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The Lesson

I keep on dying again.

Veins collapse, opening like the

When I say, 'what time is it?' says Jones,

"I'm trying to objectify time. We know time is

Small fists of sleeping

passing, but we're trying to freeze it." A moment

passes, then he says, "I want you to conspire

Children.

with me to freeze this time."

Elizabeth Kaye, "Bill T. Jones,"

Memory of old tombs,

The New York Times Magazine, March 6, 1994

Rotting flesh and worms do

Dear Bill T.,

Not convince me against

We at Hancher Auditorium are proud to be

able to "conspire" with you and your

The challenge. The years

collaborators on the creation of *Still/Here*, and

to be able to offer you the gift of time for your

And cold defeat live deep in

confrontation with the challenge of existence.

For tonight, at least, we will "freeze" time in

Lines along my face.

with you. Thank you for being here.

They dull my eyes, yet

Wallace Chappell, Director

I keep on dying.

Because I love to live

Maya Angelou

from *And Still I Rise*

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THE FOUNDATION FOR DANCE PROMOTION
presents
BILL T. JONES/ARNIE 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 Frazelle
"Still" music sung by Odetta
"Still" music performed by Lark String Quartet with Bill Finizio, Percussion
"Denial" monologue written by Lawrence Goldhuber
"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 Wierzel

with

Arthur Aviles Josie Coyoc Torrin Cummings
Gabri Christa Lawrence Goldhuber Rosalynde LeBlanc
Odile Reine-Adelaide Daniel Russell
Maya Saffrin Gordon F. White

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

Bill T. Jones/Arnie Zane Dance Company Staff

<i>Artistic Director</i>	Bill T. Jones
<i>Managing Director</i>	Jodi Pam Krizer
<i>Development Director</i>	Shawn Stewart Ruff
<i>Special Projects Director</i>	Bjorn Amelan
<i>Company Manager</i>	Quynh Mai
<i>Administrative Assistant</i>	Laurie LaRose
<i>Lighting Designer</i>	Robert Wierzel
<i>Production Manager/Lighting Supervisor</i>	Gregory Bain
<i>Technical Director</i>	Kelly Atallah
<i>Stage Manager</i>	James Irvine
<i>Rehearsal Director</i>	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 IMG 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*.

***Still/Here* was co-commissioned by**

- Annenberg Center, Dance Affiliates & NetworkArts Philadelphia
- Brooklyn Academy of Music
- Center for the Performing Arts of the Pennsylvania State University
- Hancher Auditorium at the University of Iowa, The University of Minnesota/
Northrop Auditorium, the Walker Art Center, On the Boards, and
the University of Washington World Dance series with
support from the Northwest Area Foundation
- Lyon Biennale de la Danse, Lyon, France
- National Endowment for the Arts
- One World Arts Foundation
- Pittsburgh Dance Council/Three Rivers Arts Festival
- Wexner Center for the Arts at The Ohio State University
- Wisconsin Dance on Tour 1994 Consortium

Post-production work on the video portio *Still/Here* was made possible through the support of the Performing Arts and Media Arts programs of the Wexner Center for the Arts at The Ohio State University.

Bill T. Jones/Arnie Zane Dance Company is supported with funding from Lila Wallace-Reader's Digest Fund, The National Endowment for the Arts, New York State Council on the Arts, One World Arts Foundation, Mary Flagler Cary Charitable Trust, The Nathan Cummings Foundation, The Rockefeller Foundation, Philip Morris Companies Inc., The Harkness Foundation for Dance, The Joyce Mertz-Gilmore Foundation, The New York Times Foundation, The Whitelight Foundation, Morgan Guaranty Trust, The New York City Department of Cultural Affairs, The Chase Manhattan, N.A., Bankers Trust, N.A., American Dance Touring Initiative, The Fund for U.S. Artists at International Festivals and Exhibitions, Mid-Atlantic Arts Foundation and Consolidated Edison.

Bill T. Jones/Arnie Zane Dance Company
c/o Foundation for Dance Promotion
853 Broadway, Suite 1706, New York, NY 10003
212/477-1850 Fax: 212/777-5263

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arrangement through IMG Artists
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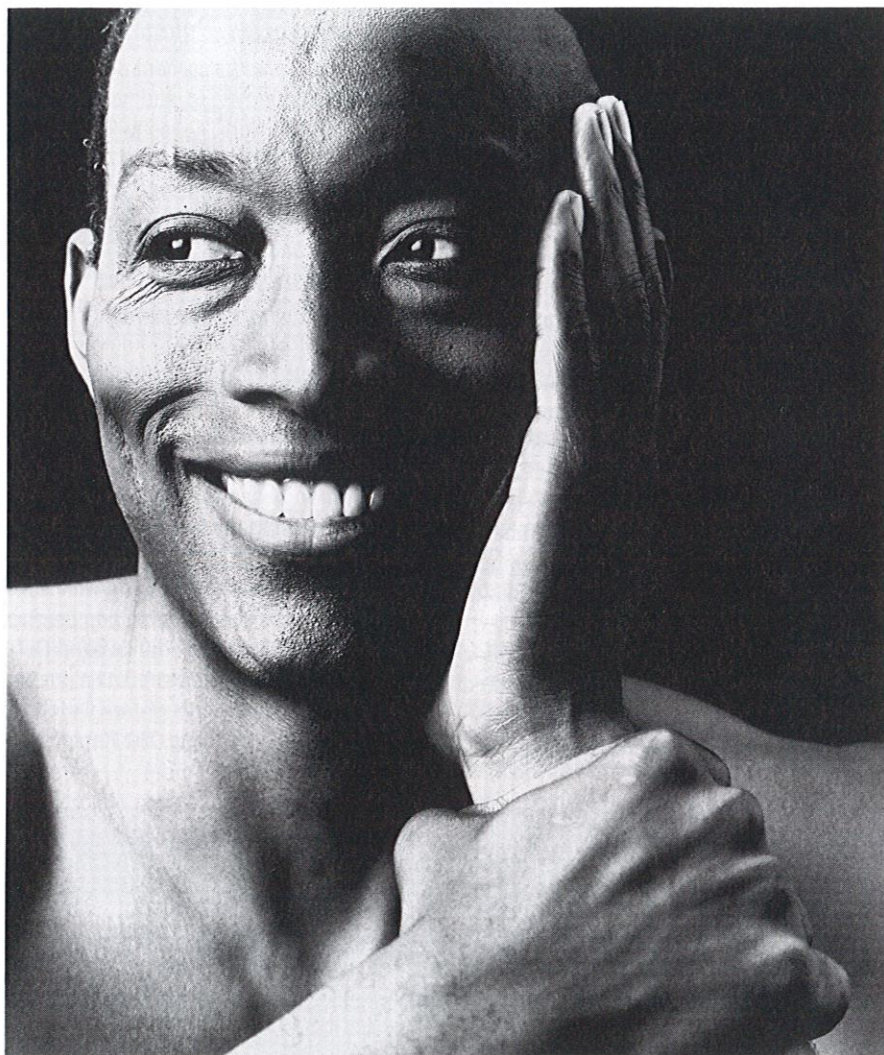
Press Representation by Ellen Jacobs Associates

Bill T. Jones/Arnie Zane Dance Company is a "homebased" company of Aaron Davis Hall on the campus of The City College, Harlem, NY.

Cast is subject to change

These Hancher Auditorium performances are supported in part by grants from the Iowa Arts Council, by Arts Midwest members and friends, and by the National Endowment for the Arts.

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/Arnie



Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner, Arnie Zane.

In addition to creating over 40 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, to which he was appointed Resident Choreographer this year, Berkshire Ballet, Berlin Opera Ballet and Diversions Dance Company, among others. He has also received numerous commissions to create new

works for his own company, including commissions for premieres 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 1990. 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 *Fever Swamp*, 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" broadcasted 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 Arnie 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 collaborators Rhodessa Jones and Idris Ackamoor 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 Trager'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.

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 their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. 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 second 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, *Blauvelt 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 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 Choreographer/ Creator.

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

Still/Here Collaborators

GRETCHEN BENDER 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 Moderna Museet, 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. Bender's commercial directing credits can be viewed occasionally on MTV or American tabloid TV.

Ms. Bender'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 surrealistic film for the dream sequence in the company's production of *Mother of Three Sons*.

In 1995, Ms. Bender 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's** music "*Came straight from—and went straight to—the heart, an organ too seldom addressed by contemporary composers.*"

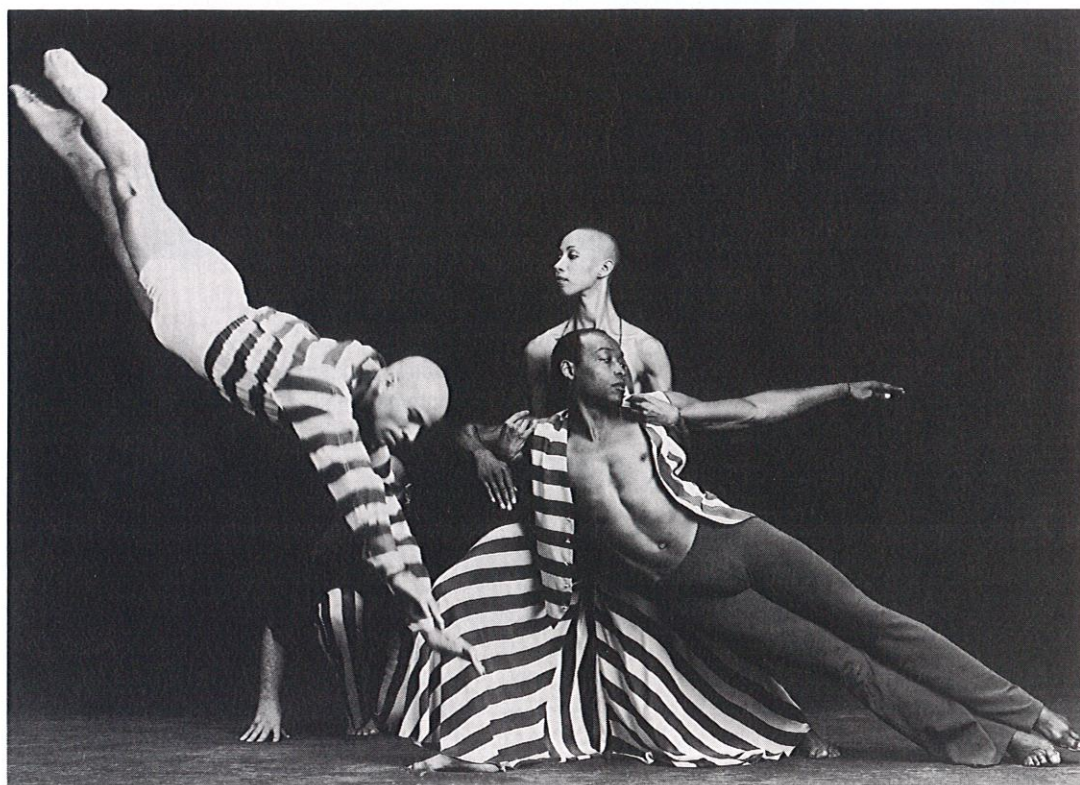
Kenneth Frazelle's Sonata for Harpsichord, a 1994 commission from the nationally broadcast public radio program "Saint Paul Sunday Morning", was prompted by the success of Mr. Frazelle's *Fiddler's Galaxy*, which was performed on the show by violinist Joseph Swenson and pianist Jeffrey Kahane. *Sunday at McDonald's*, a 1993 commission 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 1989, 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 flutist Ransom Wilson and guitarist Manuel Barrueco with string trio.

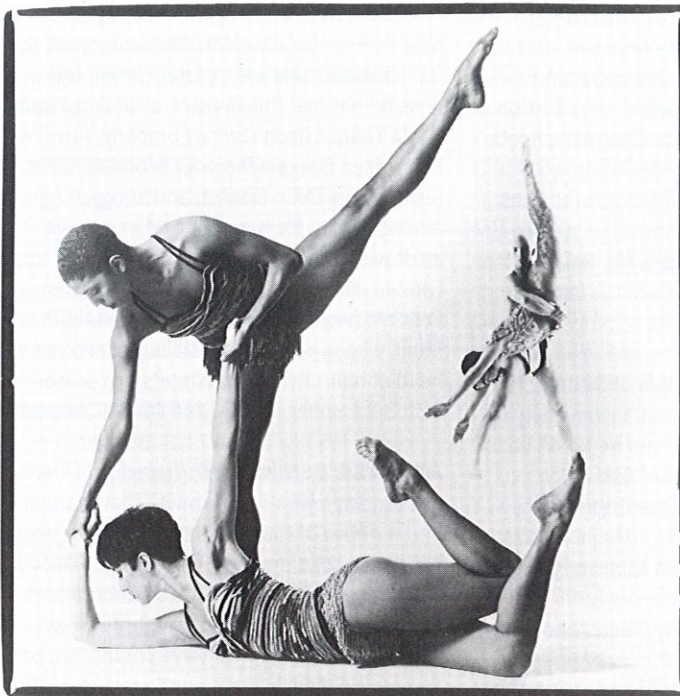
In recent years, Mr. Frazelle's music has been based on folk tunes from the southern Appalachian Mountains. Mr. Kahane has performed the composer's *Blue Ridge Airs I*

for piano at the Spoleto Festival U.S.A., the Kennedy Center, and the Montreal International Music Festival. *Blue Ridge Airs II*, for flute and orchestra, was commissioned and performed by Paula Robison. Mr. Frazelle's compositions have been performed by pianist Gilbert Kalish and mezzo-soprano Jan DeGaetani, the Israel Chamber Orchestra, the Colorado Symphony, the Kansas City Symphony, and the Saint Paul Chamber Orchestra conducted by John Adams.

Mr. Frazelle was born in Jacksonville, N.C., in 1955. He was a student of Roger Sessions at the Juilliard School, and he attended high school at the North Carolina School of the Arts, where he now teaches.

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 1980's, 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 Ornette Coleman as the guitarist for Decoding Society, he spent time gigging with a wide array of artists ranging from pop producer Kashif to the jazz-punk-dance band Defunkt. Mr. Reid has since appeared as a guest guitarist on the records of Jack DeJohnette, 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, "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 Music Video Awards, two International Rock Awards, and several New York Music Awards.

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

Bill T. Jones/Arnie 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 Lipton, 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 performances. Mr. Aviles continues to create his own works and presents them in the U.S. and abroad. His latest concert took place at Mulberry Street theater this past September.

GABRI CHRISTA was born and raised

in Curacao, Dutch Antilles. A graduate of the School for New Dance Development, College for the Arts in Amsterdam, she performed and toured with Danza Contemporanea de Cuba and Danza Abierta. Ms. Christa has also danced with various choreographers, including Barbara Dilley and Yoshiko Chuma. She has taught New Dance and Improvisation at the University of Havana and University of Puerto Rico. Her own choreography has been performed throughout the Caribbean, 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/Arnie Zane Dance Company.

JOSIE COYOC is from Belize, 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 Gitleman, Adrienne Hawkins, Sam Kirkjian, Jennifer Scanlon, and Marcus Schulkind. She has worked with Spencer/Colton Dance Ensemble, Impulse Dance, and Ray Dance Company in Massachusetts. Earlier this year, Ms. Coyoc 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/Arnie Zane Dance Company. She sends her love to her family and friends.

TORRIN 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., Nannette Beardon Dance Co., and Nina Wiener Dance Co. His own 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 GOLDHUBER has been dancing with Bill T. Jones/Arnie Zane Dance Company since 1985. Born in New York, Mr. Goldhuber 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. Goldhuber has appeared with Ruby Shang and Co. Dancers in *Invisible Languages* at the Institute of Contemporary Art in London, and as Kublai 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 Davis in Udine, Italy, and Janet Lilly in New York. As a choreographer, Mr. Goldhuber was commis-

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sioned by and premiered a duet 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 *New Year* (directed by Sir 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 with a B.F.A. in dance from the State University of New York at Purchase.

ODILE REINE-ADELAIDE is originally from Paris, where she received her training in ballet, modern, and jazz. She has worked with such choreographers as Alvin McDuffie, Bruce

Taylor, Rick Odums, Jorma Votinen, Anne Dreyfus, Peter Goss, Isabelle Marteau, and Molissa Fenley. Ms. Reine-Adelaide has performed professionally throughout Europe with Black Vibrations Dance Company, Roots Dance Theater, Les Ballets de Rheda, and Djazzex Modern Dance Company; in the U.S. she has performed with Isaacs/McCaleb and Dancers in San Diego. This is Ms. Reine-Adelaide's third season with Bill T. Jones/Arnie Zane Dance Company.

MAYA SAFFRIN, 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, JoAnna 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. Saffrin 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, Creach/Koester, Kevin Wynn, Colin Conner, and Sungsoo Ahn, among others. He has appeared as a guest artist with Rondo Dance Theater, Phyllis Lamhut, Peter Pucci Plus, 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 (*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 Aldephi University, she performed with Clive Thompson, Leni Wylliams, Saeko Ichinohe 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 *Soulworks*. 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 (Kuumba '92), La Mama, Gowanus Arts Exchange, Movement Research at Judson Church, and the Cannes 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 ATALLAH (*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, Nikolais Dance Theatre, the Murray Louis Dance Company, Molissa Fenley, David Parsons, Les Ballets Trockadero de Monte Carlo, and Carlota Santana Spanish Dance. Between 1978 and 1986, he was the technical director

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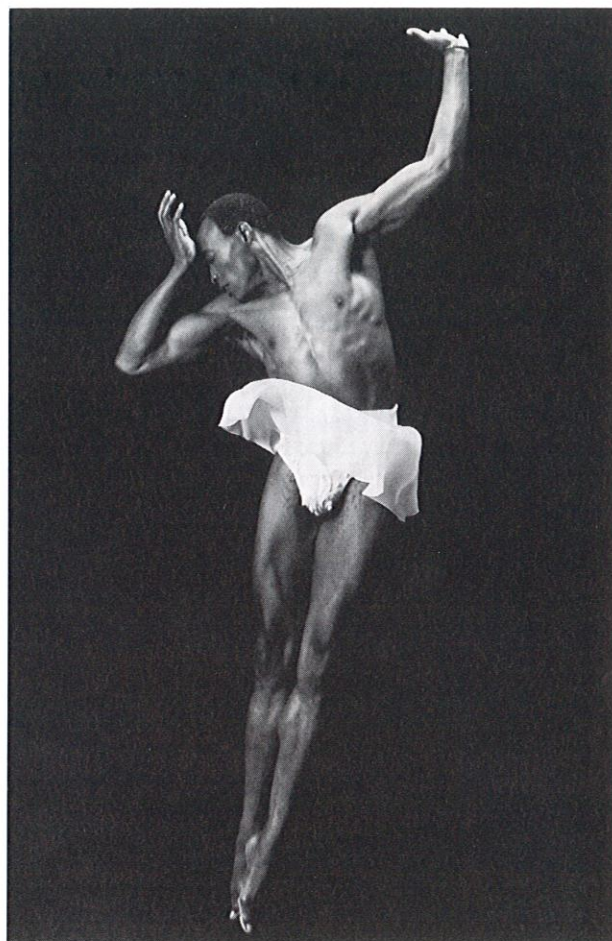
WARNING: *Hair* contains nudity, adult language, explicit sexual references, simulated drug use, and adult content which may not be suitable for all patrons.

for the American Dance Asylum, the Murray Louis Dance Company and J.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 *Last Supper at Uncle Tom's Cabin/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 Opera Berlin. Mr. Wierzel is the recipient of a 1993 Dance and Performance Award (Bessie) 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. Fregalette-Jansen; 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, Hartford Stage, 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.



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Krishna Milking with Yashoda Looking On, ca. 1850, Kalighat, watercolor on paper, Chester and Davida Herwitz Family Collection.

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In addition to the races, individuals and teams will lace up their jogging 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.

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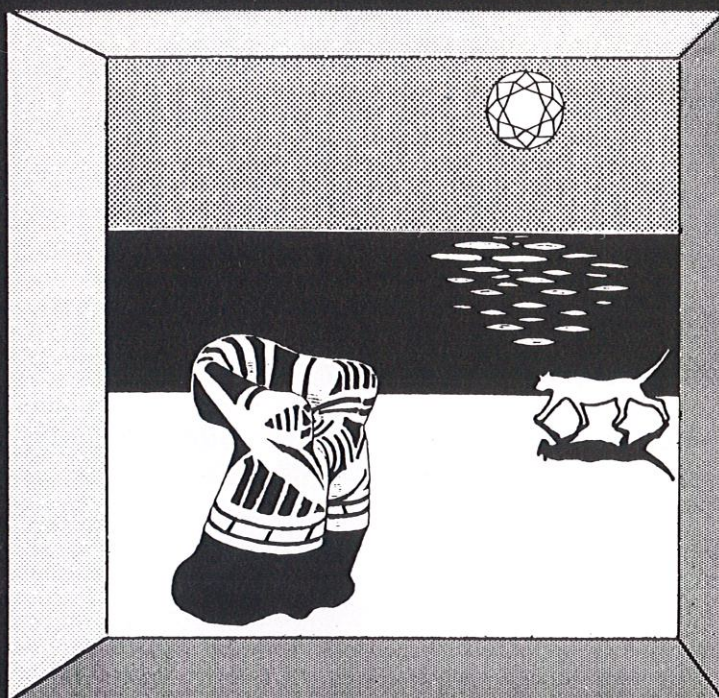
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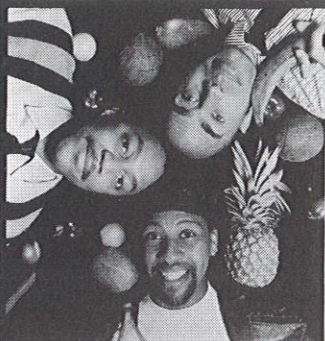


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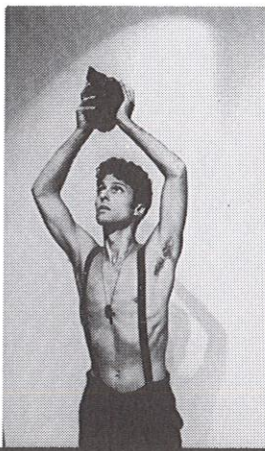
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Gaudeamus

COMING SOON



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 criminals; 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.

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 deprivation among the dregs of the recently disbanded construction battalions of the Soviet army.

Divided into 19 scenes filled with smarting intensity, sensuality, and heightened theatricality, *Gaudeamus* was developed by Lev Dodin and his Maly Drama Theatre to present their "take" on contemporary Russian society and particularly the lives of Russian youth.

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

If this subject matter seems rather dour, be assured that the handling of it is anything but dour. The 19 scenes are a slapstick outpouring of artistic energy which follow a battalion of youths from first drill to last orders via drink, drugs, 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 spoofing *Eugene Onegin*, dancing with balloons or wind instruments, or balletically miming sex on top of a floating piano while picking out Mozart's Symphony No. 40 with their toes. The music ranges from the Beatles to Beethoven and is cleverly and wittily 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 desperado 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 irrational 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 admirer 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 characters, the play examines explosive issues prevalent in Russian society—racism, 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 Maly Drama Theatre, under the direction of Lev Dodin, has emerged from Russia's economic and political turmoil as the most celebrated theater company in Russia. Famed 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 vigorous artistic collective with a distinctive image and creative agenda. Their productions have been unexpectedly and shockingly candid and have proclaimed the Maly'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 theater 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 desire to survive. And theater must succeed even in the total lunacy of life in our country."

This fall tour by the Maly Drama Theatre to Chicago; Tuscon; 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 Maly'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.

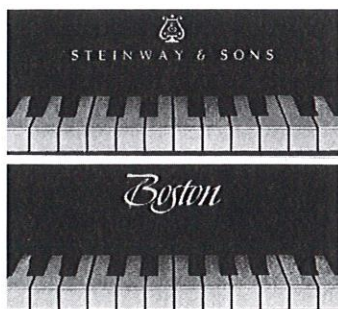
Gaudeamus will be performed in Russian. Simultaneous English translations will be projected on a screen hanging above the stage.

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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Hancher Auditorium Initiates Audio Description

When the lights come up at the newly renovated Hancher 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 asides of an accompanying friend. With the advent of audio description a trained describer takes on 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 playbill is broadcast, as well as an initial voiced 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 fascinating new way for visually impaired audiences to fully enjoy the theater-going experience. Thanks to generous donations from the Iowa City Sertoma Club and Mr. and Mrs. Syd Spayde of Iowa City, this wonderful new service will soon be available to Hancher audiences.

If you would like further information about the service, please contact Leslie Ireland-Anstedt at Hancher Auditorium at (319) 335-1158 or 1-800-HANCHER.



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

August 28-October 16
Print and Drawing Study Club
Twentieth-Anniversary Exhibition

August 28-October 16
Silver Anniversary Exhibitions: Selections from the Permanent Collection, 1969-1994
(Anniversary Celebration October 16, noon-5 p.m., Museum of Art)

MUSIC, THEATER, AND DANCE

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

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

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

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

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

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

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

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

Wednesday, October 12

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

Stradivari Quartet with Douglas Moore, cello
8 p.m., Clapp Recital Hall

Thursday, October 13

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

Friday, October 14
Alexei Sultanov, piano
8 p.m., Hancher Auditorium

Pamela Decker, organist
8 p.m., Clapp Recital Hall

UI Opera Theater
Amelia Goes to the Ball and
Sweet Betsy from Pike 2: The Revenge
Opera Studio, Music Building

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

Saturday, October 15
Jazz Jam: Nnenna Freelon, Russell Malone,
and Joey DeFrancesco
8 p.m., Hancher Auditorium

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

Sunday, October 16
Amelia Goes to the Ball and
Sweet Betsy from Pike 2: The Revenge
2 p.m., Opera Studio Music Building

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

Monday, October 17
Pro Musica Nipponia
8 p.m., Clapp Recital Hall

Wednesday, October 19
University Symphony Orchestra
8 p.m., Hancher Auditorium

Friday, October 21
University Choir
8 p.m., Clapp Recital Hall

Tuesday, October 25
Maly Drama Theatre
Gaudeamus
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 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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