

Hancher

THE UNIVERSITY OF IOWA

HANCHER
20
YEARS

The Hands Diamond Ring

Now available in platinum. Experience the ice cold fire of the world's most brilliant diamonds perfectly set in nature's most durable metal, platinum. Impervious to the stresses of daily life, luxurious in color and design, rich in comfort. The indulgence of a breathtaking Lazare Diamond in pure platinum. It's more than a diamond ring - It's a brilliant investment in rarity and value.



LAZARE
PLATINUM SERIES
COLLECTION
AT

nnn
HANDS
JEWELERS
SINCE 1854

DOWNTOWN IOWA CITY
109 East Washington, Iowa City, IA 52240
1 (800) 728-2888 ♦ 351-0333
All Major Credit Cards

Hancher Presents

Hancher Auditorium
Iowa Center for the Arts
The University of Iowa

20th Anniversary Event

PILOBOLUS DANCE THEATRE

Saturday, February 27, 1993 – 8:00 p.m.

Artistic Directors

Robby Barnett • Alison Chase • Moses Pendleton
Michael Tracy • Jonathan Wolken

Dancers

Adam Battelstein • Kent Lindemer • Rebecca Jung
John-Mario Sevilla • Sebastian Smeureanu • Jude Woodcock

Manager

Susan Mandler

Administrator

Susan Ericson

Director of Production

David M. Chapman

Production Stage Manager

Claudia Park Cruz

Lighting/Sound Supervisor

Stephen Petrilli

Lighting Design

Neil Peter Jampolis

Board of Directors

Carol Anthony • Robby Barnett • Karen Bol-Silk • Norman B. Champ, Jr.
Alison B. Chase • John M. Connors, Jr. • Susan Ginsberg • Ira Howard Levy
Judson P. Reis • Michael Tracy • Jonathan Wolken • Eugene H. Zagat, Jr.
ex officio – Susan Mandler

Agent for North America

Sheldon Soffer Management, Inc. 130 West 56th Street / New York, NY 10019 / 212-757-8060

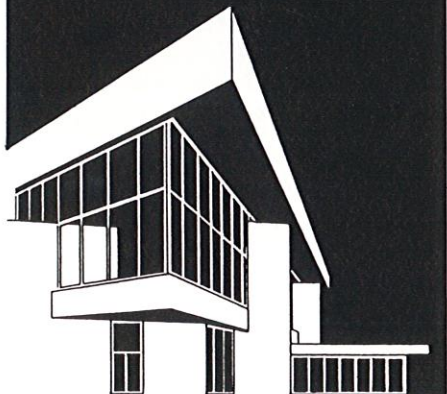
PILOBOLUS

Box 388 / Washington Depot, CT 06794 / 203-868-0538

Pilobolus is a tax-exempt, not-for-profit corporation supported in part by funds from the National Endowment for the Arts, and grants from the Harkness Foundations for Dance and Philip Morris.

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

Cover photograph by JonVan Allen, The University of Iowa Foundation.






Beth Beasley
Ruth Kelley
Donna Zender
(owner)

Artistic Hair Center
304 E. Burlington
Iowa City, Iowa 52240
319-337-7973

Artistic Hair Cuts • Facial Waxing •
Highlights • Permanent & Semi-permanent
Color • Texturized Curl



Barbara Nilausen-K
Goldsmith/Designer

Custom jewelry in
14k, 18k and 22k

By appointment
319-337-9534

The
Silver Spoon
A Catering Company and Restaurant

Listed on the
National Register
of Historic Places




*Fresh food
exquisitely
prepared and
courteously
served.*

Luncheon
M-Sa 11:30-1:30
Dinner
T-Sa 5:30-9:00

405 2nd Ave., Coralville • 338-1323
Reservations Recommended

**A Class
Act**



211 First Avenue Cedar Rapids 365-0581
301 South Clinton Iowa City 354-0581

The Program

THE PARTICLE ZOO (1990)

Choreographed by Robby Barnett, Michael Tracy, Jonathan Wolken in collaboration with Jack Arnold, Adam Battelstein, Kent Lindemer, and John-Mario Sevilla

Performed by Adam Battelstein, Kent Lindemer, John-Mario Sevilla, and Sebastian Smeureanu

Music: John Abercrombie, David Darling/Terje Rypdal, Brian Eno, Jan Garbarek/L. Shankar, Barbara Hyde, Jean-Luc Ponty, Terje Rypdal

Music edited by Barbara Hyde

Lighting and Special Effects: David M. Chapman

Props: Rob Faust, Eoin Sprott

This work was commissioned by the Pittsburgh Dance Council with support from the Pennsylvania Council on the Arts, the Pittsburgh Foundation, and the Pew Charitable Trusts, and created with funding from the National Endowment for the Arts.

DUET (1992)

Choreographed by Robby Barnett, Alison Chase, and Michael Tracy in collaboration with Rebecca Jung and Jude Woodcock

Performed by Rebecca Jung and Jude Woodcock

Music: Based on medieval songs from Norway

Vocal performance by Agnes Buen Garnas

Arranged and played by Jan Garbarek. From the album *Rosensfole* (ECM 1402).

Costumes/Design & Construction: Robin Hirsch

Lighting: Neil Peter Jampolis

PSEUDOPODIA (1974)

Choreographed by Jonathan Wolken

Performed by Adam Battelstein

Music: Moses Pendleton, Jonathan Wolken

Costume: Malcolm McCormick

Lighting: Neil Peter Jampolis

**Support OVATION—
You'll applaud
the improvements!**

After 20 years of constant use – and more than 3 million visitors – Hancher is in need of a few improvements. Your gift to the Hancher OVATION Campaign can help us make some welcome changes throughout the auditorium, including:

- New seats
- Improved lighting
- Resurfaced stage
- Plastering and painting
- Cafe window treatments
- New carpeting

Make your gift today! For more information, contact:

Teresa McLaughlin
The University of Iowa Foundation
500 Alumni Center
P.O. Box 4550
Iowa City, Iowa 52244-4550
(319) 335-3305

CLANDESTINY (1990)

Choreographed by Michael Tracy in collaboration with Kent Lindemer and Jude Woodcock

Performed by Kent Lindemer and Jude Woodcock

Music: Maurice Ravel and Béla Bartok

Costumes: Lawrence Casey

Lighting: Allen Lee Hughes.

INTERMISSION

REJOYCE – A PILOBOLUS FINNEGANS WAKE (1993)

Choreographed by Robby Barnett, Michael Tracy, and Jonathan Wolken in collaboration with Adam Battelstein, Rebecca Jung, Kent Lindemer, John-Mario Sevilla, Sebastian Smeureanu, and Jude Woodcock

Performed by Adam Battelstein, Rebecca Jung, Kent Lindemer, John-Mario Sevilla, Sebastian Smeureanu, and Jude Woodcock

Music: Paul Sullivan

Costumes: Fred Voelpel

Lighting: Jane Reisman

Sets: Neil Peter Jampolis.

This work was co-commissioned by Hancher Auditorium at The University of Iowa/Iowa City, the Lied Center for the Performing Arts at the University of Nebraska/Lincoln, the University of Arizona/Tucson Office of Cultural Affairs, and the National Endowment for the Arts.

Dance **OF IOWA**
MICHAEL KOHLI — Director

Professional Instruction for Preschool through Adults
CLASSICAL BALLET • POINTE • JAZZ • TAP
2 locations for your convenience

1011 Arthur Street
Iowa City

351-7593

2240 9th Street
Coralville



**Stop the
Show!**

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

Hancher Café
On the mezzanine

Pilobolus Dance Theatre

Pilobolus Dance Theatre was founded in 1971 by Moses Pendleton and Jonathan Wolken, Dartmouth undergraduates who met in a dance class taught by Alison Chase. They were joined later that year by Robby Barnett, in 1973 by Martha Clarke and Alison Chase, and in 1974 by Michael Tracy.

From the outset, the troupe grew in popularity and was immediately acclaimed for its unusual mix of physicality and invention. Pilobolus soon became a completely self-sufficient organization, its members choreographing, dancing, managing, and publicizing their own programs.

Today Pilobolus is a major American

dance company of international influence. It has not, however, forsaken its original impetus. Pilobolus remains a deeply committed collaborative effort with five artistic directors and six dancers contributing to one of the most popular and accessible repertoires in the field. More than two decades of making dances now stand as a testament to the company's position as an artistic collective of remarkable fruitfulness and longevity.

Pilobolus lives and works in Washington, Connecticut, a small town in the state's rural northwest, and performs for stage and television audiences all over the world. It has toured extensively in the United States as well as in Central and South America, the Middle

East, Japan, and Europe. The U.S. State Department has sponsored tours in Portugal, Spain, Afghanistan, and the Indian subcontinent. In addition, the company performed in Russia for the first time in 1992.

The company has been an annual feature of the American Dance Festival since 1973 and has produced many of its works with Festival commissions. It is a veteran of two seasons on Broadway and currently presents a month of performances at the Joyce Theatre in New York City every year. Pilobolus has played to full houses from London's Sadler's Wells and Rome's Teatro Olimpico to Copenhagen's Tivoli Gardens and Paris' Théâtre de la Ville.

EXPRESSIONS

CHANGES IN SCENERY

Classical or modern, Expressions productions set the stage for your lifestyle.

With 150 frame styles and over 600 designer fabrics and leathers to choose from, you can design your own dramatic cast of sofas, sectionals, sleepers, and chairs for the most important scene in your life—your home.

Delivery in 45 days. Lifetime warranty on frame and springs.

CUSTOM FURNITURE YOUR WAY



Iowa City: 1539 South Gilbert Street—338-8909
West Des Moines: 1751 28th Street—Suite 312—223-1924

© 1991 Expressions in Fabric, Ltd.

The company has appeared on television in a variety of forms. It has been featured on both PBS's "Dance in America" and "Great Performances" series, and has been seen late at night on the "Tonight Show" and early in the morning on "Sesame Street". Pilobolus has completed features for the French, Danish, Chilean, Canadian, Bangladeshi, and German national networks and has performed in television commercials for Toyota, Mobil Oil, Seibu, and Bloomingdale's. It has also participated in special multimedia projects for Boehringer-Ingelheim, IBM, Krizia, and Joe Boxer.

Pilobolus' works are represented in the repertoires of major dance companies including the Joffrey, Feld, Ohio, and

Hartford Ballets in the United States, and Italy's Verona Ballet, and in 1993 one of the company's works will be added to the repertoire of France's Ballet National de Nancy et de Lorraine. The company has received several prestigious honors, among them the Scotsman Award for Performances at the Edinburgh Festival, the Berlin Critic's Prize, the New England Theatre Conference Prize, the Brandeis Award, and the Connecticut Commission on the Arts Award for Excellence.

In 1991 the company inaugurated the Pilobolus Institute, an educational outreach program which has already provided over 25 weeks of educational services to schools, colleges, and universities, and both public and

private arts organizations. Activities have included projects for the Juilliard School, the Connecticut Board of Education and the Joyce Theater Arts in Education Program, as well as an ongoing residency in the theater department at Yale University.

For the Jacob's Pillow Dance Festival, Pilobolus recently directed a program entitled "Men Dancers", a centennial celebration of the birth of modern dance legend Ted Shawn. Other activities in 1993 will include co-directing the National Theater of the Deaf's upcoming production *Ophelia*, the creation of commissioned works for the Lincoln Center Institute and the Ririe-Woodbury Co., a major new production of *The Nutcracker* for the Ballet du Rhin, and for our own touring company, an adaptation of James Joyce's *Finnegans Wake*.

The 1992-93 performing season marks the twenty-second anniversary of Pilobolus Dance Theatre. During these two decades the company has grown, expanding and refining its unusual collaborative methods to produce a choreographic vision of power and integrity. While it has become a stable and influential force in the world of dance, Pilobolus remains as protean and surprising as ever.

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. Sundays, except during University vacations, or when there is an event scheduled in the hall. 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.

**Serving the photographic
needs of Iowa City
since 1884 . . .**

**Let us be your full service
photo store**

HENRY LOUIS, INC.

photoworld 
stores

old capitol center 506 east college street
338-7222 338-1105
— park n' shop — — free parking —

The Company

THE ARTISTIC DIRECTORS

ROBBY BARNETT was born and raised in the Adirondacks and graduated Phi Beta Kappa from Dartmouth College in 1972. In addition to his work with Pilobolus, he has been variously employed as a technical metal worker, an instructor for Outward Bound, Inc., a garden and landscape designer, and has taught skiing and high school art. Mr. Barnett lives in northwestern Connecticut with his wife and two children.

ALISON BECKER CHASE, from St. Louis, received her B.A. in philosophy and intellectual history from Washington University and her M.A. in dance from UCLA. She was choreographer in residence and assistant professor of dance at Dartmouth College for three years before joining Pilobolus in 1973. Ms. Chase has choreographed for the Ririe-Woodbury Company, La Scala Opera, the Geneva Opera, and for the Fête de l'Humanité. With Moses Pendleton she premiered the company Momix at the Milan Festival in 1980 and was also a Guggenheim Fellow that year. Ms. Chase lives with her husband, Eric, and her three children in Stony Creek, Connecticut.

MOSES PENDLETON was born and raised on a farm in northern Vermont. He received his B.A. in English literature from Dartmouth College in 1971 and co-founded Pilobolus that same year. In addition to his work with Pilobolus, Pendleton has choreographed and performed for numerous companies throughout the world. He was a Guggenheim Fellow in 1977. Mr. Pendleton has performed as a soloist in galas throughout Europe and at the Metropolitan Opera House as well as with his own company, Momix, which he founded with Alison Chase in 1980.

MICHAEL TRACY was born in Florence and raised in New England. He graduated from Dartmouth College with a fellowship in psychology in 1973. Mr. Tracy has choreographed and performed with Pilobolus since 1974 and served as touring director from 1981 to 1987. He has also performed as a soloist for the American Dance Festival's "Tribute to Vaudeville" in 1980 and 1981.

JONATHAN WOLKEN, co-founder, co-artistic director, and executive director of Pilobolus, first encountered "pilobolus" the fungus while doing research in his father's biophysics laboratory. Mr. Wolken graduated from Dartmouth College with a degree in philosophy in 1971. In addition to his work with Pilobolus, he has choreographed for the Glyndebourne Festival Opera's production of Maurice Sendak's *Where the Wild Things Are*. He has also choreographed *Oneiric* for members of the Royal Danish Ballet, and a number of works, among them *Grandmother Dreams*, *Bedtime Stories - Volume I*, and *Bedtime Stories - Volume II* for other dance companies. He was recently an artist-in-residence for the USIS-sponsored Arts America Program.

THE DANCERS

ADAM BATTELSTEIN, who joined Pilobolus in 1989, is originally from Houston, Texas. He began his dance career as an experiment at Middlebury College. Since graduating he has studied with Andrea Olsen and Peter Schmitz and has performed works by John Wilson and Kei Takei. He has also been guest artist with Bill Evans Dance Company, Dance Gallery, Partner's Dance Co., and Momix. In 1985 he received the Outstanding Performer award at the New England ACDFA. He has presented his own choreography in Philadelphia, New England, and San

Francisco, and performed with Zero Moving Dance for three years.

REBECCA JUNG, the daughter of a physical education teacher and a librarian, began dancing at Jean Kettell's School of Dance in Dundalk, Maryland. After ballet, jazz, and tap, she moved on to field hockey and volleyball. She attended the University of Maryland, Baltimore Co., the 1987 American Dance Festival, and worked with Nina Wiener before joining Pilobolus in 1990. Becky enjoys unusually packaged condiments and time with Chexan. She extends her deep gratitude to all who gave life to her growth as a dancer as well as a person, including Sheraton and her brother, Jimmy.

KENT LINDEMER is from Omaha, Nebraska. He received his B.A. in theater from the University of Nebraska/Lincoln in 1988. There he performed with his own company, Noitulove Dance Theatre. Before joining Pilobolus in 1989, he performed two seasons as an actor with the Nebraska Shakespeare Festival and later danced with the Chicago-based Bob Eisen and Dancers. Kent was an all-around gymnast through high school and later a ski instructor. He is now rapidly developing his skills as a technical rock climber.

JOHN-MARIO SEVILLA grew up on Maui, a sibling of hula-dancing sisters and a bench-pressing jock brother whom he credits – along with his teachers Betty Jones, Fritz Ludin, Hana Trinidad, and Jack Unterecker – with influencing his dancing. After getting a B.A. in literature at the University of Hawaii, John-Mario moved to New York City where he performed for Janis Brenner, Bill Cratty, Michael Moschen, The Yard, Shapiro and Smith, Jennifer Sargent, Martita Goshen, Nikolais and

Louis, and Laura Margulies. He has been a fungus since 1989.

SEBASTIAN SMEUREANU, who joined Pilobolus in 1991, was born in Bucharest, Romania, and started his dance training at the George Enesco Conservatory of Ballet there. After arriving in the United States, he studied ballet at the School of New Jersey Ballet and was introduced to modern dance at the Mason Gross School of the Arts. He received most of his training at the Montclair State College dance department where he received a B.F.A. degree in dance.

While there he danced and choreographed for the MSC Repertory Company, danced with and performed repertory of such professional companies as Dance Compass and Shapiro and Smith. He also studied on scholarship at the Nikolais/Louis Dance Lab.

JUDE WOODCOCK (*dance captain*) hails from Clover Bottom Missouri. She received a B.S. in art, theater, and dance from South West Missouri State and was all-state gymnastics champion for four consecutive years. She's been with the company since 1984. When not touring, Jude enjoys riding horses

and cross training. She has an extensive lobster memorabilia collection and is a Bob Barker, Barry Lopez, and Frances Bacon fan. Jude's new secret fantasy is to star in a monster movie. She lives in New Milford, Connecticut.

TECHNICAL STAFF

DAVID M. CHAPMAN has been director of production for Pilobolus Dance Theatre since 1978. A native of the Berkshires, his early credits include many summers with the Berkshire Theatre Festival and Jacob's Pillow Dance Festival and winters on the road with rock, mime, and dance tours. David has designed the lighting for numerous Pilobolus works including *Day Two*, *Bonsai*, *Particle Zoo*, and *Axons*. Other work includes positions as assistant lighting designer for the 1978 Spoleto Festival USA and production manager of the 1981 American Dance Festival. In his most recent New York project, he served as lighting coordinator for the Japanese singer Tokiko at Carnegie Hall. His lighting designs can also be seen in the repertory of Peter Pucci Plus Dancers. In his free time he tries to keep up with a Victorian house in northwest Connecticut which he shares with his wife, Kate, and their Dalmations, Cosmo and Mona.

CLAUDIA PARK CRUZ (*production stage manager*) has stage managed for choreographer Jennifer Muller, vocal guru Kristin Linklater, and director Tomas MacAnna of Dublin's Abbey Theatre. Other work has included positions with the Santa Fe Opera, the Coconut Grove Playhouse, and Tisch School of the Arts. Off the road she is attempting to finish writing her first romance novel. Claudia is a graduate of Rollins College in Winter Park, Florida and now lives in New Haven, Connecticut with husband Alex and their basset hound, Wrigley.



STEPHEN PETRILLI (*lighting/sound supervisor*) joined Pilobolus in 1990. He has toured as production stage manager with Nikolais and Murray Louis Dance Company, Nina Wiener Dance Company and Bauhaus Dances. As a lighting designer, Stephen has worked in New York with the Pearl Theatre Company, Equity Library Theatre, choreographers Mimi Garrard, Linda Diamond, Richard Bull, and performance artist Judith Ren-Lay. Regionally he has designed for New Jersey Shakespeare Festival and Three Rivers Shakespeare Festival in his home town of Pittsburgh.

COMPOSERS, COSTUME & LIGHTING DESIGNERS

NEIL PETER JAMPOLIS has designed over 250 plays, operas, and ballets internationally. He was recently represented on Broadway by his sets and lighting for Jackie Mason's *The World According to Me!*, the musical *Black and Blue*, co-designed with Jane Reisman (Tony nomination for lighting design), and *The Merchant of Venice* with Dustin Hoffman. Past credits include sets and lighting for *Sid Caesar & Company*, *Orpheus Descending* with Vanessa Redgrave, and *The Search for Signs of Intelligent Life in the Universe* with Lily Tomlin, which received the Los Angeles Drama Critics Award for lighting and for which he received a Maharam Award nomination. Credits for New York also include production design for the original long-running *One Flew Over the Cuckoo's Nest*, Tony Award-winning lighting for the Royal Shakespeare Company's *Sherlock Holmes*, Tony-nominated lighting for *The Innocents*, and *Into the Light*. His designs for ballet and opera have been seen at the Netherlands Opera, the Central Opera of Beijing, the Salzburg Festival, La Scala, the Metropolitan Opera, the New York City Opera, the Deutsche Oper Berlin, the Vienna State Opera, and the Ballet de Nancy, as well as major houses in South America and throughout the US, Canada, and Europe. He is currently involved in the design of a major revival of *The Sound of Music*. Mr. Jampolis has designed the lighting for both of Pilobolus' Broadway appearances and has been associated

with the company since 1976.


JANE REISMAN, Tony and Drama Desk Award nominee with Neil Peter Jampolis for their lighting of *Black and Blue*, has designed the lighting for *Forever Plaid* in New York and for the show's 21 other productions in the United States and Japan. Currently running in New York, Boston, Minneapolis, Detroit, Denver, and in Beverly Hills 90210, *Forever Plaid* opens in London in September 1993. Past Broadway credits include *Inner City Warp*, among others. Designer of over 50 operas in regional opera houses across America including American premieres of Monteverdi's *Il Ritorno di Ulisse in Patria* at the Kennedy Center and of Matthus's *Cornet Christoph Rilke* in New York, her most recent opera lighting has been for Seattle Opera's *The Ballad of Baby Doe*. Dance credits include six seasons for the Banff Festival Ballet; world premieres for the Rome Opera Ballet, Nederlands Dans Theatre, and Pennsylvania Ballet; and new productions in the repertory of Les Grands Ballets Canadienne, the


Royal Winnipeg Ballet, and American Ballet Theatre. Jane Reisman has been on the faculty of Bennington College, Emerson College, and The Banff School of Fine Arts.

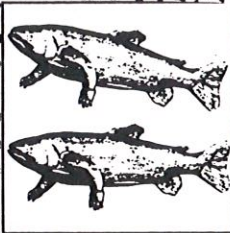
PAUL SULLIVAN has composed five scores for Pilobolus since 1980. He has appeared as a conductor, performer, and composer on and off Broadway several times, and he recently created and taught the first course in electronic music for Yale College. In 1988 Paul left New York for the coast of Maine where he began his own record label, River Music. Paul's piano albums include *Sketches of Maine*, *A Visit to the Rockies*, *Folk Art*, and *Nights in the Gardens of Maine*.


LAWRENCE CASEY designs scenery and costumes for drama, dance, and opera. He has had a long association with the San Francisco Opera, most recently designing costumes for the televised *Aida*, which starred Margaret Price and Luciano Pavarotti. He has designed costumes for several Crowsnest pieces, and his association

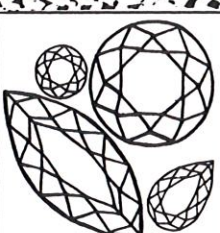
ART FOR LIVING

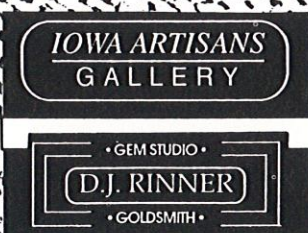


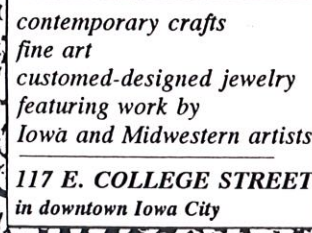


















contemporary crafts
fine art
customized-designed jewelry
featuring work by
Iowa and Midwestern artists


117 E. COLLEGE STREET
in downtown Iowa City

IOWA ARTISANS
GALLERY

• GEM STUDIO •

D.J. RINNER

• GOLDSMITH •



Iowa Artisans Gallery 351-8686 • D.J. Rinner Goldsmith 354-1522

with Martha Clarke has resulted in two highly praised pieces: *Elizabeth Dead* with Linda Hunt and the Obie Award production of *Metamorphosis in Miniature* with Ms. Hunt and David Rounds.

ROBIN HIRSCH is the associate costume shop manager at Yale Rep and teaches costume construction at the Yale School of Drama. She was the assistant designer on both the West Coast and Broadway productions of *A Walk in the Woods*. She enjoys designing children's shows and one, *The Capture of Sarah Quincey*, was chosen as an American entry in the International Children's Theatre Festival. She is a graduate of the University of Texas at Austin and has worked on movies, TV, opera, and classical ballet. She has also worked at the Sheffield Rep in England, the Guthrie Theater in Minneapolis, and the McCarter Theater in Princeton.

FRED VOELPEL has been an active designer on Broadway, off-Broadway, and on network TV since 1956 and has won all major design awards in professional theater including a Tony for accumulated work with the National Theater of the Deaf (NTD) and Tony nominations for Edward Albee's *Seascape* and Richard Rodger's *No Strings*. He has designed costumes for the NTD's current production of *Ophelia* and has created original designs for I. Horowitz' *The Indian Wants The Bronx*, Al Pacino's off-Broadway debut. Fred continues his work with the O'Neill Theatre Center in Waterford, Connecticut and has just received the Great Teacher Alumni Award of 1992 from New York University where he has taught at the Tisch School of Theater for over 25 years. He graduated from the Yale School of Drama.

Lost and Found

If you lose an article during a performance, please ask any usher for assistance. Articles not claimed immediately following the performance will be sent to lost and found at the campus parking office located in the Iowa Memorial Union parking ramp.

DUNCAN MATHESON GLASGOW REALTORS

SINCE 1944



321 E. Market Street, Suite 101 • Iowa City, Iowa 52245-2176

*Real Estate
Professionals*

... With The Personal Touch!

FOUR FLOORS OF GOOD DESIGN

Gifts, Cards, Women's Clothing and Accessories,
Furniture, Decorative Objects, and Toys

THINGS & THINGS & THINGS

130 South Clinton Street • Iowa City

PIZZA • PASTA • APPETIZERS • DESSERTS

120 IMPORTED BEERS
10 SINGLE MALT SCOTCHES
WINE BAR • LIQUERS
ESPRESSO • CAPPUCINO

begin or end your evening with us

Sanctuary
Restaurant & Pub



major credit cards
free parking in rear

405 S. Gilbert 351-5692

Eble Music Co.

Sheet Music and Books

115 S. Linn St.

338-0313



in." It's also a space where his dancers are encouraged to play, to try movements that he may use or completely change. They provide the fresh pigments for his choreographic canvases.

This intimate relationship between Taylor and his dancers goes a long way to explain why his dances, which often explore societal dilemmas and the big questions of life, can be so complex, intensely felt, and so grounded in experiences we all share.

The Paul Taylor Dance Company presents a trio of dances on March 31 that demonstrate the full range of human emotion inspired by and built on his glorious dancers.

Company B became an instant classic at its debut last season in New York. Set to nine songs sung by the Andrews Sisters, it plays on the frightening complexities of the war years – the morale-boosting songs and propaganda on the homefront and the inescapable realities of the news from overseas. The giddiness and joy of precious leaves and intense moments of fun are subtly juxtaposed with reminders of the seemingly never-ending conflict. The gaiety of the dancing is repeatedly broken by the image of a fallen body.

The piece begins as a row of dancers enters to the bubbly refrain of "Bei mir bist du schon." As described by Laura Schapiro in her *Newsweek* review, they "enter soberly, almost as if disembodied, like ghosts assembling on a remembered site."

Paul Taylor's Dances Are About Us

"Dancers have to do with humanity. There's nothing abstract in dance. I think the main reason that people come to the performance is to see that flame that represents life. That's what dancers represent, the flame."

Since 1954 when he established his own company and began making dances, Paul Taylor has explored human beings – their emotional lives, their movements, their everyday activities – with enormous range and almost microscopic detail. His dancers, who over the years have included

Twyla Tharp, Laura Dean, Pina Bausch, and David Parsons, have always been active participants in Taylor's creativity.

In a recent interview with *Dance Magazine*, Lila York remembers Taylor making dances "the way a painter works on a canvas. Mostly I see choreographers come in either totally prepared or vague. With Paul, we'd go on tour and he'd stay at home, out in the garden with his hands in dirt, thinking up a piece. When he came into the studio he would have a long-distance vision of the work, but he left space for his subconscious to play

While their spirits seem slowly to return to their bodies as the dancing becomes more spirited, the upbeat mood is broken as one dancer suddenly slumps to the floor.

Or dancers frolic to the strains of "Pennsylvania Polka" "while behind them a living frieze is slowly etched across the back of the stage as men fall into position ready to kill or die."

These were the days when young women flirted and teased, and young men gathered around to ogle them

adoringly. Taylor sets this to the Latin rhythms of "Rum and Coca Cola." But the mood can change abruptly as the call back to war rips apart lovers and sends men into the faceless procession towards death. Those crazy, giddy nights of leave from the front are evoked in dances such as "Oh Johnny, Oh Johnny, Oh! (How you can love)" when "a young soldier's eyes sparkle as he drinks in the bevy of women around him and rips into a series of dazzling spins."

These are all dances in which the subject is human life. There's not a hint of camp or irony in them. As Schapiro writes, "the sentiment is as real as the stage underfoot." In the face of the despair, fear, and loneliness of war, *Company B* is a dazzlingly upbeat work which forces us to treasure those moments of joy which we know cannot last.

How very different the mood in *Roses*. This 1985 work, danced to the passionate strains of Wagner's "Siegfried's Idyll" and Heinrich Baermann's "Adagio for Clarinet and Strings," is full of love's longing and melancholy. Its

series of duets begins with the sober-suited ensemble spinning off pairs of dancers and culminates in an aching beautiful adagio for a lead couple in white. Each duet suggests its own mood – humorous, halting, headlong. The movements are sometimes startling in their invention or they elicit wonder when they are used to express something unexpected; for example, when a couple's passion is expressed in a series of overlapping cartwheels, more usually associated with youthful play.

From this languid simplicity, the mood again shifts abruptly. *Syzygy* refers to celestial bodies lined up in a row, but this 1987 work is more like a tornado of choreographic invention. The dancing is high energy and intense, filled with hurtling movements and sudden changes of direction accomplished with dazzling, split-second timing.

Taylor once said, "One idea that I would start with and attempt to achieve, no matter how ruthlessly, is the idea that the stage should become a magic place and unbelievably beautiful in a curious new way that cannot be

described, but would cause the viewer to say 'Yes, Yes!'"

For more than 30 years, Taylor and his dancers have made stages around the world magical places, filled with lyrical movement, highly charged theatrical language, and rich, astonishing dancing. From lighthearted and humorous to the deeply moving or disturbingly mysterious, his dances celebrate humanity.

Tickets for The Paul Taylor Dance Company are on sale at the Hancher Box Office.

University of Iowa Non-Discrimination Statement

The University of Iowa does not discriminate in its educational programs and activities on the basis of race, national origin, color, religion, sex, age, or disability. The University also affirms its commitment to providing equal opportunities and equal access to University facilities without reference to affectional or associational preference. For additional information on nondiscrimination policies, contact the Coordinator of Title IX and Section 504 in the Office of Affirmative Action, telephone (319) 335-0705, 202 Jessup Hall, The University of Iowa, Iowa City, Iowa, 52242-1316.

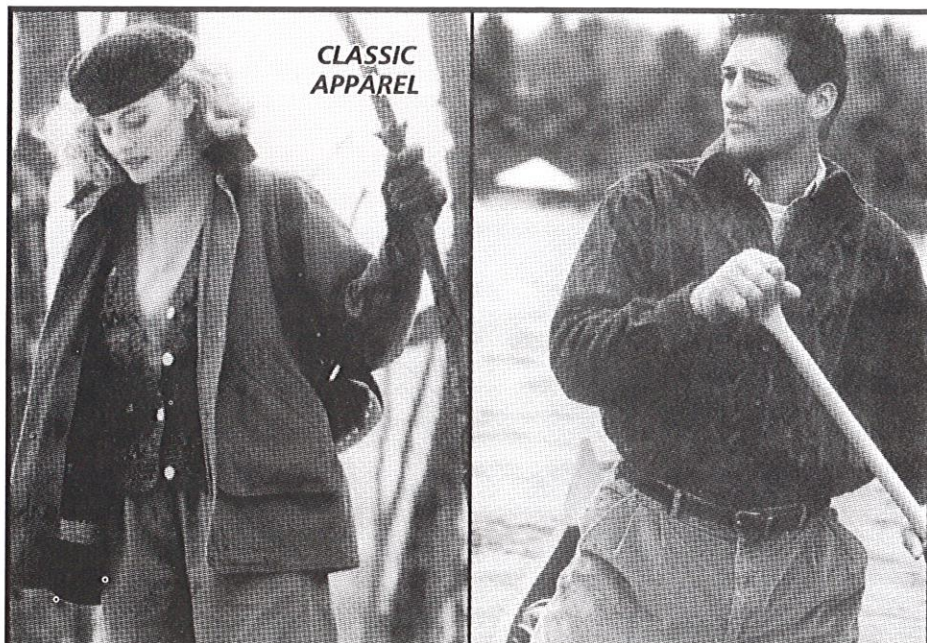
Services for Persons with Disabilities

Hancher is committed to making its events accessible and rewarding to everyone. Large print format copies of the Hancher playbill are available on request at the program stands in the lobby. Ushers will serve as playbill readers for the visually impaired, if requested in advance at the box office.

Patrons who require accommodation for wheelchairs are urged to notify the box office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coatcheck area. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

If other accommodations are needed, please contact the Hancher Box Office in advance at 335-1180 or toll free in Iowa 1-800-HANCHER.



CLASSIC
APPAREL

**ACTIVE
ENDEAVORS**
outdoor apparel and accessories

138 S. Clinton

Iowa City, IA 52240

(319) 337-9444

HOW Skitch AND THE Pops GOT THEIR NAMES...

It's as familiar as baseball and Rogers and Hammerstein: the Pops playing concerts filled with Broadway and Hollywood favorites and the familiar melodies of light classical music.

It's a big-city tradition that goes all the way back to eighteenth-century Vienna. But no pops orchestra has ever played with more pizzazz and panache than the New York Pops, conducted by the genial Skitch Henderson.

Henderson and the New York Pops swing into Hancher for two performances on March 6 and 7. The Saturday night concert features "From Berlin to Bernstein," a survey of the best of Broadway including Irving Berlin's classic "Alexander's Ragtime Band" right up to Leonard Bernstein's *Candide* and *West Side Story*. On Sunday afternoon it's a "Salute to the Movies" with wonderful melodies from *Beauty and the Beast*, *Chariots of Fire*, *Alfie*, *Breakfast at Tiffany's*, and *Gone with the Wind*, among many others.

The New York Pops is a full symphonic orchestra comprised of New York's most highly skilled musicians. They perform regularly at Carnegie Hall and present many concerts for New York's children. In fact, the Pops is a great way to introduce children to the orchestra.

While the Pops may seem another example

of American ingenuity, its beginnings are actually European. In eighteenth- and nineteenth-century Vienna, composers Mozart, Haydn, and Beethoven provided light music to entertain the guests at fashionable balls. From these balls came the nineteenth-century promenades, so called because audiences could walk about or promenade while the music was played.

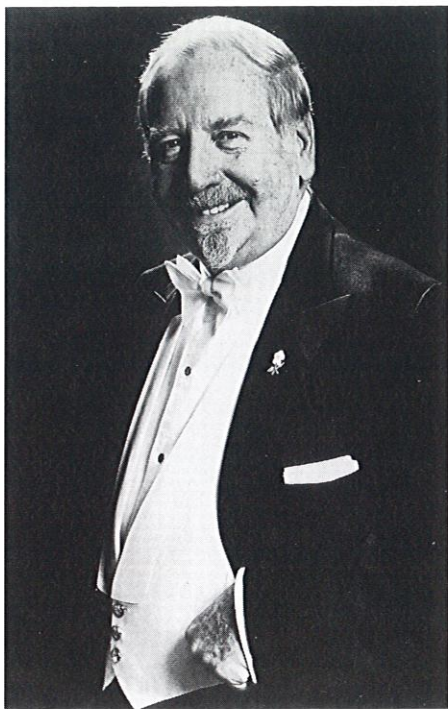
Even the term "pops" is borrowed, as this refrain from Gilbert and Sullivan's *The Mikado* proves: "The music-hall singer attends a series/Of masses and fugues and 'ops'/By Bach, interwoven/with Spohr and Beethoven/At classical Monday Pops." The operetta is referring to the "Popular Concerts" at London's St. James Hall.

Phillipe Musard, who led promenade concerts in London and Paris, is

perhaps the first composer/conductor to be remembered for the development of this genre. However, Louis Antonie Jullien, "Papa of the Pops," was considered the musical showman with the most influence on popular nineteenth-century entertainment.

The leading American heir to the pops tradition was the famed Boston Pops. Initially titled the "Boston Symphony Promenade Concerts," the change to "Pops" came with the orchestra's move to Symphony Hall. Under the leadership of Arthur Fiedler, the Boston Pops redefined the genre. The talented Fiedler commanded the stage with his presence and distinct sense of repertoire. An afternoon at the Pops became a Boston institution for young and old, and July 4 was celebrated by Bostonians at the Pops concert along the Charles River followed by fireworks.





Skitch Henderson is the name which follows in this history of the Pops. Born in Great Britain, he was sent to the United States at age ten. At 16, he began his first job playing the piano for MGM, where he accompanied such touring stars as Mickey Rooney and Judy Garland. "When the tour was over, they were taken back to L.A. I didn't have any place else to go, so I went to L.A. and started from scratch." At MGM he continued providing arrangements; working up the "bare bones" of songs sent by Cole Porter and Irving Berlin and creating a "sketch," a basic outline used by the orchestrator. He was so talented at this that Bing Crosby gave him the name "The Sketch Kid." "Bing suggested that if I had a nickname that worked I should hang on to it. He was very persuasive that I put it on my passport. I did, so I couldn't get rid of it then." As "Skitch," Henderson went on to be the music director of NBC's "Tonight Show."

In 1953, Henderson attempted to start a pops orchestra with the New York Philharmonic. "It was probably one of the greatest aesthetic train wrecks in the history of New York," he reports. However, in 1982, Henderson debuted the New York Pops in Carnegie Hall with resounding success. Citing Fiedler as his example, Henderson claims, "Above all, he was a master of programming." Though

the art of creating a pops concert may "look simple...it doesn't work simply. It has little to do with the repertoire; it has to do with pacing. It's really vaudeville. It's like a magician who leaves the biggest trick for last."

With this expert mix of "symphony and show business," the New York Pops, which Henderson touts as the "Who's Who of Orchesterville," will certainly reaffirm what Musard, Jullien, and Fiedler must have believed – there's no better way to spend an evening.

Tickets are available at the Hancher Box Office.

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.

SUPPORT
OVATION!
YOU'LL APPLAUD
THE
IMPROVEMENTS!

A Campaign for the Renovation
of Hancher Auditorium

The University of Iowa Foundation
Contact Teresa McLaughlin
(319) 335-3305

- FRESH PASTA
- SOUPS & SALADS
- DAILY SPECIALS
- SEAFOOD & CHICKEN
- VEGETARIAN ENTRÉES

HOURS:
Mon-Sat
Lunch 11-2:30
Dinner 5-9:30



THE ART
OF DINING

T.H.E.
Kitchen

9 S. Dubuque

Iowa City, IA 52240

319-337-5444

...for a "fresh" dining experience...



Celebrating 20 years of excellence
Every Bloomin' Thing
Founded 1972

114 South Clinton • Iowa City, Iowa 52240 • (319) 351-7242



*American Eagle and American Airlines®
are proud sponsors of the arts in communities all
across the country. Because at American, we too
understand the importance of lifting up the
human spirit and giving it a chance to soar.*

American Eagle®

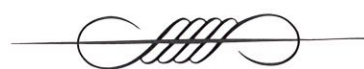
SOMETIMES, ALL YOU NEED IS A LIFT.



American Eagle is a registered trademark of American Airlines, Inc., and is American's regional airline associate.



Dawn Upshaw



On the Wings of Song

Dawn Upshaw, "a singer of great subtlety and charm," will present an evening of Debussy's poetic songs, Mussorgsky's "musical venture into the world of childhood," and Ives's American art songs on March 4 at 8:00 p.m.

A native of Illinois, Ms. Upshaw's friendly, unassuming, girl-next-door exterior is evident in her warmth and sincerity; her musical perceptions and spiritual and intellectual convictions are observed in her uncanny talent for inhabiting and sharing a text. "For me the text has to come first," states Ms. Upshaw, who thrives on substance. Writes a columnist, "She...identifies with everything she sings: any serious doubts in her own mind would soon communicate to an audience; she's that sort of performer."

It is this special talent for capturing the character of each text in lyric and music that enables Ms. Upshaw to create a unique program. Her Hancher recital includes selections from Debussy's *The Vansier Songbook*. The music is arranged to the words of poets Verlaine, Gautier, and Bourget.

Ms. Upshaw "does not sacrifice tone or vocal characterization or legato or musicality in showing off the fine points of poetry."

In the second half, Ms. Upshaw explores the theme of childhood with Mussorgsky's rambunctious *The Nursery* and Ives's songs of youthful exuberance. "Mussorgsky said the singer...should sing with the voice of a child, which gives you great liberty to make strange sounds," says Ms. Upshaw. With this command in mind, she uses gestures and facial expressions to portray the persona of a Russian toddler scared by a beetle, singing a lullaby to her doll, saying her evening prayers, getting confused and asking nanny for help. However, though the song cycle is that of a candid child, it is Ms. Upshaw's singing, "alive with shifting light and shade and sophisticated vocal perspectives," that "matches the characters in each vignette."

With an air of wonder and nostalgia, Ives's "The Children's Hour," "Memories," "Tom Sails Away," "The Cage," "The Circus Band," and "Songs My Mother Taught Me," showcase Ms. Upshaw's "mastery of the American art

song...with results that can either be wickedly funny or poignant enough to draw tears from a turnip." According to Richard Bell of *The Boston Globe*, "Somewhere in the great Transcendental Beyond, Charles Ives must be intensely pleased to have such advocacy here below."

The recital will come to a gentle conclusion with a suite of lullabies.

Dawn Upshaw's March performance of poetry, music, and children is sure to melt the last of winter and welcome the first of spring!

Opportunities for Groups

Groups of 20 or more get a special discount on tickets to most Hancher events. A group can be composed of business associates, club members or just a collection of friends. Attending Hancher as a group can create a very special time for everyone. Top off your evening with a visit to the Hancher Cafe. For further information, call Monone Susevich, 319/335-1130. She can make all the arrangements for you.

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

September 19-April 18
**Joan Mannheimer Collection of
Contemporary Ceramics**

September 19-February 28
Art and Life in Africa

October 10-February 28
Art from the Underworld

MUSIC, THEATRE, AND DANCE

■ **February 28** Sunday
Preucil School of Music
3:00 p.m.
Hancher Auditorium

Katherine Eberle
3:00 p.m.
Clapp Recital Hall

■ **March 2** Tuesday
The Music Man
Youth \$14.50/\$13.50/\$12.00
UI students \$23.20/\$21.60/\$19.20
Nonstudents \$29.00/\$27.00/\$24.00
8:00 p.m.
Hancher Auditorium

■ **March 3** Wednesday
The Music Man
Youth \$14.50/\$13.50/\$12.00
UI students \$23.20/\$21.60/\$19.20
Nonstudents \$29.00/\$27.00/\$24.00
2:00 and 8:00 p.m.
Hancher Auditorium

■ **March 4** Thursday
Preucil School Orchestra Concert
7:30 p.m.
Clapp Recital Hall

Dawn Upshaw
Youth \$11.25/\$10.25/\$8.75
UI students \$18.00/\$16.40/\$14.00
Nonstudents \$22.50/\$20.50/\$17.50
8:00 p.m.
Hancher Auditorium

Marathon Dancing
UI students, 18 & under,
and senior citizens \$5.00
Nonstudents \$11.50
8:00 p.m.
Theatre A
Theatre Building

■ **March 5** Friday
**Guest Organist
Rudolph Zuiderveld**
8:00 p.m.
Clapp Recital Hall

Marathon Dancing
UI students, 18 & under,
and senior citizens \$5.00
Nonstudents \$11.50
8:00 p.m.
Theatre A
Theatre Building

■ **March 6** Saturday
New York Pops
UI students and senior citizens
\$28.80/\$27.20/\$24.80
Nonstudents \$36.00/\$34.00/\$31.00
8:00 p.m.
Hancher Auditorium

Marathon Dancing
UI students, 18 & under,
and senior citizens \$5.00
Nonstudents \$11.50
8:00 p.m.
Theatre A
Theatre Building

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 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.

The joys of music. Immeasurable.



YAMAHA®

The simple pleasures of life often bring the greatest reward. Music offers an opportunity for creativity, expression, challenge and enjoyment, all which begin the moment you pick up an instrument.

Whatever your musical interest, West Music will help you start and succeed. Whatever your age, whichever instrument you choose - piano, guitar, wind, string, percussion, or electronic - the simple pleasure of making music will add a special quality to your life.

Discover the Joys of Music at a West Music location near you.

West music company

IOWA CITY • CORALVILLE • CEDAR RAPIDS • WASHINGTON • CEDAR FALLS

1212 5TH ST., CORALVILLE, IA (319) 351-2000 1-800-373-2000



Clara Mont 91

m.c. ginsberg jewelers, inc.

110 east washington, iowa city, iowa 52240

319-351-1700 1-800-373-1702

often imitated • never equaled