The Lesson

I keep on dying again.

Veins collapse, opening like the
Small fists of sleeping
Children.

Memory of old tombs,
Rotting flesh and worms do

Not convince me against
The challenge. The years
And cold defeat live deep in
Lines along my face.

They dull my eyes, yet
I keep on dying.

Because I love to live

Maya Angelou
From And Still I Rise

When I say, 'What time is it?' says Jones,
'I'm trying to objectify time. We know time is
passing, but we're trying to freeze it.' A moment
passes, then he says, 'I want you to conspire
with me to freeze this time.'

Elizabeth Kaye, "Bill T. Jones."
The New York Times Magazine, March 6, 1994

Dear Bill T.,

We at Hancher Auditorium are proud to be
able to "conspire" with you and your
collaborators on the creation of Still/Here, and
to be able to offer you the gift of time for your
confrontation with the challenge of existence.

For tonight, at least, we will "freeze" time in
with you. Thank you for being here.

Wallace Chappell, Director

Timeless.

Time passes. The milestones of life are celebrated.
Beginnings and triumphs are noted.
For 140 years, Hands Jewels has been here to help you with the moments for
the milestones and triumphs of life.

Lauree Diamond jewelry has become the
crowning standard to mark those occasions.
Rings for engagements, necklaces for Birthdays,
or bracelets for the simplest of reasons.
Every Lauree Diamond has been cut to ideal
proportions by a master cutter. You will not find a
more sparkling and beautiful diamond anywhere in
the world.

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timeless treasures of generations to come.

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REVERBERATIONS

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\* Make Them Happen!

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THE FOUNDATION FOR DANCE PROMOTION
BILLS JONES/ARNE ZANE DANCE COMPANY IN
STILL/HERE
Friday and Saturday, September 30 and October 1, 1994 – 8:00 p.m.

Conceived, Choreographed and Directed by Bill T. Jones
Visual Concept and Media Environment by Gretchen Bender
"Still" music composed and lyrics arranged by Kenneth Frazier
"Still" music sung by Udatta
"Still" music performed by Lark String Quartet with Bill Finizio, Percussion
"Dernal" monologue written by Lawrence Golubsky
"Here" music composed and arranged by Vernon Reid
"Here" recorded and mixed by Bradshaw Leigh and Vernon Reid
Costumes by Liz Prince
Lighting Design by Robert Wiesen

WITH
Arthur Aviles
Josie de Castro
Tori Rea Cummings
Gabi Christa
Lawrence Golubsky
Rosalynde LeBlanc
Dodie Reine-Adelaide
Daniel Russell
Maya Saffin
Gordon F. White

Still/Here is dedicated to the participants of the Survival Workshops.

Bill T. Jones/Arine Zane Dance Company Staff

Artistic Director
Bill T. Jones
Managing Director
Jodi Poll Kizer
Development Director
Shawn Stewart Ruff
Special Projects Director
Bjorn Amelan
Company Managers
Quy nh Man
Administrative Assistant
Laurel LaRose
Lighting Designer
Robert Wiesen
Production Manager/Lighting Supervisor
Gregory Bain
Technical Director
Kelly Azizah
Stage Manager
James Irvine
Rehearsal Director
Andrea E. Woods

Major support for the creation of Still/Here was provided by the Wexner Center for the Arts at The Ohio State University through its artist residency program funded by the Wexner Center Foundation. The choreography, video production, stage and lighting design for Still/Here was completed during a four-week residency at the Wexner Center.

Special acknowledgment to IME Artists for their tireless efforts and assistance in making this production possible and to Morgan Keller, Todd Stone and Keith Johnson for their contributions to the creation of Still/Here.

Cover photograph by Michael Knisey
Hancher Auditorium
Iowa Center for the Arts
The University of Iowa

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Torie Cummings
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Lawrence Goldhuber
Rosalynne LeBlanc
Dodie Reine-Adelaire
Daniel Russell
Mya Saffin
Gordon B. White

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BILL T. JONES/ARINIE ZANE DANCE COMPANY STAFF

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Managing Director
Jodi Pam Kriser
Development Director
Shawn Stewart Ruff
Special Projects Director
Bjorn Amelien
Company Manager
Ouyih Mai
Administrative Assistant
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Cover photograph by Michael Kriser
BILL T. JONES (Artistic Director), a 1994 recipient of a MacArthur "Genius" fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Amie
works for his own company, including commissions for premières for the Brooklyn Academy of Music’s Next Wave Festival and for St. Luke’s Chamber Orchestra.
In more recent years, Mr. Jones has also begun to work with several opera companies, domestically and abroad. In 1990, he choreographed Sir Michael Tippett’s New Year under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed and choreographed Mother of Three Sons, which was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. He also directed Lost in the Stars for the Boston Lyric Opera. Mr. Jones’ theater involvement includes co-directing Perfect Courage with Rhodessa Jones for Festival 2000 in 1989. Earlier this year, he directed Derek Walcott’s Dream on Monkey Mountain for The Guthrie Theater in Minneapolis, MN. Television credits for Mr. Jones include EverSwamp, which was filmed for PBS’s “Great Performances” series, and Untitled for “ Alive from Off Center,” which aired nationally on PBS in July 1989. In early 1992, a documentary on Bill T. Jones’ last Supper at Uncle Tom’s Cabin/The Promised Land was aired on Dance in America as part of PBS’s “Great Performances” series. Last fall, “CBS Sunday Morning” broadcast a feature on Mr. Jones’ work. Later this year, they will again feature Mr. Jones in his next evening length piece, Still/Here. This new work will also be the opening program for a new Bill Moyers’ series for PBS called “Healing and the Arts”; ALIVE TV/KTV will record this work for television broadcast.
In 1979, Mr. Jones received the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Amie Zane were awarded a New York Dance and Performance (Bessie) Award for their Joyce Theater season, and in 1989, Mr. Jones was awarded another Bessie for his work, D-Man in the Waters. Mr. Jones, along with his collaborator Rhodessa Jones and Idra Akamoon received an “Izzy” Award for Perfect Courage in 1990. Mr. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, Mr. Jones was presented with the Dance Magazine Award. In addition, Mr. Jones is proud to have contributed to the foreword to Philip Traiger’s book of photographs, entitled, Dancers. Last Night on Earth, the title of an autobiographical book by Mr. Jones, will be published by Pantheon in the Spring of 1995.
BILL T. JONES (Artistic Director), a 1994 recipient of a MacArthur "Genius" fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Amiee Zane Dance Company, he has also begun to work with several opera companies, most recently the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed and choreographed Mother of Three Sons, which was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. He also directed Lost in the Stars for the Boston Lyric Opera. Mr. Jones' theater involvement includes co-directing Perfect Courteous with Rhodessa Jones for Festival 2000 in 1989. Earlier this year, he directed Derek Walcott's Dream on Monkey Mountain for The Guthrie Theater in Minneapolis, MN. Television credits for Mr. Jones include "Ever Sworn", which was filmed for PBS's "Great Performances" series, and Unfriend for "Alive from Off Center," which aired nationally on PBS in July 1989. In early 1992, a documentary on Bill T. Jones' last supper at Uncle Tom's Cabin/The Promised Land was aired on Dance in America as part of PBS's "Great Performances" series. Last fall, "CBS Sunday Morning" broadcast a feature on Mr. Jones' work. Later this year, they will again feature Mr. Jones in his next evening length piece, Still/Here. This new work will also be the opening program for a new Bill Moyer's series for PBS called "Healing and the Arts." Alive TV/KTV will record this work for television broadcast.

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ARNIE ZANE (1948-1988) was a native New Yorker, born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began an important collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Weiss. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Arts Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of an additional CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient with Bill T. Jones, of the German Critics Award for his work, Aillon Mountain. 'Rotary Action,' a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London. The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, How to Walk on Elephant, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance (Bessie) Award for Choreography/Creative Dance. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in body Against Barriers: Performance and Other Collaborations of Bill T. Jones and Arnie Zane, published by Station Hill Press.

Still/Here Collaborators

GRETCHE AIME

A visual artist and filmmaker whose range of work in multiple media has been presented and exhibited internationally since the early eighties with her ‘new media’ theater works, including at the Modena Museum, Stockholm, and the Setagaya Museum, Tokyo. Her artwork is represented in the collections of the Museum of Modern Art, New York, and the Centre Georges Pompidou, Paris. Ms. Aime’s commercial directing credits can be viewed occasionally on MTV or American tabloid TV.

Ms. Aime’s artistic collaborations with Bill T. Jones/Arnie Zane Dance Company began in 1984, with the premiere of Freedom of Information at the Theatre de la Ville, Paris. In 1990, she created and directed a 16mm surrealist film for the dream sequence in the company’s production of Mothe of Three Suns. In 1995, Ms. Aime will direct her next film, which she has created for viewing as a multiple screen film.

The San Francisco Examiner has said that KENNETH FRAZELLE, 'music, “Come straight from...and went straight to the heart, an organ too seldom addressed by contemporary composers.”

Kenneth Frazelle’s Sonata for Harpsichord, a 1994 commission from the nationally broadcast public radio program “Saint Paul Sunday Morning,” was prompted by the success of Mr. Frazelle’s Fiddler’s Galoppy, which was performed on the show by violinist Joseph Slowinski and pianist Jeffrey Kahane. Sunday at McDonald’s, a 1993 composition by soprano Dawn Upshaw and pianist Jeffrey Kahane, who performed the song cycle on a recital tour, reflects Mr. Frazelle’s longstanding interest in setting poetry of A.R. Ammons. In 1986, Yo-Yo Ma and Kahane premiered Mr. Frazelle’s Sonata for Cello and Piano. For the coming season, Mr. Frazelle has been commissioned by the Chamber Music Society of Lincoln Center to compose a work for Violin Ransom Wilson and guitarist Manuel Barrocco with string trio. In recent years, Mr. Frazelle’s music has been based on folk tunes from the southern Appalachian Mountains. Mr. Kahane has performed the composer’s Blue Ridge Air!

Carey, Mick Jagger, Tracy Chapman, Family Stand, Carlos Santana, and others.

His ensemble Living Colour began as a trio in 1984. Around the same time, Mr. Reid and journalist Greg Tate formed the Black Rock Coalition whose stated purpose is to promote a new freedom of expression for black musicians. Living Colour has released four albums: the ground breaking “Vivid” released in 1988; the critically acclaimed follow-up, “Time’s Up”, in 1990; the 1991 LP, “Biscuits”, and the latest LP, “Stain,” released in 1993. Living Colour has sold over four million records worldwide and has won numerous awards, including two Grammy Awards, two MTV Video Music Awards, two International Rock Awards, and several New York Music Awards.

As a composer, Mr. Reid has written music for Marnie Yearby’s Moving Spirits Dance Co., and for choreographer Ralph Lemon. He composed the music for the multimedia project "Africa" in collaboration with Darius Jones for the Brooklyn Council on the Arts. Recently, Mr. Reid scored for the film "Rest In Hell" directed by Shu Lea Cheang, which premiered this year at the Berlin Film Festival.

BILL T. JONES/ARNE ZANE DANCE COMPANY

ARTHUR AVILES A New York-Rican born in Queens N.Y., earned a B.A. in theater/dance from Bard College in 1987. Since then he has worked with Jean Churchill, Beth Lipman, and Larry Clark. Since his seventh year with Bill T. Jones/Arnie Zane Dance Company, Mr. Aviles has been responsible for setting a number of Mr. Jones’ and Mr. Zane’s works on a variety of dance companies both nationally and internationally. In 1989, he received a New York Dance and Performance Award (Bessie) for his performance. Mr. Aviles continues to create his own work and presents them in the U.S. and abroad. His latest concert took place at the Metropolitan Opera House.

JOSE COYO is from Beliz, Central America. She attended Rutgers University and completed her B.F.A. with honors at Boston Conservatory of Music. She has studied with Richard Colton, and Amy Spencer; Claudia Gileman, Adrienne Hawkins, Sam Kirkjian, Jennifer Scarlett, and Marcus Schulkind. She has also studied with Spencer/Colton Dance Ensemble, Impulse Dance, and Ray Dance Company in Massachussets. Earlier this year, Ms. Coye performed in the televised staging of Dream on Monkey Mountain directed by Bill T. Jones at the Guthrie Theater. 1994/95 marks her second season with Bill T. Jones/Arnie Zane Dance Company. She sends her love to her family and friends.

TOMM CUMMINGS was born in Flint, Michigan, and trained at Interlochen Arts Academy and continued at the the Alvin Ailey American Dance Center and the Juilliard School. He has performed with Blue Mercury Dance Co., Namette Beardon Dance Co., and Nina Wiener Dance Co. His work has been shown at The Diverse Works Artist Space in Houston, the Context/Movement Research Studio, and at Dance Theater Workshop in New York. Mr. Cummings has performed with Bill T. Jones/Arnie Zane Dance Company since April 1992.

LAWRENCE GOLDBURGER has been dancing with Bill T. Jones/Arnie Zane Dance Company since 1987. Mr. Goldburger trained as an actor at Boston University and has appeared in many commercials, films, and plays. He performed his cabaret, A DANGEROUS HABIT at Upstairs at Greene Street in New York City. As a dancer, Mr. Goldburger has appeared with Ruby Shang and Co. Dancers in Invisible Languages at the Institute of Contemporary Art in London, and at Kukai Kahn in Tales of Exits at Lincoln Center in New York. Other dance work includes performances with Keely Garfield at Queen Elizabeth Hall in London, Mark Davis in Udine, Italy, and Janet Lily in New York. As a choreographer, Mr. Goldburger was commis-
ARNIE ZANE (1948-1988) was a native New Yorker. Avin in the Bronx and relocated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones became dance collaborators. They continued their study of choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Weis. Mr. Zane’s first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-founder with Bill T. Jones of the German Critics Award for his work, Bullhorn Mountain. Rotatory Action, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 London. The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, How to Walk an Elephant, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance (Bessie) Award for Choreography for “Creativity.”

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

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CRESCIA HOAGE is a visual artist and film maker whose range of work in multiple media has been presented and exhibited internationally since the early eighties with her ‘new media’ theater works, including at the Madmen Museum, Stockholm, and the Setagaya Museum, Tokyo. Her artwork is represented in the collections of the Museum of Modern Art, New York, and the Centre Georges Pompidou, Paris. Ms. Hoage’s commercial directing credits can be viewed occasionally on MTV or American tabloid TV.

Ms. Bennett’s artistic collaborations with Bill T. Jones/Arine Zane Dance Company began in 1984, with the premieres of Freedom of Information at the Theatre de la Ville, Paris. In 1990, she created and directed a 16mm surrealistic film for the dance sequence in the company’s production of Mother of Three Sons. In 1995, Mr. Bennett will direct her next film, which she has created for viewing as a multiple screen film.

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Vernon Reid was born in England, but spent most of his childhood in Brooklyn, NY. At age 15, inspired by the example of Carlos Santana, Mr. Reid’s career as a guitarist began. Mr. Reid’s early training included studies with jazz masters Rodney Jones and Ted Dunbar in the early 1980s, while working with jazz drummer Ronald Shannon Jackson’s Decoding Society. Mr. Reid’s reputation began to grow. When he was not busy mastering the harmonic theories of Ometti Coleman as the guitarist for Decoding Society, he spent time gigging with a wide variety of artists ranging from pop producer Kashfi to the punk-dance band Defunkt. Mr. Reid has since appeared as a guest guitarist on the records of Jack Deshopp, Public Enemy, B.B. King, The Ramones, Mariah Carey, Mick Jagger, Tracy Chapman, Family Stand, Carlos Santana, and others.

His ensemble Living Colour began as a trio in 1984. Around the same time, Mr. Reid and journalist Greg Tate formed the Black Rock Coalition whose stated purpose is to promote a new freedom of expression for black musicians. Living Colour has released four albums: the ground breaking “Vivid,” released in 1988; the critically acclaimed follow-up, “Time’s Up,” in 1990; the 1991 LP “Bicracis,” and the latest LP “Stain,” released in 1993. Living Colour has sold over four million records worldwide and has won numerous awards, including two Grammy Awards, two MTV Music Video Awards, two International Rock Awards, and several New York Music Awards.

As a composer, Mr. Reid has written music for Martha Raye’s Mowing Spirits Dance Co., and for choreographer Ralph Lemon. He composed the music for the multimedia project “Africa” in collaboration with Darius Jones for the Brooklyn Museum on the Arts. Recently, Mr. Reid scored for the film Rush Kil directed by Shu Lea Cheang, which premiered this year at the Berlin Film Festival.

Bill T. Jones/Arine Zane Dance Company

ARTHUR AVILLES a New York-Rican born in Queens, N.Y., earned a B.A. in theater from Bard College in 1987. Since then he has worked with Jean Churchill, Beth Lipron, and Larry Clark. Since his seventh year with Bill T. Jones/Arine Zane Dance Company, Mr. Avilles has been responsible for setting a number of Mr. Jones’ and Mr. Zane’s works on a variety of dance companies, both nationally and internationally. In 1989, he received a New York Dance and Performance Award (Bessie) for his performance in Mr. Jones’ and Mr. Zane’s Thee Eternal Body. Also in 1989, Mr. Avilles created his own work and presented them in the U.S. and abroad. His latest concert took place at Mulberry Street theater this past September.

Gabri Christa was born in Curacao, Dutch Antilles. A graduate of the School for New Dance Development, College for the Arts in Amsterdam, she performed and toured with Dansa Contemporanea de Cuba and Danza Arbeta. Ms. Christa has also danced with various choreographers, including Barbara Dilmai and Alvin Ailey. Ms. Christa has taught New Dance and Improvisation at the University of Havana and University of Puerto Rico. Her own choreography has been performed throughout Latin America, The Netherlands, and in New York’s Dance Theater Workshop; two of her works are in the repertoire of Danza Abierta. She is founder and artistic director of Cada, an organization promoting New Dance in the Caribbean. This is her first season with Bill T. Jones/Arine Zane Dance Company.

Josie Cotoc is from Belas, Central America. She attended Rutgers University and completed her B.F.A. with honors at Boston Conservatory of Music. She has studied with Richard Colton, and Amy Spencer; Claudia Gillman, Adrienne Hawkins, Sam Kirkjian, Jennifer Scarlata, and Marcus Schulkinds. She has performed with Spencer/Cotlon Dance Ensemble, Impulse Dance, and Ray Dance Company in Massa- cusetts. Earlier this year, Ms. Coyt performed in the theater production of Dream on Monkey Mountain directed by Bill T. Jones at The Guthrie Theater. 1994/95 marks her second season with Bill T. Jones/Arine Zane Dance Company. She sends her love to her family and friends.

Tobrin Cummings was born in Flint, Michigan, and trained at Interlochen Arts Academy and continued at the then Alvin Ailey American Dance Center and the Juilliard School. He has performed with Blue Mercury Dance Co., Namette Beardon Dance Co., and Co. His work has been shown at The Diverse Works Artist Space in Houston, the Context/ Movement Research Studio, and at Dance Theater Workshop in New York. Mr. Cummings has performed with Bill T. Jones/Arine Zane Dance Company since April 1992.

Lawrence Goldhuber has been dancing with Bill T. Jones/Arine Zane Dance Company since 1995. Mr. Goldhuber trained as an actor at Boston University and has appeared in many commercials, film, and theater. He performed his cabaret, A Daringous Habit at Upstairs at Greene Street in New York City. As a dancer, Mr. Goldhuber has appeared with Ruby Shang and Co. Dancers in Invisible Languages at the Institute of Contemporary Art in London, and as Kubla Kahn in Tales of Exile at Lincoln Center in New York. Other dance work includes performances with Keely Garfield at Queen Elizabeth Hall in London, Mark Dowers in Udine, Italy, and Janet Lily in New York. As a choreographer, Mr. Goldhuber was commis-
inated by and premiered a duet at the Barnes International Dance Festival with former company member, Heidi Latsky. Mr. Goldhuber has worked with Bill T. Jones on many projects outside the company, including Heidi Latsky. Mr. Reine-Adele has performed professionally throughout Europe with Black Vibrations Dance Company, Roots Dance Theater, Les Ballets de Rhoda, and Dziezenia Modern Dance Company, in the U.S. She has performed with Isaac's/McCabe and Dancers in San Diego. This is Mrs. Reine-Adele's third season with Bill T. Jones' Arnie Zane Dance Company.

MAYA SAFRIN, a native of Seattle, began her dance training at the University of Washington and later received her B.F.A. in dance from Cornish Institute. She has performed with the Clive Thompson Dance Co., Deja Vu Dance Theater, Joreena Mendell-Shaw, Ballet Hispanico, and Molissa Fenley. She was a featured soloist in the Munich Biennale, the New York City Opera, and the Houston Grand Opera productions of Mother of Three Sons, choreographed and directed by Bill T. Jones. She most recently appeared in The Guthrie Theater production of Dream on Monkey Mountain, also directed by Mr. Jones. Ms. Safrin joined Bill T. Jones' Arnie Zane Dance Company in 1989.

GORDON F. WHITE is the only man in the company with a full head of hair. After a brief introduction to dance at the State University of New York at Purchase, Mr. White has spent the last six years in New York City. During this time, he has had the pleasure of working with Twyla Tharp, Limon Dance Company, Jacob's Pillow Men Dancers Project, Kevin Wynn, Collin Connor, and Sangsoo Ahn, among others. He has appeared as a guest artist with Houston Dance Company, Phyllis Lamhut, Peter Pucci Hsu, and with Stephen Petronio (wearing a pink corset). Thanks to Mom, who is partly responsible for his son's head of hair. This is Mr. White's first season with Bill T. Jones' Arnie Zane Dance Company.

ANDREA EWEN (Rehearsal Director) is a Brooklyn based performer/choreographer and a native of Philadelphia, where she began her dance training with Jean Williams at Germantown Dance Theater. After graduating magna cum laude from Adelphi University, she performed with Claire Thompson, Lori Williams, Saeko Ichinohye and most recently, Molissa Fenley. In 1993-94, Ms. Woods was commissioned by Lincoln Center Out of Doors and SUNY Purchase to choreograph and perform her own Sowlowskys. She is currently developing a project with an Aaron Davis Hall's Fund for New Work grant which will premiere in the summer of 1995. Other performance venues include Dance Theater Workshop (Koszma '92), La Mama, Cowan's Arts Exchange, Movement Research at Judson Church, and the Barnes International Dance Festival. Ms. Woods joined Bill T. Jones/Arnie Zane Dance Company in 1989 and is presently rehearsal director, assisting with company class, master classes and workshops in the U.S. and abroad.

KELLY ATALALEN (Technical Director) has been involved in the performing arts for the past 20 years. He is enjoying his first season with the company and is looking forward to attending culinary school.

GREGORY BAIN (Production Stage Manager/ Lighting Supervisor) has been active in dance production and stage management, as well as audio and video recording, since 1971. He developed his theater artistry with and for a varied range of dance, music, film, theater artists, and production projects. During his career, Mr. Bain has toured as stage manager for many dance companies including Twyla Tharp's 1992 New York City Center season and Japan tour, NikiLau Dance Theater, the Murray Louis Dance Company, Molissa Fenley, David Parsons, Les Ballets Trockadero de Monte Carlo, and Carolina Santiago Spanish Dance. Between 1976 and 1986, he was the technical director for the American Dance Award, the Murray Louis Dance Company, and H.R. Mitchell's Universal Jazz Orchestra. Mr. Bain joined Bill T. Jones/Arnie Zane Dance Company in 1986.

JAMES IRVINE (Stage Manager) was raised in Pago Pago, American Samoa. He graduated from the University of Arizona with a B.F.A. in dance and has been performing for the past 10 years. He is affiliated with I.A.T.S.E. #99 in Salt Lake City, Utah. This is his first season with Bill T. Jones' Arnie Zane Dance Company.

ROBERT WIERZEL (Lighting Director) has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company on numerous projects including the world premiere of First Supper at Lincoln Center's Festival/ The Promised Land for the Brooklyn Academy of Music's "Next Wave Festival", and Dream on Monkey Mountain at The Guthrie Theater, as well as with the Boston Lyric Opera, Lyon Opera Ballet, the Welsh Dance Company DIVERIONS, London's Contemporary Dance Trust and the Deutsche Oper Berlin. Mr. Wierzel is the recipient of a 1993 Dance and Performance Award (Besse) for sustained achievement in lighting design for his work with the company. He has also worked with Philip Glass on 1000 Airplanes on the Roof and Hydrogen Jukebox, for which he is the 1991 recipient of the American Theater Wing Design Award, musicians Lou Reed and John Cale; The New York City Opera; The Houston Grand Opera, Glimmerglass Opera; with choreographers Margo Sappington, Molissa Fenley and J. Frangella-Jarrett; and with artists Red Grooms and Robert Longo. His extensive theater work in the U.S. includes productions at the McCarter Theater, Center Stage, Actors Theater of Louisville, The Chicago’s Yale Repertory Theater, and American Repertory Theater, among others. Mr. Wierzel has his undergraduate degree from the University of South Florida and his M.F.A. from the Yale School of Drama.
sioned by and premiered a dance at the Cannes International Dance Festival with former company member, Heidi Latsky. Mr. Goldhuber has worked with Bill T. Jones on many projects outside the company, including Red (directed by Peter Hall) for the Houston Grand Opera, Glyndebourne Festival Opera and the BBC film version; Lost in the Stars for the Boston Lyric Opera, and Mother of Three Sons for the Houston Grand Opera.

DANIEL RUSSELL has performed with Bill T. Jones/Arnie Zane Dance Company for two seasons. Previously, he performed with various dance and musical theater companies around the country, as well as producing his own work with his dance company in Chicago.

ROSALYNDE LEBLANC is from Baltimore, where she started dancing with the Peabody Preparatory at age 13. In 1992, she received a second level performance award from the National Foundation for the Advancement in the Arts. In May of 1994, she graduated B.F.A. in dance from the State University of New York at Purchase.

ODILE REINER-ADÉLIADE is originally from Paris, where she received her training in ballet, modern, and jazz. She has worked with such choreographers as Alvin Ailey, Bruce Taylor, Rick Odum, Jorma Voison, Anne Dreyfus, Peter Coss, Isabelle Marr, and Molissa Fenley. Ms. Reiner-Adélaïde has performed professionally throughout Europe with Black Vibrations Dance Company, Roots Dance Theater, Les Ballets de Rhéda, and Djazzez Modern Dance Company, in the U.S. she has performed with Isaac/C McCabe and Dancers in San Diego. This is Ms. Reiner-Adélaïde’s third season with Bill T. Jones/ Arnie Zane Dance Company.

MAYA SAFRIN, a native of Seattle, began her dance training at the University of Washington and later received her B.F.A. in dance from Cornish Institute. She has performed with the Clive Thompson Dance Co., Deja Vu Dance Theater, Jorjana Mendl-Shaw, Ballet Hispanico, and Molissa Fenley. She was a featured soloist in the Munich Biennale, the New York City Opera, and the Houston Grand Opera productions of Mother of Three Sons, choreographed and directed by Bill T. Jones. She most recently appeared in The Guthrie Theater production of Dream on Monkey Mountain, also directed by Mr. Jones. Ms. Safrin joined Bill T. Jones/Arne Zane Dance Company in 1989.

GORDON F. WHITE is the only man in the company with a full head of hair. After a brief introduction to dance at the State University of New York at Purchase, Mr. White has spent the last six years in New York City. During this time, he has had the pleasure of working with Twyla Tharp, Limon Dance Company, Jacob’s Pillow Men Dancers Project, the Kevin Wynn, Colin Conner, and Sampson Ahi, among others. He has performed as a guest artist with Novera Dance, Fenley, Phyllis Lambeth, Peter Pucci Hsu, and with Stephen Petronio (wearing a pink corset). Thanks to Mom, who is partly responsible for her son’s head of hair. This is Mr. White’s first season with Bill T. Jones/Arnie Zane Dance Company.

ANDREA E. WOODS (lighting Director) is a Brooklyn based performer/choreographer and a native of Philadelphia. Where she began her dance training with Jean Williams at Germantown Dance Theater. After graduating magna cum laude from Adelphi University, she performed with Claire Thompson, Leni Williams, Sako Ichinohoe and most recently, Molissa Fenley. In 1993-94, Ms. Woods was commissioned by Lincoln Center Out-Of-Doors and SUNY Purchase to choreograph and perform her own Sowloorks. She is currently developing a work under an Aaron Davis Hall’s Fund for New Work grant which will premiere in the summer of 1995. Other performance venues include Dance Theater Workshop (Kosumi ‘92), La Mama, Cowanus Arts Exchange, Movement Research at Judson Church, and the Barnes International Dance Festival. Ms. Woods joined Bill T. Jones/Arnie Zane Dance Company in 1989 and is presently rehearsal director, assisting with company class, master classes and workshops in the U.S. and abroad.

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The Eighteenth Annual Parsons Technology Iowa City Hospice Road Races; A Race For Everyone With a Cause!

On Sunday, October 30, 1994, the community of Iowa City will host over 6,500 runners, walkers, and wheelchair celebrations of the eighteenth Annual Parsons Technology Iowa City Hospice Road Races. This mid-region event attracts runners from all over the country to participate in one of five races: Hawkeye Medical Supply Hoppy Hustle half mile, KGAN NewChannel 2 Koala Classic one mile; Hartwig Motors’ SK Elite Invitational; SK and 10K Citizen’s Run, Walk, and Wheel; Parsons Technology 10K Elite Invitational; and the Hawkeye Medical Supply Half Marathon.

In addition to the races, individuals and teams will lace up their running shoes and raise vitally needed dollars for the Iowa City Hospice and agencies of United Way of Johnson County. In 1993, $150,000 was raised for the agencies. This year, race organizers hope to raise $165,000.

The Iowa City Hospice is the major beneficiary of the Parsons Technology Hospice Road Races. Iowa City Hospice serves terminally ill patients and their families by supporting patients in their efforts to spend their last days in the comfort of their home. The Hospice offers respite care for families and bereavement support in the months that follow.

For more information contact:
Iowa City Road Races, Inc. 521 South Dubuque Street, Iowa City, Iowa 52240 319/338-8198

QUEER BODIES
An OUTrageous Evening

TIM MILLER
MARGA GOMEZ
POMO AFRO HOMOS

Presented by Hancher Auditorium and the Sixth North American Lesbian, Gay, Bisexual Studies Conference

November 17, 7:30 p.m.
All seats $15

For ticket information call (319) 335-1160 or toll-free in Iowa outside Iowa City 1-800-HANCHER. TDD and disabilities inquiries call (319) 335-1158.

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- The Parsons Technology Iowa City Hospice Road Races offers many opportunities for involvement.
- Participate! Run, walk, or wheel in your favorite event.
- Donate! Runners who are collecting pledges for their favorite agency need sponsors to pledge money for each kilometer completed.
- Spectate! The courses start and finish on the corner of College and Washington Streets and wind throughout southeast Iowa City. The participants need encouragement to finish their races!
- Volunteer! Over 650 community volunteers help make the races pleasurable and safe for the participants.

Join us in the second largest race in Iowa, the twentieth largest multi-venue race in the country and the largest fund raiser of its size in the country. Truly a race for everyone with a cause!

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Gaudeamus

The stage is a tilted platform littered with traps and covered with soft white snow. Shaven-headed young Russian soldiers pop up like characters on an Advent calendar. This is the astonishing opening of Gaudeamus, a rollicking fantasy of lust and depravity among the drunks of the recently disbanded construction battalions of the Soviet army. Divided into 18 scenes filled with smarting intensity, sensuality, and heightened theatricality, Gaudeamus was developed by Lev Dodin and his Mal’Y Drama Theatre to present their “take” on contemporary Russian society and particularly the lives of Russian youths.

The performances of Gaudeamus at Hancher on October 25 and 26 are part of a limited United States tour that will culminate in performances at the Next Wave Festival at the Brooklyn Academy of Music. The starting point for Gaudeamus was “A Construction Battalion,” a story by Sergei Kaledin, published in 1989. It has the dubious distinction of being the only piece of literature banned by the Gorbachev government.

The official role of these construction battalions was to build military installations and other buildings. In reality, the battalions carried out all kinds of menial jobs in industry and agriculture—everything from harvesting and building houses to digging latrines. The construction battalions were essentially a free labor force; soldiers could get free meals and uniforms, and minimal pay for two years of service. Because there were no professional or educational qualifications for these units, young people who were either physically or intellectually unfit to serve in other units of the Soviet army were conscripted. Many were former convicts, others were misfits and dropouts; still others were from the national republics or were members of ethnic minorities. Gaudeamus focuses particularly on an Uzbek, a Jew, and a gypsy. What happened in these construction battalions mirrored the general low morale throughout the Soviet Army: brutality, violence, rape, and suicides.

If this subjec matter seems rather dour, be assured that the handling of it is anything but dour. The 18 scenes are a capsticker outpouring of artistic energy which follow a battalion of youths from first drill to last orders via drunk, drunk, violence, and debauchery. Characters may be bickering, writing cynical letters, visiting the local brothel, or doing something very realistic one moment and the next they may be spoiling Eugene Onegin, dancing with balloons or wind instruments, or balefully miming sex on top of a floating piano while picking out Mozart’s Symphony No. 40 with their toes.

The music range from the Beatles to Beethoven and is cleverly and wildly used to set the mood of the improvisations. The actors’ movements, so filled with high spirits and an almost animal vitality as they pop in and out of the set’s trapdoors, seem at times to cross a line into choreography. They are lithe and agile, driven by an energy that angrily reflects the desperate status of the conscripts.

Out of this grim material, Dodin and his young company have created a grotesque and humorous bit of fantasy in which the conscripts become symbolic of the young men of the country at the mercy of an inorganic order, dreaming of a better life, distrustful of foreigners, and abusing and betraying others as they have been abused and betrayed themselves. Dodin had long wanted to work with military material, not because he was such an admiral of the military, but because “it has always seemed to me that it could be a very strong metaphor for the absurdity that man can bring himself to.” Through the character, the play examines explosive issues prevalent in Russian society—sexism, violence against women, anti-semitism, misuse of authority, and exploitation. Fact and fantasy brush, merge and then go their separate ways on the stage as in the soldiers’ disenchanted minds.

The Mal’Y Drama Theatre, under the direction of Lev Dodin, has emerged from Russia’s economic and political turmoil as the most celebrated theatre company in Russia. Named British director Peter Brook has called the company “the finest ensemble theater in Europe.” It has received rave reviews wherever it has performed—London, Paris, Madrid, and Berlin. Founded at the end of World War II, it currently has an active repertoire of more than a dozen productions. Dodin became the artistic director in 1983 and transformed the company into a vibrant artistic collective with a distinctive image and creative agenda. Their productions have been unexpectedly and shockingly candid and have proclaimed the Mal’s commitment and responsibility to Russian society.

The company’s work has been taken as a sign of glasnost and perestroika, but Dodin points out that his work on several productions began in the late 1970s, long before the new spirit of openness began in 1985. His actors are mostly from the Leningrad Theatre Institute where he teaches, and their emergence is part of an astonishing Russian radical theatre renaissance which began in the mid-1960s.

This renaissance has been fueled by a passionate belief in the importance of theater. While Dodin admits to being as confused as everyone else about the political struggles that surround him and his company, there is no confusion about the role of theater. “Theater has to survive. The alternative is death. And sometimes our life is so depressing that perhaps death would be better. But mankind is characterized by a drive to survive. And theater must succeed even in the total lunacy of life in our country.”

This fall tour by the Mal’Y Drama Theatre to Chicago, Tucson, Hanover, New Hampshire, and New York in addition to Iowa City developed in an unusual fashion. Hancher Director Wally Chappell and a number of American presenters visited Moscow and St. Petersburg in January, 1993 consulting with Russian arts administrators and attending performances, art galleries, and museums. Their purpose was to seek out different kinds of performance existing outside the traditional network. The group attended a performance of Gaudeamus in the Mal’s 465-seat theater. The Americans were given a detailed description of the play’s 19 scenes, but of course none of them understood Russian. But the power of the play was so immediate and compelling that they determined to solve the translation problems and bring the company to the United States. An independent theater producer has coordinated the tour.

Gaudeamus will be performed in Russian. Simultaneous English translations will be projected on a screen hanging above the stage.

Tickets are available at the Hancher Box Office.

- Lecture/demonstration with Lev Dodin and Company October 24, 3:30, Theater B, Theater Building. Free and open to the public.
- Discussion following October 25 performance with Lev Dodin. Free to October 25 ticket holders.

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November 4 & 5 - Strings Attached w/Sharon Ishin, guitar
November 13 - Stained Glass Series - Music for the Stage
December 9 & 10 - Christmas with the Symphony
January 15 - Stained Glass Series - The Power of Music
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Hencher Auditorium Initiates Audio Description
When the lights come up at the newly renovated Hencher Auditorium this season, the lively blend of colors, lighting effects, costumes, and movement on stage will be enjoyed equally by visually-impaired audience members and fully-sighted ones, courtesy of an exciting new service being implemented called Audio Description.

Audio description is a free narration service that describes what the sighted audience member takes for granted—all the visual aspects of a performance that a sight-impaired audience member would miss without the whispered aides of an accompanying friend. With the advent of audio description, a trained describer takes the role of informative friend.

At designated performances, persons wanting to take advantage of the description service reserve headsets which attach to small receivers about the size of a deck of cards. (The system is similar to the current one used in the auditorium for hearing augmentation.) Prior to the show, a narrated version of the play's script is broadcast, as well as an initial voice sketch of the stage set. During the performance itself, a trained volunteer provides a live narration from a broadcast booth at the rear of the theater. This narration guides the audience member through the show with concise, objective descriptions of new scenes, characters, settings, costumes, body language, and sight gags—all of which are slipped in between portions of dialogue and song.

Audio description represents a fortifying new way for visually impaired audiences to fully enjoy the theater-going experience. Thanks to generous donations from the Iowa City Semtoma Club and Mr. and Mrs. Syd Spayde of Iowa City, this wonderful new service will soon be available to Hencher audiences.

If you would like further information about the service, please contact Eileen Ireland, Anstedt at Hencher Auditorium at (319) 335-1158 or 1-800 HANCHER.
MUSEUM OF ART EXHIBITIONS

August 26 - October 16
Print and Drawing Study Club Twentieth Anniversary Exhibition

August 28 - October 16
Silver Anniversary Exhibitions: Selections from the Permanent Collection, 1960-1994 (Anniversary Celebration October 16, noon - 5 p.m., Museum of Art)

MUSIC, THEATER, AND DANCE

Tuesday, October 4
Gloriana 8 p.m., Hancher Auditorium

Wednesday, October 5
Gloriana 8 p.m., Hancher Auditorium

Thursday, October 6
Hair 8 p.m., Mabee Theatre, Theatre Building

Friday, October 7
National Ballet of Canada Swan Lake 8 p.m., Hancher Auditorium

Old Gold Singers Fall Festival 8 p.m., Clapp Recital Hall

Hair 8 p.m., Mabee Theatre, Theatre Building

Saturday, October 8
Old Gold Singers Fall Festival 8 p.m., Clapp Recital Hall

Hair 8 p.m., Mabee Theatre, Theatre Building

Sunday, October 9
National Ballet of Canada Swan Lake 3 p.m., Hancher auditorium

Hair 3 p.m., Mabee Theatre, Theatre Building

Tuesday, October 11
The Bulgarian Women’s Choir 8 p.m., Hancher Auditorium

Hancher Auditorium Information

Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160 or call-free online 1-800-HANCHER

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation room 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, another re-entry observation booth will be open from the time of the performance for a fee. Re-entry is permitted for a fee. Ask an usher, or check the lobby sign for availability of performance.

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.

All Ages, All Professions, All Cultures.
Music is as diversified as those who play it.

For those who play, music is a very special magic—A satisfaction and joy which fulfill both the professional and amateur alike.
Treat yourself to the simple pleasure - The joy of making music.

West music

IOWA CITY • CORALVILLE • CEDAR RAPIDS • CEDAR FALLS • WASHINGTON
1-800-373-2000
Tuesday, October 4
Olona
8 p.m., Hancher Auditorium

Wednesday, October 5
Olona
8 p.m., Hancher Auditorium

Thursday, October 6
Hair
8 p.m., Mabee Theatre, Theatre Building

Friday, October 7
National Ballet of Canada
Swan Lake
8 p.m., Hancher Auditorium

Old Gold Singers Fall Festival
8 p.m., Clapp Recital Hall

Hair
8 p.m., Mabee Theatre, Theatre Building

Saturday, October 8
Old Gold Singers Fall Festival
8 p.m., Clapp Recital Hall

Hair
8 p.m., Mabee Theatre, Theatre Building

Sunday, October 9
National Ballet of Canada
Swan Lake
3 p.m., Hancher auditorium

Hair
3 p.m., Mabee Theatre, Theatre Building

Tuesday, October 11
The Bulgarian Women’s Choir
8 p.m., Hancher Auditorium

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Seating Policy: To avoid disrupting the performance, latecomers will be directed to the rear of the seating area. Seating is on a first-come, first-served basis 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 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.

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