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Innovation Afoot

# Bebe Miller Company

Saturday, February 26, 1994—8:00 p.m.

Phillip Adams Frances Craig Sarah Gamblin Heidi Henderson  
Conor McTeague Bebe Miller Steven Washington

Bebe Miller  
*Artistic Director*

Tricia Pierson  
*Managing Director*

Michael Mazzola  
*Production Supervisor*

Laura Frank  
*Lighting Supervisor*

David Herrigel  
*Production Stage Manager*

Our process includes individual and collective contributions from the dancers,  
whose creative energies and insights are part of each work.

## Nothing Can Happen Only Once

There will be no intermission.

Bebe Miller  
*Choreographic Direction*

Ain Gordon  
*Theater Direction and Original Text*

Eve Andrée Laramée  
*Visual Design*

Christian Marclay  
*Music*

Stan Pressner  
*Lighting Design*

### *Performers*

Phillip Adams, Frances Craig, Sarah Gamblin,  
Heidi Henderson, Conor McTeague, Steven Washington

### *Chorus*

Maggie Day, Mark Drahozal, Rachel Duda, Celeste Johnny,  
Lori Kim, Lisa Kneller, Shelby Kroeger, Leilani Makuakane,  
Sarah Malena, Heather Trautwein

This event is supported by the National Endowment for the Arts, Arts Midwest members and  
friends in partnership with the National Endowment for the Arts, the Iowa Arts Council, and  
the Northwest Area Foundation.

*Cover photograph by Michael Kreiser*

**BEBE MILLER** (*Artistic Director*), who received her M.A. from The Ohio State University in 1975, has been making dances since 1978 and formed Bebe Miller Company in 1985. Her interest in finding a physical language for the human condition is a connecting thread in her most recent works. In addition to her own company work she has been commissioned by Boston Ballet, Zenon Dance Company, Creach/Koester, Alvin Ailey Repertory Ensemble, Phoenix Dance Company in England, Dayton Contemporary Dance Company, and this season will create new works for Oregon Ballet Theatre and Pennsylvania Dance Theatre. Past awards include fellowships from the National Endowment for the Arts, the New York Foundation for the Arts, the John Simon Guggenheim Foundation, an American Choreographer Award, and two "Bessie" New York Dance and Performance Awards. Her studies with Barbara Mahler, Susan Klein, Susan Braham, Irene Hultman, and collaborative work with current and former company members Phillip Adams, Nikki Castro, Lucy Guerin, Renee Lemieux, Scott Smith, and Earnie Stevenson have been galvanizing and enriching experiences for the past several years.

**PHILLIP ADAMS** (*Dancer*) came to New York in 1989 from Melbourne, Australia, where he received a B.A. in dance from the Victoria College of the Arts. Since his arrival in New York, he has danced with Nina Wiener Dance Company, Donna Uchizono, and David Harris. Phillip joined Bebe Miller Company in December, 1990.

**FRANCES CRAIG** (*Dancer*) grew up in Alabama and received her M.F.A. from The Ohio State University. She has worked with Ann Carlson, John Giffin, Susan Hadley, and Victoria Uris. She served as visiting faculty at OSU before returning to New York to perform with Bebe Miller Company.

**SARAH GAMBLIN** (*Dancer*) graduated from Ohio University in 1988. Since moving to New York she has performed with various choreographers including Amy Sue Rosen and the improvisation group Rufus. She studies with Barbara Mahler.

**HEIDI HENDERSON** (*Dancer*) was raised in Skowhegan, Maine. She received her B.A. from Colby College and her M.F.A. from Smith College. She has danced with Nina Wiener Dance Company, Peter Schmitz, and Sondra Loring.

**CONOR McTEAGUE** (*Dancer*) has been dancing in New York since 1988, working with Lance Gries, John Jasperse, Susan Rethorst, Sarah Skaggs, Donna Uchizono, Randy Warshaw, Red Herring Improv Group, and others. He co-curates improvisational events including Bread to the Bone and Happy Hour.

**STEVEN WASHINGTON** (*Dancer*), a native of Connecticut, majored in dance at New York University's Tisch School of the Arts where he studied with choreographers David Parsons, Rachel Lampert, Risa Jaraslow, and Stephen Koplowitz, among others.

**AIN GORDON** (*Theater Direction and Original Text*) has been writing and directing original works for the stage since 1985. Gordon's work has been presented throughout New York City at venues including SoHo Repertory, Dance Theater Workshop, and PS 122 and nationally by Jacob's Pillow in Massachusetts, Spirit Square in North Carolina, Dance Place in Washington, D.C., and the Baltimore Museum. He has been awarded fellowships from the National Endowment for the Arts' Inter-Arts Program and the New York Foundation for the Arts. His work



*Family Business*, in collaboration with David Gordon, will be presented in part during the Serious Fun Festival at Lincoln Center and will receive its full-length premiere at Dance Theater Workshop in 1994.

**EVE ANDRÉE LARAMÉE** (*Visual Design*), an installation artist and sculptor living in Brooklyn, New York, has exhibited her work throughout the U.S. and Europe, most recently at the Museum of Contemporary Art in Chicago and the John Gibson Gallery in New York. She has taught sculpture and critical theory for five years at New York University, the Rhode Island School of Design, and the Massachusetts Institute of Technology, among others. She was named the 1992 Guggenheim Museum Sculptor-In-Residence and has received awards including those from the Guggenheim, the Andy Warhol Foundation, New York Foundation for the Arts, and the Shifting Foundation and others. Her work is represented in the collections of the MacArthur Foundation, the Museum of Contemporary Art, Chicago, and the Albuquerque Museum, as well as other public and private collections.

**CHRISTIAN MARCLAY** (*Music*) composes and performs using phonograph records that he mixes on multiple turntables: fragmenting and repeating sounds, altering speeds, playing the records backwards in a display of precise and abusive manipulations. His "theater of found sound" has been performed in Japan, Europe, Canada, and the U.S. and throughout New York City, where he lives. In addition to recording his own compositions, he has collaborated with many downtown composers and improvisors including John Zorn, Elliot Sharp, Fred Frith, Shelley Hirsch, Butch Morris, Nicolas Collins, Zeena Parkins, and David Moss. Parallel to his musical activities, Marclay has been exhibiting his sculptures and sound installations in museums and galleries internationally.

**STAN PRESSNER** (*Lighting Design*) has created lighting for dance, theater, opera, and music and television events on five continents. His work can be found in the repertoires of New York City Ballet, the Lyon Opera Ballet, Bill T. Jones/Arnie Zane Dance Company, Ralph Lemon Company, the Universal Ballet of Seoul, the Atlanta Ballet, the Boston Ballet, Pittsburgh Ballet Theatre, the Alvin Ailey Repertory Ensemble, Stephen Petronio Company, and the Netherlands Dance Theatre. Stan is the recipient of a 1988

"Bessie" New York Dance and Performance Award for cumulative achievement and has received nominations for the American Theatre Wing Design Award. Stan is currently the Visiting Professor of Lighting Design at UCLA.



# Nothing Can Happen Only Once

is a co-commission project of the Wexner Center for the Arts at The Ohio State University, Walker Art Center, and On the Boards with funding from the National Endowment for the Arts Presenting and Commissioning Program; Hancher Auditorium at The University of Iowa, Northrop Memorial Auditorium at the University of Minnesota, and On the Boards with support from the Northwest Area Foundation; Jacob's Pillow and the National Performance Network (NPN) Creation Fund of Dance Theater Workshop. The NPN Creation Fund is sponsored by Philip Morris Companies, Inc. The NPN is a project of New York's Dance Theater Workshop in cooperation with similarly dedicated arts organizations in 26 cities across the country and is made possible with funding from the Ford Foundation, the Pew Charitable Trusts, the Lila Wallace-Reader's Digest Fund, and the National Endowment for the Arts.



This work is supported by generous funding from the Andy Warhol Foundation for the Visual Arts, Inc., with additional support from the Greenwall Foundation, the New York State Council on the Arts, and the Harkness Foundations for Dance. The composer and choreographer commission fees for this 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.

*Nothing Can Happen Only Once* was created during a series of residencies hosted by Portland State University in Oregon, New York University in New York, Jacob's Pillow in Massachusetts, SUNY/Purchase in New York,

Walker Art Center/Northrop Auditorium/O'Shaughnessy Auditorium in Minneapolis, and Wexner Center and The Ohio State University in Ohio.

Material for the chorus component of *Nothing Can Happen Only Once* was originally developed in residence with New Dance Laboratory, Minneapolis. The company wishes to thank Wallace Chappell and the staff and crew of Hancher Auditorium; Bill Cook, Chuck Helm, Carla Peterson, and the Wexner Center; Vickie Blaine and the OSU Dance Department; John Killacky and the Walker Art Center; Andrea Wagner and On the Boards; Dale Schatzlein and Northrop Auditorium; Sam Miller and Jacob's Pillow; Susan Federbusch and O'Shaughnessy Auditorium; Linda Shapiro, Lisa James, and all the dancers of New Dance Laboratory; Rachel Chanoff, Christopher Hunt, and SUNY/Purchase Performing Arts Center; and Kay Cummings and Tisch School of the Arts.

Bebe Miller Company is partially supported by the National Endowment for the Arts and the New York State Council on the Arts. Additional support is provided by Consolidated Edison Company of New York, Inc., The Fund for U.S. Artists at International Festivals and Exhibitions, Jerome Foundation, Joyce Mertz-Gilmore Foundation, Meet the Composer, Morgan Guaranty Trust Company of New York, Philip Morris Companies Inc., Time-Warner Inc., the Lila Acheson Wallace Theater Fund, and individual patrons.

Bebe Miller Company is a non-profit, tax-exempt organization. Contributions are welcome and tax deductible to the full extent allowed by law and may be sent to:

## Bebe Miller Company

54 West 21 Street, Room 502

New York, NY 10010

Telephone: 212/242-6433

FAX: 212/645-6317

Bebe Miller Company is a member of Pentacle (DanceWorks, Inc.), a non-profit, performing arts service organization located at:

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### **Hancher Guild: A Decade of Serving the Arts**

*Hancher Guild is a dynamic organization of people who donate their most valuable resources to Hancher: their time, enthusiasm, insight, and commitment. The volunteers of Hancher Guild provide many vital services to Hancher: they staff the Showcase gift shop, offer hospitality to visiting artists, help with the organization of activities for young audiences, assist in the season subscription campaign, advise the auditorium management on programming and services, and act as goodwill ambassadors for Hancher and the performing arts.*

*While many Guild members are also Hancher Circle and Hancher Enrichment Fund contributors, no financial investment is required to become a Hancher Guild member. Nor is any specific time commitment necessary. Most members have full schedules and many interests. All the Guild asks is that its members do their best to honor the time they do commit. The Guild is often able to tailor responsibilities to its members' specific skills and interests. And you need not live in the Iowa City area to be a Guild member. The Guild has a number of members in other Iowa communities. In addition to participating in the range of Guild activities, you can make a special contribution by helping the outreach and audience development in your own community.*

*Beyond the satisfaction of serving the arts, Hancher Guild members get a unique inside look at the performing arts. Among the many new people they meet may be the artists who appear on the Hancher stage. While you serve the arts, you find your own appreciation of the performances—and the business of putting them on the stage—enriched.*

*For further information on the Hancher Guild, contact Richard Blum at 354-5601 or Jerry Walker at 351-2897.*

# Music, Dance, and Film

When Carbone 14 performed *The Dormitory* several years ago, there were many in the Hancher audience who wanted to give the dancers 10 or 15 minutes to rest up and then do the whole piece again. There are still people today who, when they get together, will occasionally drift into a conversation about that work, its unforgettable images, and the daredevil dancers who performed it.

Montreal-based Carbone 14 will be returning to Hancher on March 4 to present *The Cafe*. In this work, like *The Dormitory*, writer-director Gilles Maheu creates a multi-disciplinary stage

spectacle that is, at the same time, a highly personal, filmic memoir of his life. Maheu shares his painful childhood memories, old love letters, and snapshots from his family photo album in this most autobiographical of works. He appears on stage both live and on film, talking in a gentle monotone from behind his trademark granny glasses.

The narrative is picked up and sung by two singers, Téres Montcalm and Jerry Snell, who appear as lovers throughout.

Continually interrupting this narrative are brilliantly constructed and choreographed scenes created through acting, dance, and music. As Maheu's random memories take the show through various European cafes, the dancers whirl tables, stack chairs, and hurl themselves at each other. In sections the work of the six dancers, sometimes dressed as waiters and waitresses, is quite literally breathtaking. At one point

the performers hang from chairs suspended on a bar above the stage, with nothing beneath their dangling bodies and the floor below but the strength in their arms. On another occasion, the dancers gradually roll forward while sitting at tables drinking coffee, taking the tables with them as they move and creating in the audience the illusion of looking at the stage from above. The element of danger is palpable throughout.

The music, which ranges from hard rock and sultry blues to Spanish guitar, underlines the work's radical mood swings. Much of it is performed live by the two singers, Montcalm and Snell, and a quartet of musicians.

Throughout the work language, dance, and acting are woven in a psychic landscape. Words seem to wash over you and the visual impact is forceful. It is perhaps best described by Jerry Snell, the singer and leading actor who has been with Maheu for 14 years.

"Gilles is influenced by poetry. As poetry condenses thought into a flash image, that is what he does on stage—visual poetry with every movement having some meaning behind it. We just don't move for the sake of moving. The work of Carbone is so intense, because it reflects the urgency of being alive, because death is always so close. The key to Gilles' work is the emotional foundation. We are actors who move, but we are keyed to an emotional base. *Le Cafe* is the stage of being and how we got here. It is about travelling and memories."

**Tickets for Carbone 14's *The Cafe* are available at the Hancher Box Office.**

## Fill the Menu in **The Cafe**



### Upcoming Events

For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbill.



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## Making Hancher Accessible to Everyone

When the water rose along the Iowa River this summer, it took a detour into our mechanical room and eliminated our air conditioning. In order to continue working in our windowless building, the staff moved all of their offices into the lobby in order to capitalize on whatever air we could draw in with fans through the open doorways. We may not have enjoyed the temperature, but we did enjoy the closeness it afforded us. We had a chance to talk and exchange ideas on a daily basis—with some wonderful results.

One of the most exciting results of our summer talks is the creation of an internal committee dedicated to making Hancher more accessible to everyone. To that end we have already made some changes in physical access and in auditorium services. We have new signage and curb markings for our handicapped-accessible parking on the drive in front of the building. We have designated a special phone line in the box office for questions and orders which require a special accommodation, such as wheelchair accessible seating or aisle-transfers. We now have available at each performance both large-print and audio-cassette versions of our playbill. We continue to offer free hearing-augmentation devices at each performance that operate on an FM frequency and can be used in any seat in the house. We have also installed TDD capability in the box office to make ordering tickets or asking for information easier for people with hearing impairments.

We realize that this is just the beginning of what we want to do. We are very interested in making sign-language interpretation available for more performances. We are also doing serious investigation into being able to offer audio description of our performances—a method that allows people who are visually impaired to hear an ongoing description of the visual elements of a performance through a personal device similar to those we currently have available for people who are hearing impaired. We are working to update our signage, our sensitivity, and possibly even our physical structure during our planned renovation project.

Our goal is to make the hall as accessible as possible for all of our patrons. We'd welcome your input on this subject at any time. If you have a specific suggestion, give us a call or drop us a note. If you've had a great experience somewhere else and think we could implement a similar program or service here, let us know about it. If you have a suggestion about a group or organization

interested in helping fund a particular accessibility service or improvement, tell us! We are looking forward to working together with the community to make Hancher as user-friendly as we can.

If you have questions, requests, or suggestions regarding accessibility, please call us at 335-1158 or write to Leslie Ireland-Anstedt, Accessibility Coordinator, The University of Iowa, 231 Hancher Auditorium, Iowa City, IA 52242-1794.

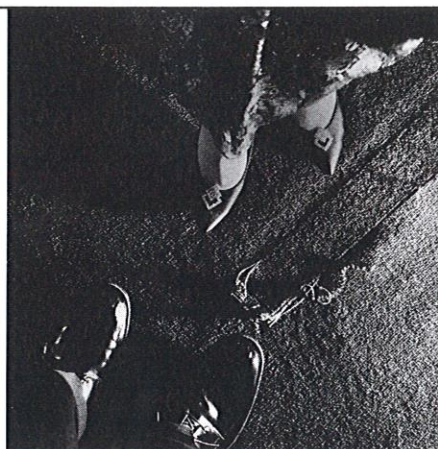
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Contact Teresa McLaughlin (319) 335-3305





# CATS™

The idea for *Cats* came to British composer Andrew Lloyd Webber in 1972, when he picked up a copy of T.S. Elliot's *Old Possum's Book of Practical Cats* in an airport book shop. Reading them in-flight, he recalled that as a child, his mother would read to him from this book. While rereading the poems, Lloyd Webber "thought they might make a lovely album for children...or something." He didn't do anything about that idea at the time, but a decade later he saw the basis for a full-blown musical in the verses and called in his friend, director Trevor Nunn (artistic director of the Royal Shakespeare Company), to help him turn what was just a collection of songs into a full-fledged musical.

The result was the hit musical *Cats* with a cast of 31 singer-dancers and seven Tony Awards, including Best Musical.

*Cats*, which originally opened in London and was an instant success, continues to play to capacity audiences in the West End, on Broadway, and in cities around the world ranging from Tokyo to Budapest. Its dramatic ballad "Memory" has been recorded more than 600 times and been an international hit recording for Barbra Streisand, Barry Manilow, and Judy Collins, among others.

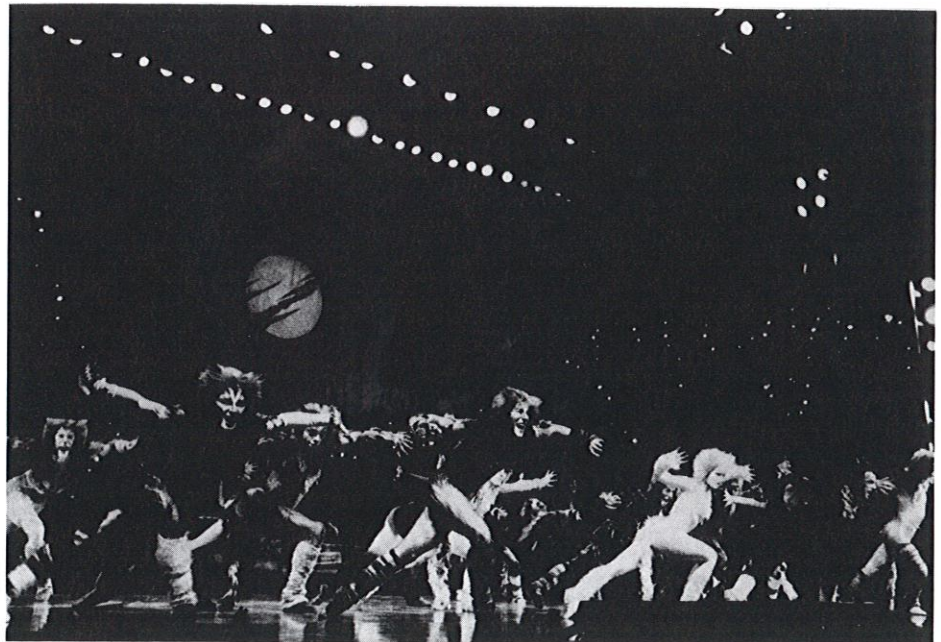
"*Cats may be the warmest score I've written*," says Lloyd Webber, who is also the composer of such successes as *Jesus Christ Superstar*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Starlight Express*, *Phantom of the Opera*, and his latest hit *Sunset Boulevard*. What is remarkable about Lloyd Webber's success is that he possesses a keen melodic sense and a knack for turning the most unlikely subjects—religion, cats, and trains—into the stuff of which dream musicals are made. And, at one magical moment, he found himself with three musicals running in London and three on Broadway—a singular achievement in the history of musical theater. His works are brimming with memorable melodies welded together by a master craftsman's hand, and he has earned himself a place among the century's most successful composers for the theater.

The boyish Lloyd Webber "knew early on" he'd be a composer. He played violin at age three, and studied the piano and horn. His mother taught piano, and his father was an accomplished organist. Despite Andrew's musical bloodlines, his father thought the boy might become a historian.

At 14, Andrew won a scholarship to London's Westminster School, and there he realized his love for musical theater was not shared by most of his contemporaries. He then received another scholarship to Oxford where he met Tim Rice, the man who became his partner and with whom he wrote *Jesus Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Evita*.

"Andrew has a sense of theatricality that audiences the world over have found irresistible," says designer John Napier, the man responsible for creating the cosmic cat junkyard set for *Cats*. Napier decided to create a set where the human audiences could enter the cats' lair. "I found myself driving past an abandoned lot one night...the ground was littered with old car bodies, tin cans, tires and all sorts of junk. I knew then I'd stumbled onto something."

Lloyd Webber has been told that his work pleases cats of the parlor. Cat owners insist their pets listen raptly while the cast album is being played, but he is dubious. "I quite like cats," says the 45-year-old composer, "but I have never yet seen one that was musical."



**Cats at Hancher Auditorium: April 8, 8:00 p.m.; April 9 and 10, 2:00 and 8:00 p.m. Tickets are available at the Hancher Box Office.**

## Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands. Tape-recorded versions of the playbill with cassette players are available at the main floor coatcheck by leaving a driver's license or similar ID.

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. The unobtrusive hearing augmentation units operate on an FM frequency, and can be used anywhere in the auditorium.

Please call 319/335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

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Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be reseated should speak with Box Office personnel.

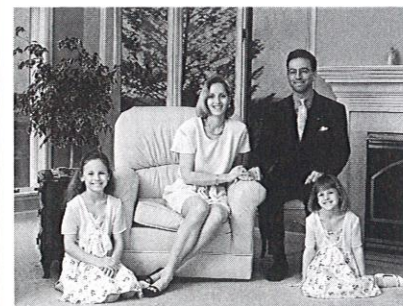
## The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the river side of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations. Many of the gifts commemorate recent performances in Hancher.

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# IOWA CENTER FOR THE ARTS Calendar

For ticketed events, tickets are available from the Hancher Box Office or University Box Office, IMU. Check with the box office for current information on ticket availability.

## MUSEUM OF ART EXHIBITIONS

### January 22 - March 4

*James Valerio: Recent Paintings opening with lecture by Valerio*

### January 22 - March 13

*Bill Traylor*

### January 29 - March 20

*Staffs of Life*

### February 12 - April 10

*Karen Kunc: Recent Woodcuts and Monotypes*

### March 12 - May 8

*Workers: An Archaeology of the Industrial Age: Photographs by Sebastiao Salgado*

### March 12 - May 1

*R.N. Roland Holst: Posters*

## MUSIC, THEATER, AND DANCE

### Saturday, February 26

*Bebe Miller and Company*  
8 p.m., Hancher Auditorium

*Miss Ever's Boys*

8 p.m., Theatre A, Theatre Building

### Sunday, February 27

*Miss Ever's Boys*  
3 p.m., Theatre A, Theatre Building

*Composers Workshop*

8 p.m., Clapp Recital Hall

### Tuesday, March 1

*Muir String Quartet*  
8 p.m., Hancher Auditorium

### Wednesday, March 2

*Mahlathini and the Mahotella Queens*  
8 p.m., Hancher Auditorium

### Thursday, March 3

*Dancers in Company*  
8 p.m., Space/Place Theatre, North Hall

### Friday, March 4

*Carbone 14, The Cafe*  
8 p.m., Hancher Auditorium

*Dancers in Company*

8 p.m., Space/Place Theatre, North Hall

### Saturday, March 5

*John Westman, Piano*  
8 p.m., Clapp Recital Hall

### Sunday, March 6

*Avner the Eccentric*  
3 p.m., Hancher Auditorium

### Monday, March 7

*University and Concert Bands*  
8 p.m., Clapp Recital Hall

### Wednesday, March 9

*University Symphony Orchestra*  
8 p.m., Hancher Auditorium

### Thursday, March 10

*In the Heart of America*  
8 p.m., Theatre A, Theatre Building

*Iowa Woodwind Quintet*

8 p.m., Clapp Recital Hall

### Friday, March 11

*In the Heart of America*  
8 p.m., Theatre A, Theatre Building

### Saturday, March 12

*David Schrader, Harpsichord*  
1 p.m., Senate Chamber, Old Capitol

*Greek Week Follies*

7 p.m., Hancher Auditorium

*In the Heart of America*

8 p.m., Theatre A, Theatre Building

### Sunday, March 13

*In the Heart of America*  
3 p.m., Theatre A, Theatre Building

*Composers Workshop*

8 p.m., Clapp Recital Hall

### Monday, March 14

*Kronos Quartet and  
Foday Musa Suso*  
8 p.m., Hancher Auditorium

### Wednesday, March 16

*St. Lawrence String Quartet*  
8 p.m., Clapp Recital Hall

*In the Heart of America*

8 p.m., Theatre A, Theatre Building

### Thursday, March 17

*In the Heart of America*  
8 p.m., Theatre A, Theatre Building

*Emanuel Gruber, Cello, and*

*Uriel Tsachor, Piano*

8 p.m., Clapp Recital Hall

### Friday, March 18

*In the Heart of America*  
8 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.



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