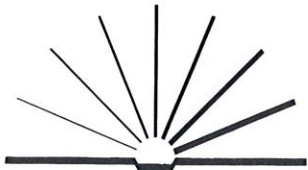
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Kublai Kahn in *Tales of Exile* at Lincoln Center. Larry began working with Bill T. Jones/Arnie Zane & Co. in 1985. As an actor, Mr. Goldhuber has appeared in many commercials, films, and plays, most recently *Snow White Undaunted* at the Home for Contemporary Theater and Art in New York. Earlier this year, Larry performed his cabaret act, *A Dangerous Habit*, Upstairs at Greene Street in New York City.

GREGG HUBBARD (*Dancer*) began dancing with Canton Ballet in his hometown of Canton, Ohio. He continued his education at the University of Michigan, finishing at North Carolina School of the Arts in 1987. Since then, he has appeared with numerous dance companies and in videos and commercials. Mr. Hubbard has also taught and choreographed for Yale University Education Center and for the Arts and Special Audiences Performing Group, Teen to Teen, in Newark, New Jersey. He recently assisted Mr. Jones in choreographing *The Mother of Three Sons* for Munich Biennale. Mr. Hubbard joined Bill T. Jones/Arnie Zane & Co. in 1988.

HEIDI LATSKY (*Dancer*), a native of Montreal, has been the recipient of two government grants for her choreography which she has shown in Canada, in the Caribbean, and in New York City. She has danced with various New York choreographers, most recently Janet Lilly, Alice Kaltman, Ruby Shang, and Donald Byrd. She has also danced in numerous videos and on the television show, "Fame." Ms. Latsky worked under the direction of Sir Peter Hall in the premiere of Sir Michael Tippett's opera, *New Year*.

Ms. Latsky would like to give a special thank you to Jeffrey Ashton and Jean Claude West. This is Ms. Latsky's third season with Bill T. Jones/Arnie Zane & Co.

BETSY MCCracken (*Dancer*) first began performing with the Dallas Metropolitan Ballet. She started her modern training with the Arts Magnet High School in Dallas, Texas and received a scholarship to attend the University of Texas in Austin. In the summer of 1986, she came to New York and began working with Bill T. Jones/Arnie Zane & Co. Most recently, Betsy worked in the Sir Peter Hall production of Sir Michael Tippett's *New Year*.

MAYA SAFFRIN (*Dancer*) was born in Seattle, Washington. She began dancing in college at the University of Washington, then later attended Cornish Institute where she received her B.F.A. Since moving to New York City in 1985, she has performed with Milton Myers, the Clive Thompson Dance Co., the Murray Spalding Dance Theater, Deja Vu Dance Theater, and Ballet Hispanico. Maya has been a member of Bill T. Jones/Arnie Zane & Co. since November, 1989.

ANDREA E. WOODS (*Dancer*) is a native of Philadelphia where she began her dance training with Jean Williams at Germantown Dance Theater. She continued her education and graduated magna cum laude from Adelphi University. Ms. Woods has formerly danced with Clive Thompson, Leni Wylliams, and Saeko Ichinohe dance companies. This is her first season with Bill T. Jones/Arnie Zane & Co.

R. JUSTICE ALLEN (*Guest Artist*) is an actor, songwriter, arranger, rapper, and playwright from Brooklyn, New York. A graduate of New York City Street Theater, where he studied under George Lee Miles, Justice recently performed with Ujamaa Black Theater, S.F.L. Productions, and Delores Garland Productions. In addition, Justice can be seen in the film *Mo' Better Blues*, as well as a number of music videos. His most noted performance was in the Niagara Consortium production of *Waiting for Godot*.

JOHN COWLES (*Guest Artist*) grew up in Des Moines and Minneapolis and was graduated from Phillips Exeter Academy and Harvard College. After the Korean War, he spent 30 years with the **Minneapolis Star and Tribune** and also served as a director of the Associated Press and member of the Pulitzer Board at Columbia University. During the sixties, Mr. Cowles was a director for the Walker Art Center and first president of the Tyrone Guthrie Theater Foundation. In the late seventies, he helped get a covered stadium built in downtown Minneapolis for the Minnesota Twins and Vikings. More recently, he became an IDEA-certified aerobic dance instructor teaching at the Sweatshop in St. Paul. He and Sage Cowles were married in 1952.

SAGE COWLES (*Guest Artist*) studied dance at the School of American Ballet with Hanya Holm, and with Margaret H'Doubler at the University of Wisconsin in Madison. She appeared on Broadway in *Bless You All* (1950-51) and on the early TV show, "Lucky Strike Hit Parade." Between 1977-83, she collaborated with filmmaker Molly Davies to make six film/performance

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pieces which toured in the United States and Europe. Her work has been partially funded by grants from the NEA and the Jerome Robbins Foundation. Over the years Ms. Cowles was active in Planned Parenthood and other civil rights issues. Currently, she teaches aerobic dance, is a competitive walker, and is interested in holistic disciplines such as T'ai Chi Ch'uan and Skinner Releasing Technique. She and John Cowles have four children and three grandchildren, and, when not touring with this project, live in Minnesota.

NILES FORD (*Guest Artist*) started his training at Philadelphia Dance Company Pennsylvania Ballet. Mr. Ford received his B.F.A. from University of the Arts in Philadelphia. He has performed with Boston Ballet, Dance Theater of Harlem Workshop Ensemble, Impetus, and Rod Rodgers Dance Company. This is Mr. Ford's first tour with Bill T. Jones/Arnie Zane & Co.

ANDREA E. SMITH (*Guest Artist*) "Any way the wind blows is cool with me."

ANN T. GREENE (*Text*) is a fiction writer and librettist. Her short stories have appeared in *Callaloo* and her poetry is anthologized in *Erotique Noire* and *Turbulence and Tenderness*. Her operas include *Subway* with composer Chambliss Giobbi and *The Mother of Three Sons* with composer Leroy Jenkins and director/choreographer Bill T. Jones. She wrote the dance libretto, *Orpheus and Eurydice* for choreographer Blondell Cummings.



JULIUS HEMPHILL SEXTET

JULIUS HEMPHILL (*Saxophonist and Composer*) was born in 1938. He split his attention between music and sports while growing up in the fertile musical environment of Fort Worth, Texas. He picked up experience playing in blues bands and jazz groups and began focusing on his musical career in earnest after moving to St. Louis in 1966, following an Army stint.

Two years later, he played an integral role in developing the Black Artists Group, an interdisciplinary collective that also included future World Saxophone Quartet members Oliver Lake (alto) and Hamlet Bluiett (baritone). Hemphill recorded two albums, *Dogon A.D.* and *Coon Bid'nness* in the early 1970s that were later released on the Arista/Freedom label.

He moved to New York in 1973, and in 1976, as a founding member and principal composer/arranger for the

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World Saxophone Quartet (also including David Murray, Oliver Lake, and Hamlet Bluiett), Hemphill continued his dance on the edge of free jazz. Now in its twelfth season, the WSO has performed in almost every major jazz festival and hall in North America and Europe, including the Berlin, Montreal, Kool, Rome, Paris, Den Haag (North Seas), and Warsaw festivals. *The World Saxophone Quartet Plays Duke Ellington and Dances and Ballads*, recorded for Elektra/Nonesuch, and their more recent album *Rhythm & Blues*, recorded for Elektra/Musician, all received unanimous acclaim both here and abroad.

Hemphill is a prodigious composer and is working concurrently on several commissions: one destined for international exposure in his work for the choreographer, Bill T. Jones, and featuring the Julius Hemphill Sextet. In addition, there are two orchestral pieces in the works, along with several compositions for smaller ensembles. He has just completed the music for *Anchorman*, a music theater piece written by Paul Carter Harrison. *Anchorman* was workshopped and performed at Bates College in Lewiston, Maine during February and March, 1990, and is now available for production by national theater companies.

Hemphill's *Longue Tongues: A Saxophone Opera* received its world premiere staged performance in Washington, D.C. in September, 1989 and received its New York premiere in December, 1990 at the Apollo Theatre. The opera, developed from earlier collaborations with District Curators and Malinke Robert Elliott, is loosely based on the history of the

Bohemia Caverns jazz club from 1943-1968. Built exclusively on instrumental music and featuring the Julius Hemphill Sextet, the opera includes dancers, actors, and slide projections.

Additional national and international tours are planned for Julius Hemphill Big Band, and a book of his big band arrangements is scheduled to hit the market in the fall of 1990.

A video of Julius Hemphill's life and music is being scheduled for production in the spring of 1991, along with the attendant personal interviews and appearances.

CARL GRUBBS (*Saxophonist*) is a native of Philadelphia. He received extensive early musical training from John Coltrane, who was married to his cousin Naima, and through his family, he was close to many of the history-making jazz musicians in the 1950s and '60s. With his brother Earl Grubbs (also a saxophonist), he formed the quintet The Visitors, which recorded on the Muse label in the early 1970s. He conducts regular performance-demonstrations on jazz in the D.C. public schools, music workshops for handicapped people, and other educational programs. He also tours with the Carl Grubbs Quartet and the East-West Quartet, playing a blend of jazz and Indian classical music.

MARTY EHRLICH (*Saxophonist*) performed on his first album, *Under the Sun* (1972), with the Human Arts Ensemble while still in high school in St. Louis. His versatility and fluency in many contemporary styles has led to collaborations with two generations of creative musicians. As an Afro-

American music major at the New England Conservatory of Music, Marty studied and performed with Jaki Byard, George Russell, Gunther Schuller, and Ran Blake. It was during this time that he began close collaborations with Michael Gregory Jackson, Jerome Harris, and Stan Strickland.

Since arriving in New York in 1978, Marty has performed in great demand as an improviser and multi-reed player, performing throughout the United States and Europe with Muhal Richard Abrams, Barry Altschul, Anthony Braxton, John Carter, Anthony Davis, Jack DeJohnette, Fredrick Gulda, Chico Hamilton, Julius Hemphill, Leroy Jenkins, Butch Morris, Bobby Previte, John Zorn, and many others. Known for his inventiveness and lyricism and compositions with broad scope, Marty has received international critical acclaim as a composer and ensemble leader.

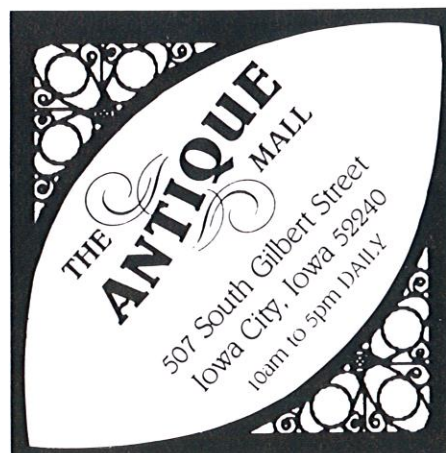
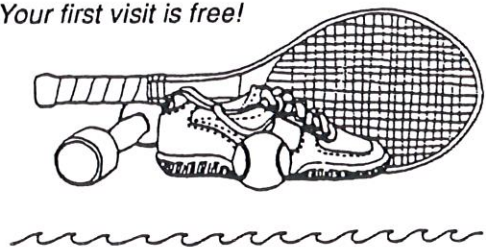
JAMES CARTER (*Tenor Saxophonist*) is the youngest member of the Julius Hemphill Sextet. He has also performed with the Wynton Marsalis Band at the Detroit/Montreux Jazz Festival, with Lester Bowie at Carlos I in New York, with Frank Lowe during the New York JVC Jazz Festival, and has toured with Marcus Belgrave and Bill McFarland in Europe.

James is a graduate of Detroit's Northwestern High School's legendary jazz band, and he can be heard on the *Bird-Trane-Sco Now* LP. He credits his teacher and mentor, Donald Washington, head of Bird-Trane-Sco, with being the singular most significant influence and inspiration in his career.

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ANDREW WHITE (*Tenor Saxophonist*), composer, publisher, and multi-instrumentalist, is the most voluminously self-produced artist in the history of jazz. Through his company, Andrew's Musical Enterprises, Inc., of Washington, D.C., established in 1971, he has singlehandedly self-produced over 1,450 products currently marketed throughout the world.

With his publications, **The Works of John Coltrane**, 421 Coltrane improvisations and his book on Coltrane's music, **Trane 'n Me**, White has earned a reputation as the world's leading authority on the music of John Coltrane, and in the field of music education he has been named "The Keeper of the Trane."

Also a very prolific composer, his latest published work, *A Jazz Concerto For Saxophone Quartet*, was given its world premiere performance by the Amherst Saxophone Quartet on March 25, 1990, at Buffalo State College in Buffalo, New York.

KENNY BERGER (*Baritone Saxophonist*) also performs on all other saxophones, clarinet, bass clarinet, flute, and alto flute. His performance credits include such jazz greats as the National Jazz Ensemble, Thad Jones/Mel Lewis Orchestra, Duke Ellington Orchestra, Duke Pearson Big Band, Bill Holman Band, Akiyoshi-Tabackin Orchestra, Howar McGhee, Dizzy Gillespie, Phil Woods, Mel Tormé, Jon Lucien, Elvin Jones, Barry Altschul, Gerry Mulligan, Art Farmer, and many others.

Big Three Music published his arrangement of Fats Waller's "Jitterbug Waltz," and Kenny frequently makes

arrangements for Art Farmer, Gerry Mulligan, Pat Martino, Tommy Flanagan, Carrie Smith, The Duke's Men, Radio City Music Hall, Phil Woods, Dizzy Gillespie United Nations Bank, and David Liebman.

In addition to several years of private teaching in New York, Kenny has also participated as soloist with the Thad Jones/Mel Lewis Orchestra and National Jazz Ensemble in clinics across the country, and he has taught arranging and improvisation at the University of Illinois.

GREGORY BAIN (*Production Stage Manager/Lighting Director*) has been active in dance production and stage management, as well as audio and video recording, since 1971. He has developed his theater artistry with and for a varied range of dance, music, video, theater artists, and production projects. Currently, along with his modern dance touring itinerary, Greg is developing a production profile within the field of sacred arts through his relationship with The Vine Dance Theater (a liturgical dance company). In addition to touring as stage manager for the Nikolais Dance Theater and the Murray Louis Dance Company, Greg has worked as technical director for the American Dance Asylum and for the Murray Louis Dance Company from 1978-86, when he joined Bill T. Jones/Arnie Zane & Co. as production stage manager.

JAY HORNE (*Technical Director*) has a communication theater degree from Temple University, in Philadelphia, Pennsylvania. He was born in Brooklyn, New York. He has worked both nationally and internationally in commercials, television, film, and photography.

MONICA WHITE-BURRELL (*Assistant Stage Manager*) began production work in San Francisco. She worked as stage manager for Danny Duncan, Alcazar Theater, and Bayview Opera House. Monica has worked with various dance companies including Cultural Odyssey and Tumble Weed. Since arriving in New York, she has studied dance lighting with Peter Koletzky and worked with such artists as Marie Alba, Arthur Aviles, and Jody Oberfelder-Riem. This is her third season with Bill T. Jones/Arnie Zane & Co.

HUCK SNYDER (*Set and Costume Designer*) is a visual artist and set designer, living and working in New York City. His paintings and installations have been exhibited internationally, with recent shows at Seibu department store in Shibuya, Tokyo and at Seibu Gallery, Ikebukoro, Tokyo. He is currently represented by Ramscale Gallery, New York City. His theater sets and installations have won him much acclaim, including a 1985 Bessie Award and a 1988 Obie Award for sustained excellence of scenic design. He was a 1987 American Theater Wing Award nominee for sets and costumes for his own art performance production, *Circus*. He was nominated again in 1988 for his sets for John Kelly's *Find My Way Home*. Mr. Snyder is a 1989 Andy Warhol Foundation grant recipient, awarded to create the costumes for *Last Supper at Uncle Tom's Cabin/The Promised Land*.

LONNÉ MORETTON (*Rehearsal Director*) Beginning with professional ballroom dancing, Lonné's performing experiences include major ballet, modern, and jazz companies. He holds a B.A. in drama from San Jose State University and an M.F.A. in dance from New York University. Mr. Moretton's faculty positions have been the Alvin Ailey Dance Center, Zena Pommert Dance Institute, The Joffrey Ballet School, Mary Anthony Dance Studio, and STEPS/N.Y.C. Choreographic commissions have included Dennis Wayne's Dancers, Mary Anthony Dance Theater, Manhattan Opera, Kaimuki Dance Theatre (Hawaii), Utica Dance Works, and 3's Co. and Dancers. Lonné has served as ballet master and rehearsal director for Dennis Wayne's Dancers,




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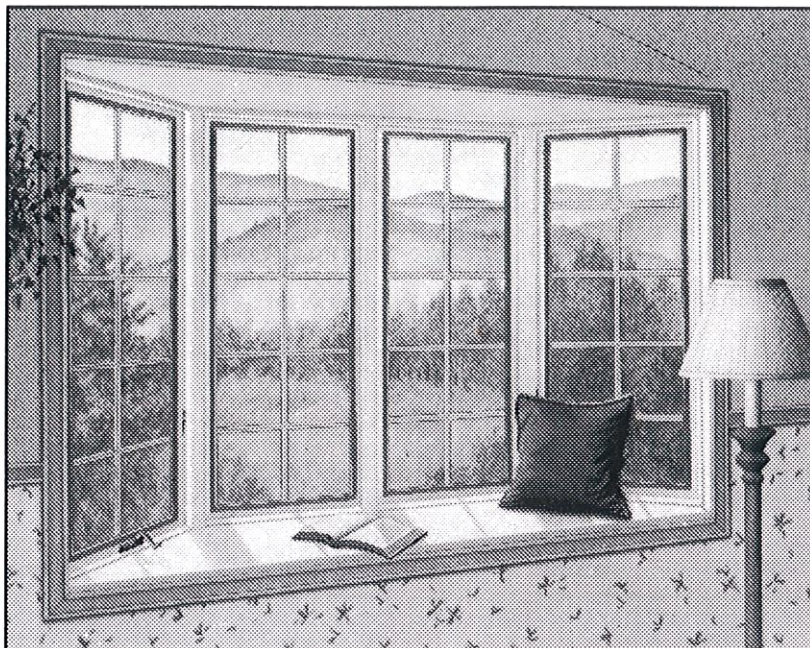

Arts Outreach

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

Corning Dances & Company, Joyce Trisler's Danscompany, and Dance Express. This is his first season with Bill T. Jones/Arnie Zane & Co.

ROBERT WIERZEL (*Lighting Designer*) has worked with artists from diverse disciplines and backgrounds, in theater, dance, new music, and opera. He has worked with Philip Glass (*Hydrogen Jukebox* and *1000 Airplanes on the Roof*), artist Robert Long (*Dream Jumbo*), Italian clown Leo Bassi (*Nero's Last Folly*), Glimmer Glass Opera, Munich Biennale International Festival (*The Mother of Three Sons*), and musicians Lou Reed and John Cale (*Songs for Drella*). He also has worked with J. Fregalette-Jansen Dance, Hubbard St. Dance, and choreographer Margo Sappington. Mr. Wierzel's theater work includes productions at Center State, Hartford Stage, A.R.T., Berkeley Repertory, Los Angeles Theatre Center, Portland Stage, and New Mexico Repertory, among others. In New York, Mr. Wierzel's work has been seen at the Joyce, New York Shakespeare Festival/Public Theatre, and C.S.C. Repertory.

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Bill T. Jones—The Iowa Connection

by Renata E. Sack

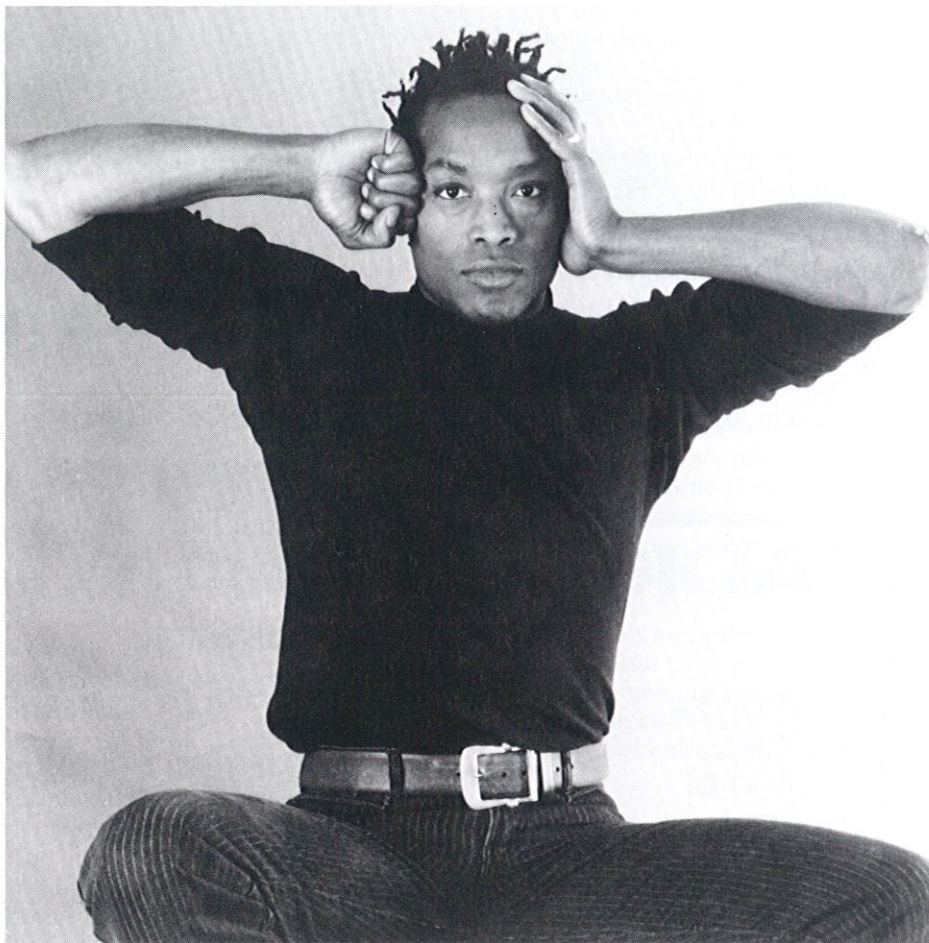
It was in the summer of 1979 when I met Bill T. Jones.

Cedar Arts Forum's interest in him had been awakened by a package of publicity material on a number of young artists possibly available for a residency. A very serious and pensive face peered out at us from Bill T. Jones' photo. The image was alive; his eyes looked deep into our very soul, asking probing questions. Do you know how serious this is? Do you know who you are? Do you understand what I am trying to find out?

The following summer, I attended a three-day Affiliate Artist conference on the Sarah Lawrence College campus in New York. This was my chance to see Bill T. Jones perform. But due to a last minute technical adjustment, switching the performance spaces for two dancers, I found myself seated in the "wrong" audience, missing my chance to "check out" Bill T. Jones.

The next morning, as the last offering of the conference, Bill T. Jones addressed the audience, speaking to us as the representative of the artists present. I don't remember what he said, but I do remember with every nerve of my senses how he said what he had to tell us. He spoke with unequivocal assuredness. He radiated intelligence and conviction, packaged in disarming charm.

As I walked back from the lecture hall to the dormitory, on the narrow path through the woods, Bill T. Jones was ahead of me. On an impulse, I ran to catch up with him and tapped him on the shoulder. He turned, and I spurted, *"I am Renata Sack. I wanted to ask you if you would be interested in doing a residency with us, Cedar*



Arts Forum, in Iowa?" He smiled, open and warm, and with unhurried and deliberate speech he responded, *"Yeab . . .,"* looking at me with piercing scrutiny, *"that would be possible, but Iowa? Why would it have to be Iowa?"* "Well," I laughed, *"of course it must be in Iowa; Waterloo, Iowa, that's where we are, that's where our work is."* And I proceeded to give him, in quick, short sentences, a colorful image of who we are and what Cedar Arts Forum tries to accomplish. He paused for a moment and said: *"Well, let's talk about it, can you call me?"*

And so Bill T. Jones, energetically brilliant and questioningly searching, brought to us, the unknowing, pure, and innocent in matters of the artistic avant-garde, his probing and daring post-modern dance.

He was full of tempest and storm; he was alive and electric; and, although outwardly supple and calm, his mind was running and observing, absorbing every utterance and attitude, personalities and cityscape.

After only five days in our community, Bill T. Jones gave his first formal

performance. It was his introduction to us and our introduction to him, both sides hesitant and unsure, not knowing what to expect.

I, responsible for the "success" of this happening, the bridge between artist and community, was filled with nervous suspense like a child on Christmas Eve. I had never seen Bill T. Jones perform, and the only basis for our decision to invite him to Iowa was my intuitive belief in him as an artist and a person.

Ten years ago in the middle of Iowa, a Black dancer was quite a daring and certainly unknown being. So how would the audience, made up of mostly traditional arts patrons, react and receive Bill T. Jones?

Bill T. Jones at that time incorporated storytelling into his performance. He had an extraordinary ability to bring together thought and language, movement, sound and space, making them one, and making a statement of otherworldly dimension. He could translate his innermost intellect and private experience into a physical image. With his performance that night, he presented a narration of his first few days in the community, interweaving events, character studies, and his analysis of the place with choreography and poetry, conjuring up for his audience a multitude of mythical images. Maybe not everyone understood what he had to say, but everyone was spellbound, touched, and full of acknowledgment of this very new experience.

Dozens of performances followed during the eight-week residency with Cedar Arts Forum. Each one was different, each one was influenced by the physical environment, the partnering with individual musicians and community dancers, the make-up of the audience, and the aura of the moment.

Octogenarians of Scandinavian blood and young men, troubled by the demands of life and lacking motivation, responded with the same genuine admiration to the young dancer's artistry.

Watching Bill T. Jones create is an exhilarating opportunity. His complex

intelligence sees and listens, hears and shapes, moves and observes, translating almost instantaneously the accumulating particles into a living story.

He has an astute ability to find and invite just the perfect writer and musician, the most appropriate voice and dancer, the best lighting designer and set builder. This collaboration of great individual talents brings to the total performance piece an extraordinary punch.

Bill T. Jones never shies away from taking risks. Not only is he willing to stretch himself to the limits, he involves other people who are not necessarily professionals, but whom he empowers with unerring trust so that their non-traditional involvement brings to his work a unique and personal emphasis.

These quotes perhaps summarize how Bill T. Jones' art elicits similar reaction in vastly different audiences.

"Just when you're being overtaken by one of those periodic bouts of despair, thinking you may never see anything original, disturbing and deep in contemporary dance ever again, along comes someone like Bill T. Jones . . ." wrote Alan M. Kriegman in the **Washington Post**. The performance at the Kennedy Center for which this review was written included *Sisyphus*

II, which had premiered at the Strayer Wood Theater as part of Cedar Arts Forum's residency, three weeks earlier.

And a letter of appreciation by a Black Hawk County citizen said, ". . . *Many of us—I suppose like any cross section of our society—don't know a lot about modern dance and have had little exposure to it. So if you feel frustrated by our lack of "involvement", please understand and be proud and rewarded knowing you really made our minds work.*" Connie Frankhauser, Cedar Falls.

Renata E. Sack is executive director of the Cedar Arts Forum, the arts council serving Black Hawk County and neighboring counties.

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.



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Adrian Piper: Art, Identity, and Racism

by Erin Barnes

From February 2 to March 17, The University of Iowa Museum of Art will present a selection of installations by the artist Adrian Piper in recognition of African-American History Month. The presentation of her installations is especially pertinent for this event, not simply because she is Afro-American, but because her work directly addresses the issues of white supremacy and xenophobia within liberal white culture. In addition, her work raises serious questions about the art world's participation in maintaining the racist status quo of culture as a whole, as well as strong doubts regarding the arts' ability to rectify the situation.

Piper has consistently worked within the tradition of conceptual or performance art. In the late sixties, she studied at New York's School of Visual Arts and worked for the conceptual artist Sol LeWitt. By 1970, Piper's work took on the direction for which she is best known. Rather than be concerned exclusively with abstract theories of art, Piper began to use art works as a means to examine contemporary social issues, particularly mainstream culture's attitudes towards the socially and culturally disenfranchised. The "Catalysis" series was designed to provoke a response in its audience. Piper's aim was to show the audience the danger of their own negative feelings and reactions to people different from themselves and, thus, open up the possibility of a positive change. For example, in *Catalysis IV*, she rode the Allen Street bus route in New York City with a red towel hanging out of her mouth (a prop that clearly identified her as socially "different") and had the event photographically documented. After the "Catalysis" series, Piper's work began to focus, more specifically, on

the issue of racial difference in our society. One example was her series of so-called "reactive guerrilla performances," in which she passed business cards out to people who exhibited racist behavior. These cards included a text that read, "*Dear Friend, I am black. I am sure you did not realize this when you made/ laughed at/agreed with that racist remark.*" Piper extended the card-giving into a series of what she calls "meta-performances," in which a tape of her discussing the card-giving episodes with a white audience is presented to a mixed-race audience. The latter presentation was also taped to be extended into another performance.

These meta-performances and other performances and installations are especially important because they focus on the issue of racial identities. Fundamental to Piper's work is the idea that racial identities are imposed upon an individual by society to ensure the racial "purity" of mainstream culture and thus guarantee continued economic dominance by those in power. As a light-skinned black raised in Harlem and schooled in primarily white, private schools, Piper grew up with what she calls, in the text to her work *Political Self-Portrait #2 (Race)* (1978), not the "Black Experience" but the "Gray Experience." As Ken Johnson has noted in *Being and Politics (Art in America)*, September, 1990, "*Abused by a racist teacher at school, called 'Paleface' by neighborhood kids in Harlem, accepted as exotic in art school. . . and envied in graduate school by fellow students for the affirmative-action advantages her minority status supposedly allowed her, she was all her life made to feel ambivalent about her racial identity.*"

Piper identifies herself as caught in the dilemma in which white culture identifies her as "black," when she is to be excluded from the mainstream, or as "white," when her presence would not threaten those in power. As she points out in her video installation *Cornered* (1988), all of us, regardless of our assumed racial denotation, are caught in the same dilemma, since anyone who has any African ancestry can be legally defined as "black" in the United States. Thus, white culture's manipulation of racial identity affects all Americans, not only those of obvious African descent. In *Cornered*, Piper states, "*So if I choose to identify myself as black, whereas you do not, that's not just a special fact about me. It's a fact about us. It's our problem to solve. So how do you propose we solve it? What are you going to do?*"

Piper believes that since overt racism is no longer socially permissible, it has taken on subtler, more insidious forms. Therefore, many of Piper's works are aimed at educated, politically liberal, white audiences, the very audience of most American museums. *Cornered* is one of her many works that address "subliminal racism" head on. It begins with Piper on the video screen. Since Piper is of light complexion, she announces to the viewer that she is black and continues to explain that, "*If you feel that my letting people know that I'm not white is making an unnecessary fuss, you must feel that it is right and proper for me to pass for white. Now this kind of thinking presupposes a belief that it is inherently better to be identified as white.*" Another similar piece, *Close to Home* (which is included in the Museum of Art exhibition), consists of fifteen photographic panels of middle-class



Adrian Piper, *Cornered*, video installation, Courtesy MCA, Chicago.

blacks accompanied by captions meant to force white audiences to examine their attitudes toward blacks. The viewers are asked whether or not they would feel comfortable with these questions hanging in their home, whether or not they count blacks among their friends, whether or not they have ever had sexual relations with a black person, etc.

Her works, however, are not only significant for their content. They also raise important questions about the institutional foundations of the art world, foundations which propagate, among many elements of Western culture, white supremacy, homophobia, misogyny, classism, etc. The underlying element of her work is her belief in art's power to enact social change. Piper has been praised for refusing to buy into connoisseurship; she has consciously avoided developing a recognizable formalist "style" and offering art works that are merely aesthetically pleasing. In so doing, she underscores the political content of her works. She seems to have chosen the venue for her installations and performances of the

past decade quite well: liberal, educated whites tend to comprise the majority of museum patrons, and the museum is her arena. But how powerful can her message be within the structure of any art environment? First of all, one can ask whether or not "art experiences" really have the potential to accomplish her goals. Piper herself ponders this point in *Cornered*, when she admits that perhaps you will only "*relegate [the message] to that corner of your mind that you reserve for, um, 'interesting art experiences'.*" More important, one could argue that art as an institution serves merely as culture's sanctioned "safety valve," a function which, by relieving social pressure instead of changing society, allows the culture to proceed unaltered. This is of particular importance when one considers that Piper's works are being exhibited on the occasion of African-American History Month. The problem lies not in designating a specific time to honor a particular American cultural group that has been so greatly ignored for centuries, but in the fact that many United States museums program exhibitions

concerning Afro-Americans only during January, to commemorate Martin Luther King's birthday, or February. Are we to consider racism in the arts and culture only during one-twelfth of the year? Does this kind of programming encourage us to "take our medicine" for a short time and be done with it? Regardless of programming, can we expect the arts to teach us anything when they function as a paper conscience? How can we get beyond the shared institutional basis of art and racism? This is the question with which Piper herself leaves us, "*So how do you propose we solve it? What are you going to do?*"

Erin Barnes serves as the assistant to the curator at the UI Museum of Art and is a doctoral candidate in the history of art at the University's Program for Modern Studies.

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

November 3-April 21
Art from the Wilderness

MUSIC, THEATRE, AND DANCE

■ **February 4** Monday
Billy Taylor Trio
Lecture/Demonstration
1:30 p.m.
Harper Hall
Music Building

City High Orchestra
7:30 p.m.
Clapp Recital Hall

■ **February 5** Tuesday
Billy Taylor Trio
UI students \$18.00/\$16.40/\$14.80
Nonstudents \$22.50/\$20.50/\$18.50
Hancher Auditorium

■ **February 6** Wednesday
**West High Concert and
Symphonic Bands**
7:30 p.m.
Clapp Recital Hall

■ **February 7** Thursday
Medea
UI students, 18 and under, and senior
citizens \$8.00
Nonstudents \$11.50
Mabie Theatre

■ **February 8** Friday
Collegium Musicum
Clapp Recital Hall

Paul Dresher Ensemble
Pioneer
Youth \$10.00/\$9.00
UI students and senior citizens
\$16.00/\$14.40
Nonstudents \$20.00/\$18.00
Hancher Auditorium
(Preperformance discussion, Hancher
greenroom, 7 p.m.)

Medea
UI students, 18 and under, and senior
citizens \$8.00
Nonstudents \$11.50
Mabie Theatre

■ **February 9** Saturday
Paul Dresher Ensemble
Pioneer
Youth \$10.00/\$9.00
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Nonstudents \$20.00/\$18.00
Hancher Auditorium

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UI students, 18 and under, and senior
citizens \$8.00
Nonstudents \$11.50
Mabie Theatre
(Preperformance discussion, Theatre B,
Theatre Building, 7:15 p.m.)

■ **February 10** Sunday
Preucil School Concert
3 p.m.
Hancher Auditorium

Scott McCoy, tenor
Clapp Recital Hall

■ **February 12** Tuesday
Leontyne Price
UI students \$24.00/\$22.40/\$20.00
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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.

■ **February 13** Wednesday
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■ **February 14** Thursday
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■ **February 15** Friday
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■ **February 16** Saturday
Symphony Band Concert
Hancher Auditorium

Composers Workshop Concert
Clapp Recital Hall

Medea
UI students, 18 and under, and senior
citizens \$8.00
Nonstudents \$11.50
Mabie Theatre
(Preperformance discussion, Theatre B,
Theatre Building, 7:15 p.m.)

■ **February 17** Sunday
Honor Band Concert
2:30 p.m.
Clapp Recital Hall

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.

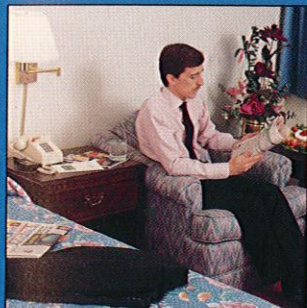
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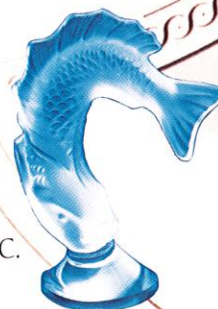
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