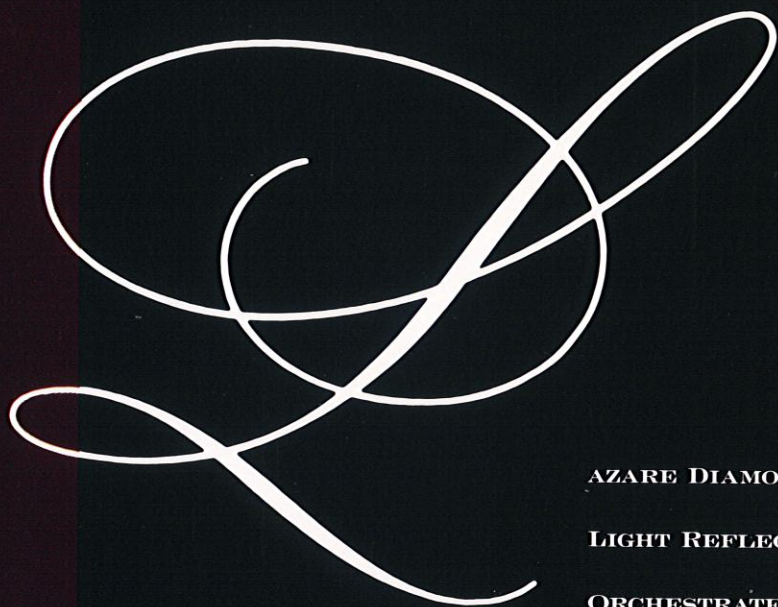


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HANCHER PRESENTS

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The University of Iowa

Director's Choice

Always the Same Lies

Wednesday, October 16, 1991—8:00 p.m.

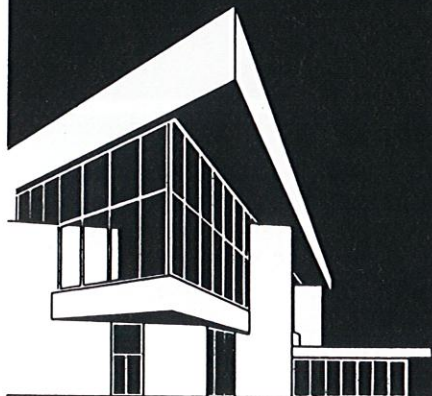
Choreography and direction Wim Vandekeybus
Music Peter Vermeersch, Charo Calvo, Carlo Wegener
Created with/performed by Grace Bellel, Lenka Flory, Octavio Iturbe,
Peter Kern, Lieve Meeussen, Branko Potocan,
Nienke Reehorst, Simone Sandroni,
Wim Vandekeybus
Scenery Wim Vandekeybus
*Technical conception and
realization of the scenery* Isabelle Lhoas, Gerhard Maraite,
Patrick Vandewijer
Costumes Isabelle Lhoas
Artistic assistant Octavio Iturbe
Stage assistant Anke Pesch
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, Carlo Wegener,
Jan Weuts, George-Alexander Van Dam,
Jeroen Robbrecht, Jean-Paul Dessy

An Addison De Wit production for Ultima Vez

Artistic direction Louise De Neef
Organization dance Kristen De Coster
Organization music Bart Van Langendonck

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

These performances are part of the AT&T Dance Tour.



Always the Same Lies is a co-production of The Arts Company, Cambridge, MA; Cankarjev Dom, Ljubljana; Encontros Acarte, Fundacao Gulbenkian, Lisbon; deSingel, Antwerp; SommerSZENE, Salzburg; and Theatre de la Ville, Paris; in association with the consortium of Hancher 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 Vlaams Theater Instituut, Brussels.

Special thanks to Michael Stolhofer and the SZENE-crew, Johan Daenen, Franciska, Jurgen Hofer, De Munt (Brussels), George Brugnans, Thierry De Mey, Manuela Strihavka, Tim McClimon, Emily Todd, Pamela Clapp, Cornelia Carey, John Killackey, and Toni Treadway.

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

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In response to many requests from our patrons, Hancher Auditorium has become a smoke-free environment. Please extinguish all smoking materials before entering the Box Office area. If you wish to smoke during intermissions, you may leave the building, but please remember to take your ticket stub to re-enter. Thank you for your cooperation with this new policy.

The Artists

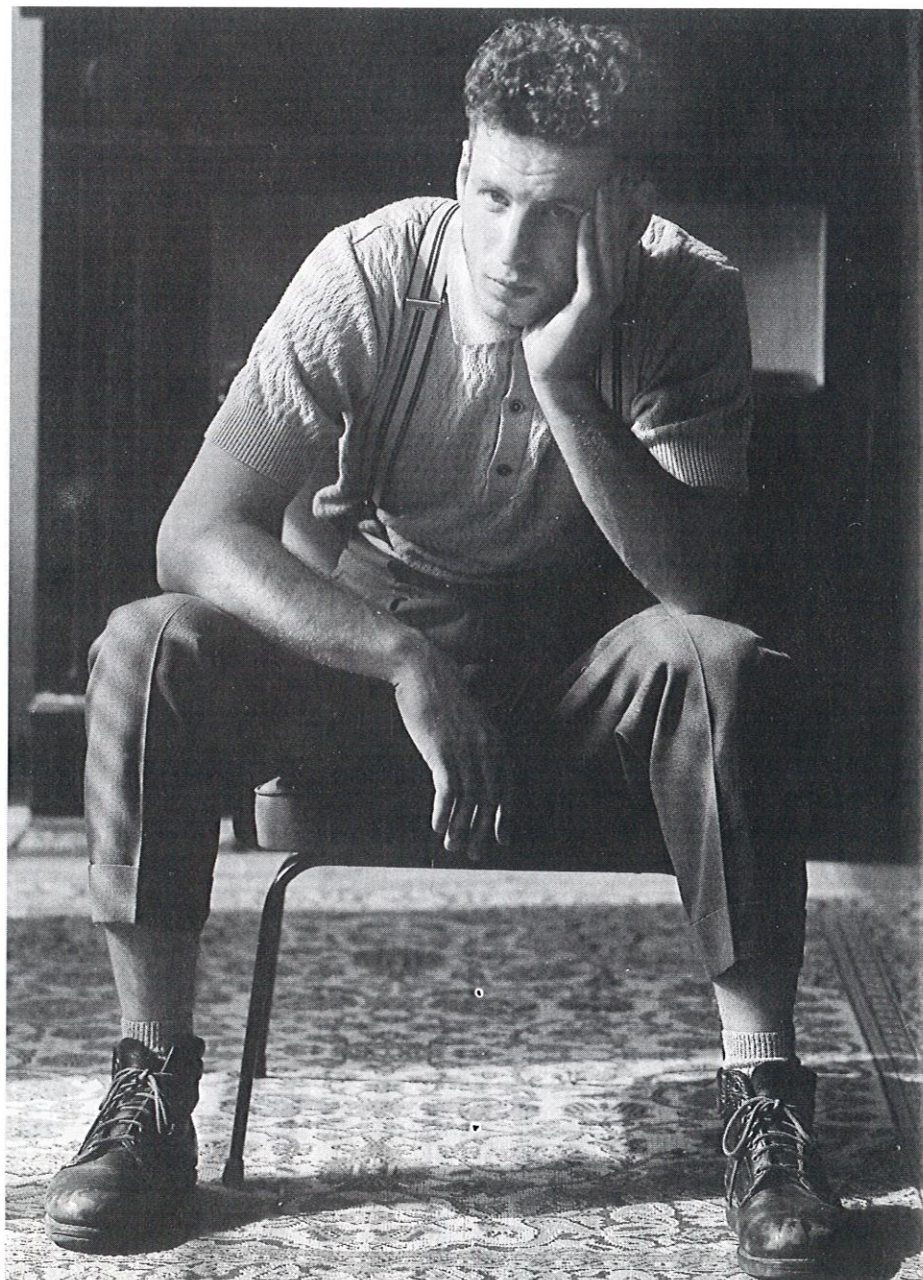
WIM VANDEKEYBUS is a choreographer, actor, and photographer. After working for two years with Jan Fabre, he created his own working structure, *Ultima Vez*, a company of twelve young artists. In 1985-86, he continued his personal research by giving a series of workshops in Europe while preparing his first performance, *What the Body Does Not Remember* (1987), which was soon being shown on international stages. In 1988, Vandekeybus received the New York Bessie Award for "a brutal 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, 1990, he received his second Bessie Award, this time for *Messengers of Bad News*. At the same time, Walter Verdin, Octavio Iturbe, and Vandekeybus were directing *Roseland*, a video which places the choreographic works of Vandekeybus 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 (IMZ Stuttgart).

Always the Same Lies was created in July, 1991 and is based on his meeting with an 88-year-old dancer and singer, Carlo Wegener, who lives in Hamburg.

Upcoming projects include a video/film 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 Vandekeybus and became a member of his company for the performances

of *What the Body Does Not Remember*, *Messengers of Bad News*, and *The Weight of a Hand*, as well as for the video/film *Roseland*. In 1989, she created and performed a dance to her own vocal score, for which she won an award from Festwochen '91 in Vienna. In 1991, Calvo composed "Trio for Boys" for *Always the Same Lies* by Vandekeybus. The a cappella work, based on respiratory sounds, is close to the physicality of the choreography.

PETER VERMEERSCH, after studying architecture, became a composer. He plays clarinet and saxophone. In 1983, together with Thierry De Mey, he wrote the music for *Rosas Danst Rosas* (choreography Anne-Teresa De Keersmaecker), a process that resulted in the creation of the group *Maximalist!*. In 1988, he composed the music for Wim Vandekeybus' *What the Body Does Not Remember* (again in collaboration with Thierry De Mey), for which all three received the Bessie Award in New York. The three of them worked together again on *The Weight of a Hand* in 1990. Vermeersch's compositional work has also been an important factor in performances by Josse De Pauw, Radeis, Dito Dito, Charlie Degotte, Willy Thomas, and others. Apart from his compositions for *Maximalist!*, Vermeersch has written *De Horde* for eight pianos, *Ten Pieces for Small Orchestra* for the Ensemble Musique Nouvelle, and *Pieces for String Quartet* for the Arditti Quartet.

He is a member/composer of the groups Union, Jazzwork from Berlin, De Simpletones, and Flat Earth Society. In November, 1988, he founded the "speedmetaljazz" group X-Legged 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 Daniels, written a composition for the chamber music orchestra Champ d'Action, and composed music for choreography by Jose Besprosvany.



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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 commands 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, 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

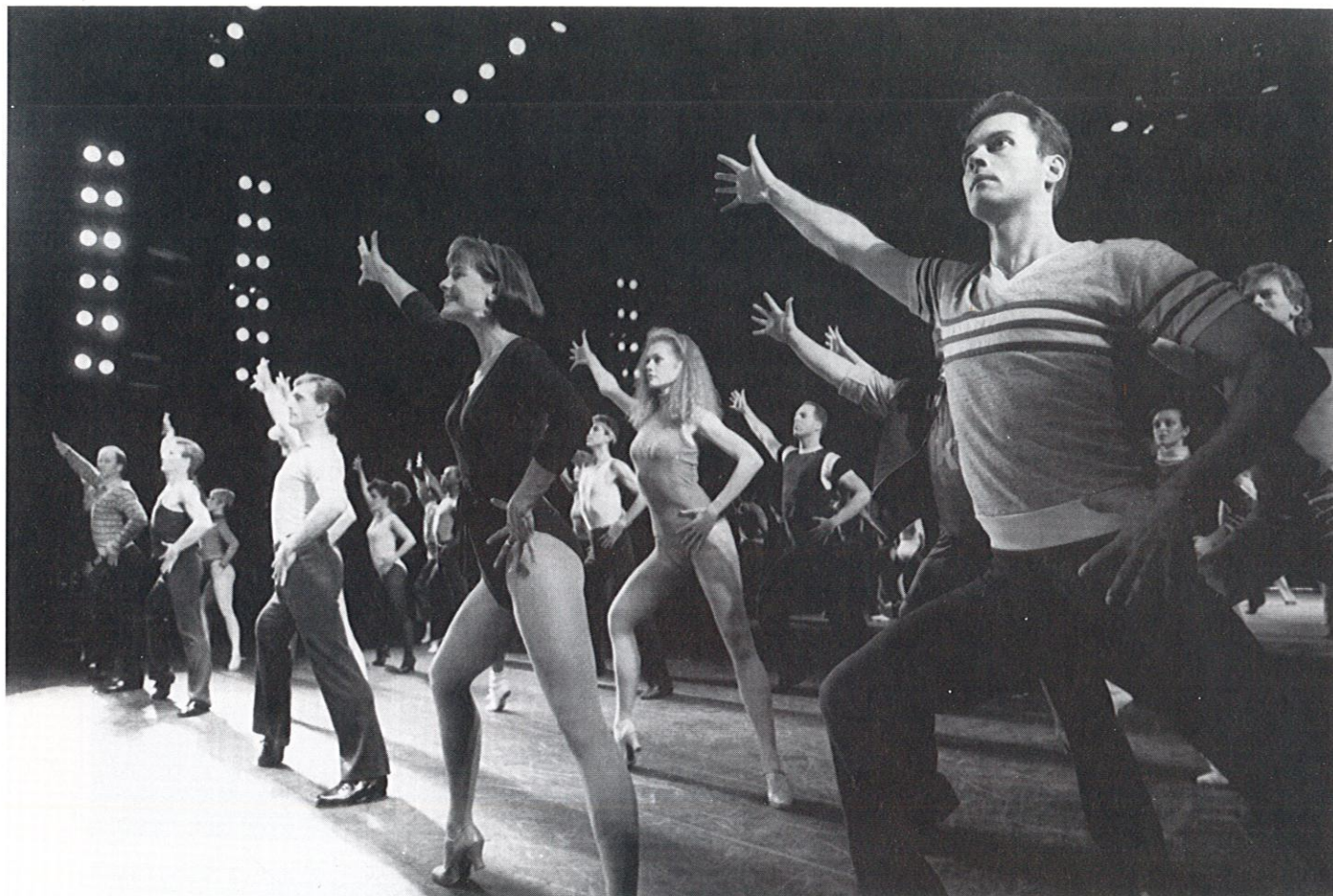
by one they “lay themselves bare,” sharing their lives, their fears, and their dreams.

After 6,137 consecutive performances on Broadway before it finally closed on April 28, 1990, *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 twenty-two 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’s a show for us.’”

Thirty hours of taped sessions and months of listening solidified Bennett’s initial ideas. “I realized that what those kids had been doing was auditioning their lives for me.” Through capturing the realism 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 Ballet" 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.

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On the mezzanine

Iowa Center for the Arts

CALENDAR

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 31, 1991-October 27, 1991
**Florence Henri: Artist-Photographer
of the Avant-Garde**

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
**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
Art from the Underworld

MUSIC, THEATER, AND DANCE

■ **October 17** Thursday
Les Liaisons Dangereuses
UI students, 18 and under, and
senior citizens \$8.50
Nonstudents \$11.50
8:00 p.m.
Mabie Theatre

■ **October 18** Friday
M. Butterfly
18 and under \$14.75/\$13.75
UI 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

Les Liaisons Dangereuses
UI students, 18 and under, and
senior citizens \$8.50
Nonstudents \$11.50
8:00 p.m.
Mabie Theatre

■ **October 19** Saturday
M. Butterfly
18 and under \$14.75/\$13.75
UI 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.)

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.

Les Liaisons Dangereuses
UI students, 18 and under, and
senior citizens \$8.50
Nonstudents \$11.50
8:00 p.m.
Mabie Theatre
(Symposium, Theatre B, 6:45 p.m.)

■ **October 20** Sunday
Les Liaisons Dangereuses
UI students, 18 and under, and
senior citizens \$8.50
Nonstudents \$11.50
3:00 p.m.
Mabie Theatre

M. Butterfly
18 and under \$14.75/\$13.75
UI 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
UI students \$16.00/\$14.40
Nonstudents \$20.00/\$18.00
8:00 p.m.
Hancher Auditorium

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 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.



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

YAMAHA PIANOS



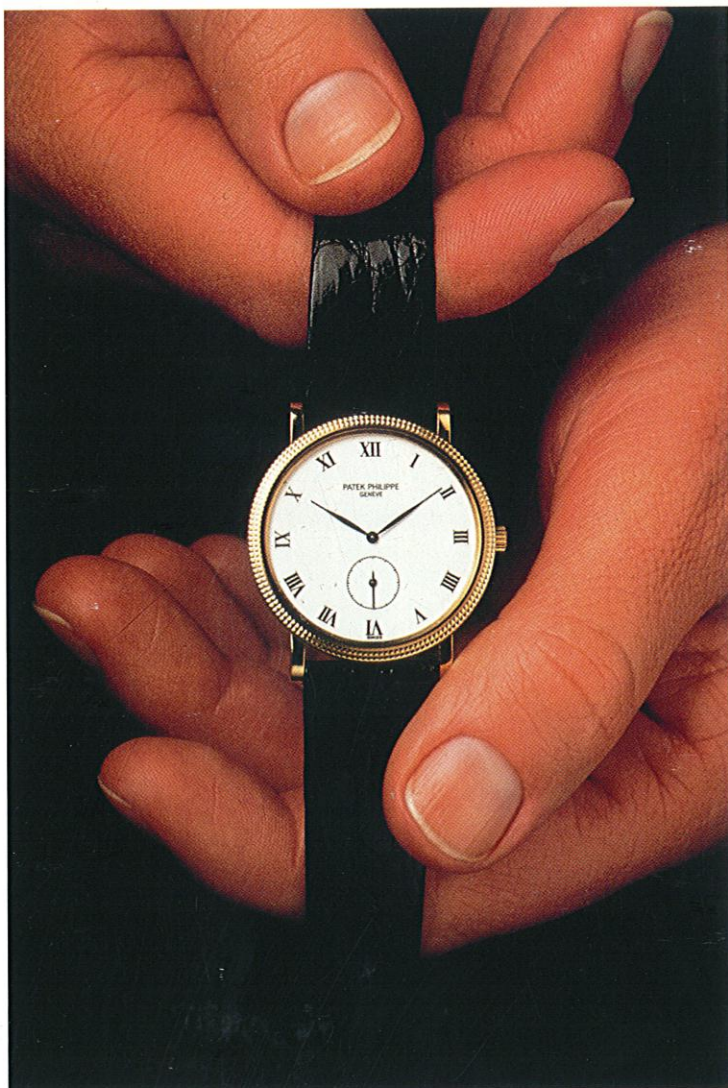
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