AZARE DIAMONDS FROM HANDS:
LIGHT REFLECTED IN A PERFECTLY
ORCHESTRATED BLAZE OF GLORY,
UNQUESTIONABLY IOWA’S
LARGEST SELECTION WILL TAKE
YOUR BREATH AWAY.

HANCHER PRESENTS

Always the Same Lies
Wednesday, October 16, 1991—8:00 p.m.

Choreography and direction: Wim Vandekeybus
Music: Peter Vermeersch, Charo Calvo, Carla Wegener
Created with/Performed by: Grace Bell, Lenka Flory, Octavio Iturbe,
Peter Kern, Lieve Meeussen, Branko Potocan,
Nienke Reehorst, Simone Sandri,
Wim Vandekeybus
Scenery: Wim Vandekeybus
Technical conception and realization of the scenery: Isabelle Lhoas, Gerhard Maraite,
Patrick Vandejuiver
Costumes: Isabelle Lhoas
Artistic assistant: Octavio Iturbe
Stage assistant: Anke Pech
Technical director: Gerhard Maraite
Technical assistant: Eric Vermeulen
Film/camera: Peter Kern, Wim Vandekeybus, Remon Fromont
Montage: Octavio Iturbe, Walter Verdin
Photos: Octavio Iturbe, Wolfgang Kirchner
Music interpreted by: X-Legged Sally, Charo Calvo, Carla Wegener,
Jan Wiebs, George-Alexander Van Dam,
Jeroen Robrecht, Jean-Paul Dassy

An Addison De Witt production for Ultima Vez
Artistic direction: Louis De Noel
Organization dance: Kristen De Coster
Organization music: Bart Van Langendonck

U.S. tour organized by Marie Cler/The Arts Company

These performances are part of the A&I Dance Tour.
Always the Same Lies is a co-production of The Arts Company, Cambridge, MA; Candarzev Dome, Ljubljana; Encuentros Acate, Fundación Galería, Bilbao; defleming, Antwerp; Scène/SZENÉ, Salzburg and Théâtre de la Ville, Paris in association with the consortium of Hanover Auditorium/Northrop Auditorium On the Boards with generous support from the Ministry of the Flemish Community in Belgium; The Andy Warhol Foundation for the Visual Arts, Northwest Arts Foundation; the National Endowment for the Arts; the Massachusetts Cultural Council, a state agency; and the Vooruit Theater Instituut, Brussels.

Special thanks to Michael Stelhoffer and the SZENÉ-crew, Johan Dierpen, Franciska, Juergen Hefter, De Munt (Brussels), George Pagnoux, Thierry De Mey, Manuela Svinci, Tim McClinton, Emily Todd, Pamela Clapp, Corina Casey, John Killick, and Tomi Trendoany.

This program is supported, in part, by a grant from the Northwest Arts Foundation, St. Paul, MN.

WIM VAN DER EYBUSA is a choreographer, actor, and photographer. After working for the two years with Jan Fabre, he created his own working structure, Ultima Vez, a company of twelve young artists. In 1985–86, he continued his personal research by giving a series of workshops in Europe while preparing his first performance, What the Body Does Not Remember (1987), which was soon being shown on international stages. In 1988, Van der Eybus received the New York Bessie Award for "a total confrontation of dance and music: the dangerous, combative landscape of What the Body Does Not Remember." Meanwhile, he presented three short performances at The Mondays, organized in Brussels by Addison De Wit.

In 1989, during a residency at the Centre National de Danse Contemporaine d'Angers, he created Messengers of Bad News, at the same time continuing with international tours and working with Thierry De Mey on The Weight of a Hand. The latter, a first on-stage confrontation of actors and musicians, was presented at the Théâtre de la Ville in Paris in January 1990.

In September, 1992, he received his second Bessie Award, this time for Messengers of Bad News. At the same time, Walter Verdin, Octavio de la Harpe, and Van der Eybus were directing Rosalind, a video which places the choreographic works of Van der Eybus in the remarkable setting of a dilapidated Brussels cinema which has been abandoned for the past 20 years. This video was awarded the Dance Screen Award 91 (BMJ Stuttgart).

Always the Same Lies was created in July, 1991 and is based on his meeting with an 85-year-old dancer and singer, Carlo Wegener, who lives in Hamburg.

Upcoming projects include a video version of Always the Same Lies, a film with Wegener, and a new performance in early 1993. In October, 1991, a CD of Always the Same Lies will be released.

CHARO CALVO was born in Madrid, where she studied physics, while taking music and singing courses at the Conservatory. She took up dance when, for the first time, several international teachers and choreographers arrived in Madrid. She then participated in several musicals, operas, films, and singing groups. Together with Mayte Yerro, she founded a rock group, interpreting their own compositions and arrangements. In 1986, Calvo met Wim Van der Eybus and became a member of his company for the performances
Always the Same Lies is a collaborative production of The Arts Company, Cambridge, MA; Cardenio Den, Ljubljana; Encerrances Acate, Fundacao Calhau, Lisbon; delSigno, Antwerp; ScenaSENE, Salzburg; and Theatre de la Ville, Paris, in association with the consortium of Hanover Auditorium/Northrop Auditorium on the Boards, with generous support from the Ministry of the Flemish Community in Belgium; The Andy Warhol Foundation for the Visual Arts, Northwest Area Foundation; the National Endowment for the Arts; the Massachusetts Cultural Council, a state agency; and the Vlaamse Theater Insturum, Brussels.

Special thanks to Michael Stuhlhofer and the SZENE-crew; Johan Deman, Franciska, Jürgen Heuer, De Man (Brussels); George Peignons, Thierry De Mey, Manuela Sfinckova, Tim McElmont, Emily Todd, Pamela Clark, Commedia, John Killick, and Tomi Tendrowy.

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Sometimes, even the classics need a lift.

Your gifts to the Hancher Circle Fund elevate the performing arts at Iowa.

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The University of Iowa Foundation
Alumni Center
P.O. Box 4510
Iowa City, Iowa 52244-4510

Hancher Circle recognizes individuals and organizations providing annual support to Hancher Auditorium for programming, educational outreach and other ongoing needs.

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He is a member/composer of the groups Unison, Jena, Exile from Berlin, De Simples, and Flat Earth Society. In November, 1988, he founded the “specimenarium” group X-Legend Sally, whose first CD is being recorded in New York in October, produced by Bill Laswell. Meanwhile, he has made the soundtrack for a dance by Pauline Dauvillier, written a composition for the chamber music orchestra Chant d’Action, and composed music for choreography by Jose Beyroutry.
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Albert Custer
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Iowa City, Iowa 52244-4550

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**the Showcase**
Hancher's own unique boutique

Saunter into the Hancher Showcase before the performance or during intermission, and peruse our collection of gifts and memorabilia.

Among the many items available for purchase:
- T-shirts and tapes from Garrison Keillor's Fourth Annual Farewell Performance of a Prairie Home Companion Live from Hancher
- Jewelry
- Award-winning lullaby tapes
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- Picture frames
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For special gifts and special memories the Showcase in the Hancher lobby

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**NATURAL WONDERS!**
MUSEUM GRADE MINERAL SPECIMENS
DESIGNER JEWELRY & UNIQUE GIFTS

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**VOXTER CRYSTAL & GEM**
MUSEUM GRADE MINERAL SPECIMENS
DESIGNER JEWELRY & UNIQUE GIFTS

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What They Did for Love —
A Chorus Line

The long running Broadway "singing sensation," A Chorus Line, is a superbly written, well-produced musical. From the opening commands of "step, kick, kick, kick, kick touch..." to the glittering top hat finale, "One," the show is certain to charm and enthrall. A Chorus Line does not rely on a complicated plot, flamboyant props, or elaborate scenery. The spotlight is focused on 17 dancers who are auditioning for a place in a chorus line of eight in a Broadway show. However, the audition involves much more than dancing. Commanded by the director, Zach, each of the 17 steps across the stage's white line. One by one they "lay themselves bare," sharing their lives, their fears, and their dreams.

After 6,137 consecutive performances on Broadway before it finally closed on April 28, 1982, A Chorus Line continues to exert its clear artistry and simple magic in a national tour that stops at Hancher Auditorium for four performances on January 31 to February 2.

The concept of A Chorus Line was the inspiration of the late dancer/choreographer and director, Michael Bennett. "I had the germ of an idea for a show about people like us," said Bennett. "One night in January of 1974, I had a session with eleven dancers, including me, that started at twelve midnight at a dance studio. We danced for one hour and then sat around and talked for sixteen hours. I think I have an idea for a show," I said. "I am just going to ask you some questions and let's see if there is a show for us."

Thirty hours of taped sessions and months of listening solidified Bennett's initial ideas. "I realized that what these kids had been doing was auditioning their lives for me." Through capturing the realities of an audition and performing it with a cast whose livelihood comes from auditioning, the musical is able to present an extraordinarily candid and intimate portrayal of the performance world.

While the confessions and anecdotes Zach demands from the dancers are not profound, it is the quality of ordinary that engages the audience. Shared at first timidly, then with greater confidence, these engaging tales are woven with unforgettable melodies. The sentimental "At the Ball" and the cheeky "Dance 10, Looks 3" add warmth, humor, and depth to the show. "What I Did for Love" summarizes the ultimate desires of all the characters as it dramatizes the age-old plight of chorus dancers who toil in the shadows willingly, for the sheer love of performing.

Created by dancers, performed by dancers, A Chorus Line presents an entertaining, yet poignant, musical. After fifteen years on Broadway, A Chorus Line is still "the one!"

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.

Hancher Cafe
On the mezzanine
What They Did for Love —
A Chorus Line

The long running Broadway "singular sensation," A Chorus Line, is a superbly written, well-produced musical. From the opening command of "step, kick, kick, leap, kick touch . . ." to the glittering top hat finale, "One," the show is certain to charm and exhilarate. A Chorus Line does not rely on a complicated plot, lavish set pieces, or elaborate scenery. The spotlight is focused on 17 dancers who are auditioning for a place in a chorus line of eight in a Broadway show. However the audition involves much more than dancing, as Bennett, each one may "lay themselves bare," sharing their lives, their fears, and their dreams.

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Hancher Cafe
On the mezzanine
CALENDAR

For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the print deadline, and are subject to change. Check with the box office for current information.

MUSEUM OF ART EXHIBITIONS

September 7, 1991-November 3, 1991 In the Age of Mozart: Prints from the Permanent Collection
August 17, 1991-December 29, 1991 Art of the Pacific Islands
October 19, 1991-March 1, 1992 American Woodfire '91
September 14, 1991-June 28, 1992 Woodfired Containers from Around the World
November 16, 1991-August 2, 1992 Art from the Underworld

MUSIC, THEATER, AND DANCE

October 18 Friday
M. Butterfly
18 and under $14.75/$13.75
U of I students and senior citizens $23.60/$22.00
Nonstudents $29.50/$27.50
8:00 p.m.
Hancher Auditorium
(Preperformance discussion;
Hancher greenroom, 7:00 p.m.)

Iowa Brass Ensemble
8:00 p.m.
Clapp Recital Hall

October 19 Saturday
M. Butterfly
18 and under $14.75/$13.75
U of I students and senior citizens $23.60/$22.00
Nonstudents $29.50/$27.50
8:00 p.m.
Mable Theatre

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: 319/335-1660, 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.

Greeneroom: The greeneroom, located on the river side of the lobby, is the site of discussions preceding many events and is also an convenient place to meet artists following a performance. Ask an usher or check the lobby sign for availability of performances.

Les Liaisons Dangereuses
U of I students, 18 and under, and
senior citizens $8.50
Nonstudents $11.50
8:00 p.m.
Hancher Auditorium
(Preperformance discussion;
Hancher greenroom, 7:00 p.m.)

Les Liaisons Dangereuses
U of I students, 18 and under, and
senior citizens $6.50
Nonstudents $11.50
8:00 p.m.
Mable Theatre
(Symposium, Theatre B, 6:45 p.m.)

October 20 Sunday
Les Liaisons Dangereuses
U of I students, 18 and under, and
senior citizens $8.50
Nonstudents $11.50
3:00 p.m.
Mable Theatre

M. Butterfly
18 and under $14.75/$13.75
U of I students and senior citizens $23.60/$22.00
Nonstudents $29.50/$27.50
3:00 p.m.
Hancher Auditorium
(Preperformance discussion;
Hancher greenroom, 2:00 p.m.)

October 21 Monday
Emerson String Quartet
18 and under $10.00/$9.00
U of I students $16.00/$14.40
Nonstudents $20.00/$18.00
8:00 p.m.
Hancher Auditorium

Long after the toys of childhood are gone, the gift of music remains.

YAMAHA PIANOS

West music company

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CALENDAR

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MUSEUM OF ART EXHIBITIONS
August 31, 1991-October 27, 1991
Florence Henri: Artist-Photographer of the Avant-Garde

In the Age of Mozart: Prints from the Permanent Collection

August 17, 1991-December 29, 1991
Art of the Pacific Islands

October 19, 1991-February 1, 1992
American Woodfire '91

September 14, 1991-June 28, 1992
Women's Art in Africa: Woodfired Pottery

September 14, 1991-June 28, 1992
Woodfired Containers from Around the World

November 16, 1991-August 2, 1992
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Coughing and Electronic Watches: The audience'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 anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

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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