GEOMETRY OF MIRACLES
American Premiere
Thursday-Saturday, September 9-11, 8:00 p.m.—Hancher Loft

Written and directed by Robert Lepage
Dramaturg Rebecca Connolly
Assistants to the director Bruno Bazin, Lise Castonguay

Written by
Teo Alagic
Daniel Bélanger
Jean-François Blanchard
Marie Brassard

Performed by
Teo Alagic
Daniel Bélanger
Jean-François Blanchard
Marie Brassard

There will be one 20 minute intermission
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Written by
Teo Alagic Marie Brassard
Daniel Bélanger Denis Gaudreault
Jean-François Blanchard Anthony Havell

Performed by
Teo Alagic Denis Gaudreault
Daniel Bélanger Tony Goulifoye
Jean-François Blanchard Catherine Martin
Marie Brassard Kevin McCoy

Rodrigo Proenca
Thaddeus Phillips
Catherine Tardif

There will be one 20 minute intermission

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Marvin A. and Rose Lee Pomerantz
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The generous support of contributors to the Hancher Millennium Festival Fund has enabled Hancher Auditorium to produce an ambitious celebration of the arts at the turn of the millennium. Thank you.

GEOMETRY OF MIRACLES

Set design
Costumes and wig design
Images design
Images produced by
Assisted by
Drawings
Lighting design
Properties
Original music composed by
Additional music by
Production manager
Tour manager
Technical director
Technical director (touring)
Technical coordinator
Stage manager
Lighting manager
Sound & projection manager
Costumes and properties manager
Chief stagehand
Technical support
Produced by

Carl Fillion
Marie-Chantale Vallencourt
Jacque Collin, Carl Fillion
Jacque Collin
Véronique Courtois
Marie-Claude Pelletier, Bernard White
Eric Fauque
Sylvie Courtin
Michel F. Côté, Diane Labrosse
Bach, Manoukian/Mouradian/Bartkian,
Goodman/Kurtz/Sampson, Irdap
Louise Roussel
Tommy Lee
Robert Lemoine
Patrick Dunnin
Annie Chevrelle
Caroline Dufresne
Nicholas Desclozeaux
Martin Gensois
Catherine Chagnon
Paul Bourque
Musée de la Civilisation, Québec
Ex Machina

In coproduction with
Salzburger Festspiele
Filar de Zaguirre – Yarco, Madrid
Ceteli Maison des Arts
Festival d’Automne à Paris
Royal National Theatre, London
Tramway – Cultural and Leisure Services
Glasgow City Council
EXPO ’98, Lisbon
Change Performing Arts, Milano
Harbourfront Centre, Toronto, Canada
Hancher Auditorium, Iowa City
Wexner Center for the Arts, Columbus

Brooklyn Academy of Music, New York
Sydney Festival, Australia
Walker Art Center, Minneapolis
 Guthrie Theater, Minneapolis
Northrop Auditorium, Minneapolis
Le Monde Scène Nationale de Mauvorge
Le Monde de la Culture de Gatineau
Le Centre Culturel de Drummondville
Les Productions d’Albert, Sainte-Foy
Le Centre Culturel de l’Université de Sherbrooke
Le Palais, Granby

Associate producer, Europe, Japan
Associate producer, UK
Associate producer, Canada, USA, Australia, NZ
Producer for Ex Machina

Richard Castelli
Michael Morris
Menno Plokker
Michel Bematchez

*The projected drawings were inspired by the work of Frank Lloyd Wright
Ex Machina is funded by the Canada Council for the Arts, the Canadian Ministry of External Affairs, Québec’s Arts and Literature Affaires, and the City of Québec.
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Robert Lepage was born in Québec City on December 12, 1957. In 1975, he was admitted to the Conservatoire d'Art Dramatique de Québec. After graduating in 1978, he went on to Paris to complete his training at Alain Knapp's theatre school. He later returned to his home town where he contributed to several creations as an actor, author, and director. Then in 1981, he joined the Théâtre Repère, a Québec City theatre company where, within a few years, he was to make his name as one of the major creative forces of his country.

Circulations, which was created in 1984 and presented throughout Canada, won the Best Canadian Production Award at the Quinzaine Internationale de Théâtre de Québec. It was in 1985, however, with The Dragon's Trilogy, that his work was to be internationally recognized. Presented in Canada, Europe, Mexico, Australia, and the United States, this creation received a wealth of accolades, including the Best Staging Award at the Mexico Ciudad Festival; the Dora Mavor Moore Award for the best staging, presented by the Toronto Theatre Alliance; the Best Performance of the Year Award from the Cercle des Critiques de la Capitale; in Ottawa, the Best Performance of the Year Award from the Association Québécoise des Critiques de Théâtre; the Grand Prix at Montréal's Festival de Théâtre des Amériques; and the Best Staging Award by the Fondation du Théâtre du Trident, in Québec City.

In 1986, he created Vinc, his first solo performance, which notably won the Prix Coupe de France at the Festival d'Avignon, the Best Creative Award at the Festival de Nyon, and the Best Staging Award by the Association Québécoise des Critiques de Théâtre. The following year, The Polygraph won the Time Out/01 Production Award in London, and the Chalmers Award in Toronto. Finally, in 1988, The Tectonic Plates confirmed his reputation on many stages throughout North America and Europe.

In search of new challenges, he became the artistic director of the Ottawa National Arts Centre's Théâtre Français, a position he held from 1989 to 1993. In parallel with his new responsibilities, he pursued his creative drive, notably with Needles and Opium in 1991, which was presented in North America and Europe and won the Royal S. Chalmers Award presented by the Ontario Arts Council. In 1993 it got him a nomination for outstanding achievement from the Laurence Olivier awards.

The following year, he became the first North American to direct a play by William Shakespeare at the London Royal National Theatre, with his production of A Midsummer Night's Dream. Pursuing his exploration of the Elizabethan master's works, he then proposed the Shakespeare Cycle, which was successfully presented in Canada, Europe and Japan.

Again in 1992, he staged the opera productions of Blue Beard's Castle and Erwartung, which won the Edinburgh International Critics' Award and the Scotman's Hamada Festival Prize. In 1993, he once again expressed his interest for music when he created and staged Peter Gabriel's Secret World Tour, which was presented around the world.

In 1993, as he was increasingly sought after by theatres around the world, he staged Macbeth and The Tempest in Japanese versions at the Tokyo Globe. The following year, Stockholm welcomed him for the set designing and staging of August Strindberg's A Dreamplay.

In 1994, he founded the Ex Machina group, a multidisciplinary creation company of which he became the artistic director. He then created The Seven Streams of the River Ota, which won the Masque for the best production of the year, awarded by the Académie Québécoise du Théâtre, and the Dono Mavor Moore Award, in Toronto.

It was also in 1994 that Robert Lepage once again broadened his range of activities, this time as the screen writer and director of Confessionals, a feature film presented in 1995 at the opening of the Cannes Festival Director's Fortnight. This first production won several prizes, including the Rogers Prize for the best Canadian scenario at the Vancouver International Film Festival; Genie Awards for the best film, best production, and best artistic director, as well as the Claude-Jutra Special Award for a first feature film at the 16th Genie Awards; the Santéclair Prize for the best scenario at the Rendez-vous du Cinéma Québécois; and finally the Fipresci Award at the Istanbul Festival.

Then in 1995, he created Elanor, a new solo play consisting of excerpts from the works of Shakespeare. During the following two years, he also staged several of his plays in English, Italian, Spanish, and Japanese (Needles and Opium, Elanor, The Polygraph).

Pursuing an interest in cinematography, he scripted and directed an adaptation of The Polygraph in 1996, followed in 1997 by a script for The Seven Streams of the River Ota. Finally in 1997, he scripted and directed Nô, his third feature film, which came out in the fall of 1998 and won the CITYTV Award at the Toronto International Film Festival.

It was also in 1997 that La Caserne, a multidisciplinary production centre, was opened in Québec City with Robert Lepage as artistic director. As a co-author and stage director, he developed Geometry of Miracles in 1998, a play that was created the same year at the Toronto World Stage Festival.

In addition to awards for specific creations, Robert Lepage was also personally honoured several times. For his overall achievement, he received the Creation Award from the Conseil de la Culture de Québec in 1986. In 1990, the French Minister of Culture awarded him the title of Chevalier de l'Ordre des Arts et des Lettres. Then in 1994, he received the Ottawa National Arts Centre Award. The following year, he was decorated with the Ordre de la Pléiade by the Assemblée des Parlementaires de Langue Française. In 1995, he was decorated with the Order of Canada by the Governor General of Canada. Recently, in June 1999, he became officer of the Ordre National du Québec, from the hands of Prime Minister Lucien Bouchard.

He is also a Commissioner for the Printemps du Québec in France, a host of cultural events that will be presented in Paris and various French cities in 1999. He is working on several projects opera, plays and movies, that will be presented throughout the year 2000.
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Brief biographies of project collaborators

Ten Aleag (Coauthor and actress) Raised in Moscow, Bosnia and Herzegovina, Mrs. Aleag graduated in classical acting from Charles University in Prague. She studied mime, clown, commedia dell'arte and music at the Prague National College of Movement, Prague. She also directed and performed in several productions based on commedia dell'arte. Mrs. Aleag's company performed in Theatres in Prague, Brno, Olomouc and in the USA, Canada and Italy. Also, Teeth in the Teeth, a performance in which she played the role of a ghost, was presented at the Prague International Film Festival 1996 and was screened in the international game-film competition in Quebec during The Days of International Film.

Thaddeus Phillips (Coauthor and actress) Thaddeus Phillips is a writer, director, and puppeteer at the Theater Faculty in Prague and drama at Colorado College. He created the production "The Confessional" (King (on a mini-golf course) and The Tempest (on the beach). He has also performed in New York, Philadelphia, Chicago, New Haven and Colorado Springs. He created "Men Have Called Me Mad: An Edgar Allan Poe Love Story on the Earth's Silver Edge", a solo show inspired by the writings of Paul Bowles and William S. Burroughs set in Tangier. He has performed as Prospero and Captain America. He has performed in the United States and in the West End, UK.

Denis Gaudreau (Coauthor and actor) Denis Gaudreau studied mine and mining and has been involved in the work of a variety of Quebec choreographers, including Jocelyne Montpetit and Lucie Gregoire, as well as in several television and dance companies, such as OpéraQito, the Théâtre de l'Espace and Brault and Dorion. He has also collaborated on several projects, including Mivmnik's Night Dream, directed by Robert Lepage. He is currently performing in the film "The Boxer" from Tennessee Williams. As the same time as his career as performer, he directed and produced several theatrical productions, including more than 15 original works as well as taking part in the various choreography development sessions.

Jean-François Blanchard (Coauthor and actor) Jean-François Blanchard studied acting at the McGill Conservatory of Dramatic Art, and at the National Theatre School of New York. Since then, he has performed in several TV and film productions, including "The Ciel" (Don Auriol), Five Modern Nuns (Tadzio), Daniele, Montréal (Cynthia), A Shining Star (Tonda), The Temple (Ferdinand), The Glass Menagerie (Jim), and Las Fallistas (Vallier). He has appeared in the films Vent de Gondola and Crosswinds, as well as in several television series, including the series "The Street" which was produced in the upcoming T.V. French-language series "Réseau". He has been in broadcast in the late 1990s on the Radio-Canada network. In 1996 and 1997, the multimedia show called "Soft Breath" was presented, in which he appeared on tour in Canada, the United States, and South America.

Marie Brassard (Coauthor and actress) Marie Brassard graduated from the Conservatoire National de Cinematographic Art and Artistic Cinematography. For a dozen or so, she has been appearing regularly in the Quebec dramatic scene. Under his direction, she has played the roles of Eliza Riddle in Aladdin, Alistair's Miss Worthington in "A Tale of Two Cities", and Dirigent in "La Grande Muraille". As for her role as a animator, Marie Brassard was a company member in Quebec City. She has made many appearances for Czech Television and performed in many play stages in her country such as: L'Annonce (Prague), Nina Zarecik in The Seagull (Moscow), lady Braddock in "The Importance of Being Earnest", Lady Macbeth in Macbeth, Antigone in Antigone, Mr. Henry in Eureka (Prague).

Daniel Biskinger (Coauthor and actor) In 1989, Mr. Biskinger finished his training at York University and joined the O'Vertigo Company to embark upon a European tour. From 1990 to 1995, he performed with Danses Parcour created by Canadian choreographer D'Arcy Carter. In 1995, he joined the German dance company Noi and has been involved in several productions such as "The Tempest" (Shakespeare). He now works as a choreographer and dance director in Berlin and has performed in several productions in Germany, Switzerland and Russia.

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Who am I? Why am I here? What is the purpose of life, and of human life in particular? These are eternal questions. Questions that were at the heart of George Ivanovich Gurdjieff’s teachings. Gurdjieff was a celebrated thinker who had introduced following of students and believers. Amongst his many supporters was Frank Lloyd Wright, the influential and radical architect in the United States. Gurdjieff introduced his view to his arch- itect’s mind and heart. This relationship inspired the show that took place on this architecture. Of the architecture Gurdjieff was interested in America’s most celebrated architect.

Born of Greek ancestry in the late 1860s or early 1870s in Russian Armenia, Gurdjieff grew up in a Christian home (Greek or Russian Orthodox), but, through the diverse community in which he was raised, was exposed to a variety of religious practices. He was a child. He began- ning his life’s questions at an early age and continued to develop practices of life he described as “work on oneself.” His method, simple, was to observe oneself objectively, impartially, and in the moment. He presented his teachings and ideas in three forms: writings, music, and sacred dances which harmonized body, mind, and in intelligent emotions, and physical body.

Very little of Gurdjieff’s first 40 years of life can be confirmed independently from what is written in his autobiography, Meetings with Remarkable Men. We do know that Gurdjieff arrived in Moscow at the beginning of the First World War. From these two separate accounts provide parallel chronologies of Gurdjieff’s activities during the period 1917-1924. The first account is from P.D. Ouspensky, a student of Gurdjieff’s, “in his work on Search of the Mysterious Fragments of an Unknown Teach- ing the second is from Gurdjieff pupils Thomas and Olga de Hartman, in their book Our Life with Mr. Gurdjieff. Both accounts agree that Gurdjieff lived and taught in Russian cities including Moscow, St. Petersburg, Essentuki and Tiflis until 1920, then briefly in Constantinople and Berlin. In 1922 he moved to Paris where he attracted a group of devoted, primarily episcopate pupils.

Gurdjieff established experimental centers for the study of consciousness in two different locations in Paris. While the feel and structure of his centers always differed, one of the characteristic activities he undertook with his pupils was the study of his original choreographed dances. During the years in these groups he discerned himself slower and deeper. Therefore, there is no Book of Common Prayer in Gurdjieff’s Foundations.

Which brings up an interesting point. It is fairly certain that Gurdjieff was not trying to discuss, or share knowledge with his pupils. Instead, he was merely trying to offer a different way of looking at things, much like you would to a child there are new untried rights of life. The reading was followed by a highly ritual- ized mid-afternoon on the Visit to Gurdjieff society. This type of visit would then leave, only to return at 9:30 or 10 o’clock p.m. for another reading, a late supper, and, often, music played on a harmonium by Gurdjieff himself. Typically, guests would go home for the night at 2:30 a.m. Gurdjieff believed, as Ouspensky later put it, “the study of psychology begins with the study of oneself.” Gurdjieff be- lieved that his ideas needed to be valued and rediscovered in the experience of the pupil. But self study was a matter of quiet contemplation in a cell, it was just the opposite. Gurdjieff threw his pupils into unexpected, often strenuous, ac- tivities. One of these was to develop new capabilities of the body, path, “way,” “direction,” “higher,” “lower,” and “balance.”

The year following Gurdjieff’s death in Paris in 1949, the first volume of his three- volume work was published. The first volume was entitled Beelzebub’s Tales to His Grandson & An Im- partial Criticism of the Life of Man. The book is written in the format of an epic sci- ence fiction novel, with a dozen characters, including humankind, including the creation of new civilizations and customs that sit in their times and are inspired to be “becoming creatures made in the image of God.” This book is meant to up- lat the usual work of the artist is the ability to consider externally always, internally never.

Do not lose what with your feelings. A true sign of a good man is if he loves his mother and father. It is a judgment of the best way to be able to be a Christian. Gurdjieff is not in love with, or respects every religion. Beelzebub’s Tales to His Grandson, is an example of what he taught. The impact of the book has been received individually and, for those who attempt to restate the arguments of the book would, paradoxically, make Gurdjieff’s ideas and message more accessible.

Although there are differences in the status accorded to Gurdjieff’s books by these various groups, there is less variation in the interest shown in the biography of the founder of their movement. Generally, there seems to be a personal curiosity about the details of Gurdjieff’s life—that is to say, that be- cause Gurdjieff taught that life was to be lived, not written on with his pupils. Gurdjieff was not important, only the ideas. In this respect, Stephen Covey or James Redfield today.

Gurdjieff’s account of Gurdjieff would not be made on the basis of belief in spirit (or any other belief), but on the basis of rational thinking that addresses a group of people linked by a particular time, space and order. Yes, similarities between Gurdjieff’s group and organized religions do exist. Perhaps due to the exposure he had to so many reli- gions as a child, there are new untried rights of life. Jesus is no longer an object of commentary and interpretation, in the same way that the Buddha is a religious philosopher. Gurdjieff is seldom even mentioned. It is almost impossible to wrap up all of Gurdjieff’s teachings and theories into a single column. However, above the walls on the Study House at the Institute for the Harmonious Development of Man at the Château de Fréauir at Fontainbleau-Orsay, Gurdjieff’s aphorisms. They sum up his beliefs nicely.

1. Like what “it” does not like.
2. The highest that a man can attain is to be able to do.
3. The worst of the conditions of life is the more productive work, always pro- duced if you remember the work.
4. Remember yourself always and everywhere.
5. Remembering you come here having already understood the necessity of struggling with yourself—only with your- self. Therefore thank everyone who gives you the opportunity.
6. Here we can only direct and create conditions, but not help.
7. Know that this house can be useful only to those who have recognized its nothingness and who believe in the possibility of changing.
8. If you already know it and do it, you commit a sin difficult to rejudge.
9. The chief means of happiness in this life is English, Jew, and Christian, but only those who pursue one aim to be able to do.
10. Under judge others by yourself and you will rarely be mistaken.
11. Only help him who is not an idler.
12. Respect every religion.
13. I love him who loves work.
14. We can only strive to be able to be a Christian.
15. Don’t judge a man by the tales of others.
17. Take the understanding of the East and the knowledge of the West—and then seek.
18. Only he who can take care of what be- longs to others may have his own.
19. Only conscious suffering has any sense.
20. It is better to be temporally an agonist than never to be just.
21. Practice love on animals, they are more sensitive.
22. By teaching others you will learn your- self.
23. Remember that work is not for work’s sake but is only a means.
24. Only he can just be who is able to put himself in the position of others.
25. If you have not by nature a critical mind your staying here is useless.
26. He who has fixed himself the dis- ease of “tomorrow” has a chance to attain what he came here for.
27. Blessed is he who has a soul, blessed is he who has none, but woe and grief to him who it in embryo.
28. Heal comes not from the quantity but from the quality of sleep.
29. Sleep little, regret never.
30. The energy spent on active inner work is then transformed into a fresh supply, but that spent on passive work is lost for ever.
31. One of the best means for arousing the wish to work on yourself is to realize that you may have the conditions. But first you must learn how to keep in mind.
32. Conscious love avoices the same in re- sponse. Love avoices the opposite. Physical love depends on body type and physical love.
33. Conscious love is freedom. Emotional love is slavery. Mechanic love is foolishness.
34. Hope, when bold, is strength. Hope, without and deal with, gives you their nothingness and who believe in the possibility of changing.
35. If you already know it and do it, you commit a sin difficult to rejudge.
36. The chief means of happiness in this life is English, Jew, and Christian, but only those who pursue one aim to be able to do.
The Architecture of the Self

by Joel A. Allbritton

Who am I? Why am I here? What is the purpose of life, and of human life in particular? These are universal questions. Questions that were at the heart of George Ivanovich Gurdjieff's teachings. Gurdjieff was a celebrated thinker who had dedicated himself to the study of consciousness. Among his many honors was Frank Lloyd Wright's Olmstead Award. Gurdjieff's view of architecture was one of the inspirations for his lifelong passion for building. In the absence of Gurdjieff's view of architecture, the book's cover art would be discovered, and the title of Gurdjieff's book would be a deeper layer. There, no Book of Common Prayer on Gurdjieff's Foundation.

Which brings us to a profound point. It is not only a moral question, it is one of the most pressing ethical dilemmas of our time. The book's title, "The Architecture of the Self," refers to the way in which we are shaped by our experiences and form our identity. This is a critical element of Gurdjieff's teaching, and one that we must consider when we think about the nature of human consciousness.

Born of Greek ancestry in the late 1860s or early 1870s in Russian Armenia, Gurdjieff grew up in a Christian home (Greek or Russian Orthodox). In 1883, he moved to Constantinople and began his studies, which included learning the languages of the Near East, and understanding the religious and cultural traditions of the region. He was also introduced to the teachings of the Sufi masters of the Ottoman empire, and this had a profound impact on his development.

Gurdjieff believed that the study of psychology began with the study of oneself. He believed that his ideas needed to be studied and validated in the experience of the individual. He believed that the study of psychology was a matter of practice and that the study of the self was a matter of observation. Gurdjieff taught that the study of the self was a matter of practice and that the study of the self was a matter of observation. Gurdjieff taught that the study of the self was a matter of practice and that the study of the self was a matter of observation.

Another common expression used by Gurdjieff circles dating back to his time in Russia is "remembering oneself," meaning the occurrence of moments in which the observer and the observed exist simultaneously. In this way, the observer is able to see the object of observation without being influenced by the observer's own identity.

The idea of the self is a complex one, and it is often difficult to define exactly what it means. However, it is clear that the self is a fundamental aspect of human experience, and that it is essential to understand the nature of the self in order to understand the nature of consciousness.

There are many approaches to understanding the self, and each has its own strengths and weaknesses. Some approaches, such as psychoanalysis, focus on the unconscious mind and its role in shaping behavior. Other approaches, such as phenomenology, focus on the lived experience of the self. Still other approaches, such as the study of consciousness, focus on the way in which we experience the world around us.

No matter which approach we take, it is clear that the self is a complex and multidimensional concept. It is essential to understand the nature of the self in order to understand the nature of consciousness, and to understand the nature of consciousness, we must understand the nature of the self.

Joel A. Allbritton is the Group Sales Coordinator at Hachette Auditorium.
Dance can often express what words are unable to say. Paul Taylor is a genius choreographer whose works do just that. His ability to speak with the human body earned him an Emmy Award in 1992 for his production of Speaking in Tongues, just one of the many appearances the company has made on PBS. Television, however, still remains hard pressed to do this art form justice. But on October 15 and 16, the Paul Taylor Dance Company will perform live at Hanche, and we will be able to see for ourselves what America's most loved dance company has to say.

Over the past four decades the Paul Taylor Dance Company has broken the language barrier through dance, speaking to people in over 400 cities and more than 60 countries. With about 100 original works circulating around the world, this New York City-based modern dance company has promoted cross-cultural understanding while enhancing the culture of this country. Now they will bring a taste of the Big Apple to Iowa City.

Taylor, who was the protégé of Martha Graham and George Balanchine in the 1950s, learned his trade from the best of the best. Along with Merce Cunningham, he is one of the only living links to that modern dance legacy. Today, Taylor, who has not surprisingly become a spokesman for modern dance, combines his masterful choreography with remarkably able dancers to leave us awe-struck and wondering how this movement is achieved by mere humans. His use of lift and leap transforms the dancers into ethereal beings. Even, after so many years of variety and diversity, Taylor's creations on stage continue to evolve. From serious and serious to hysterically funny, Taylor can do it all.

Taylor's October performances include the tango seasoned Piazzolla Calleterno, which has been described as one of Taylor's most exciting and most sensual. Piazzolla Calleterno is not the first time Paul Taylor has transformed an established social dance form into his own creation. He's done it with the waltz, country, and indiana dance in the past, and he does it again here with the tango like you've never seen or heard it before. The movement sinks and swoons to music from the legendary Argentine composer and performer Astor Piazzolla. Piazzolla's twist on tango includes electric instruments and jazz arrangements. Taylor combines traditional steps with his own adored style, managing to mesh tango and modern into one steamy dance. Through this approach he tells the not-so-innocent stories of bold lovers in a world of good and evil. Time and space are subtly shifted on stage with Jennifer Tipton's display of hot and cool atmospheric lighting.

This peppery piece will be accompanied by the world premiere of a piece commissioned by Hanche with the support of Richard H. and Mary Jo Stanley and the National Endowment for the Arts. This piece is still in development. Also on the evening's program is Cascade, which was premiered in July of 1999 at the American Dance Festival. Cascade will fill the auditorium with music by Bach and a feeling that is pure Taylor.

The San Francisco Chronicle says of Paul Taylor, "Here, at century's end, is the finest example anywhere of the art that has been this country's great contribution to dance since the turn of the century. The Paul Taylor Dance Company is, quite simply, as good as modern dance gets."

In this age where home run records and the number of picniques continue to climb, choreography like this can never be duplicated. Paul Taylor's rare talent shows no sign of burnout in the near future. But opportunities like this won't be around forever. Come and gain a better understanding of the language of modern dance as told by the Paul Taylor Dance Company.
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Taylor-made
Sankai Juku ("the school of the mountain and the sea") was founded in 1975 by Ushio Amagatsu and has been causing a stir around the world ever since with its tranquil, meditative, visually dramatic productions. On October 1 and 2, Sankai Juku will present a new full-length work, Hibiki, at Hancher Auditorium. This will be the American Premiere of Hibiki, which was co-commissioned by Hancher Auditorium, with additional support from Grieg and Laddonna K. Wicklund and the National Endowment for the Arts. Hancher is the first American commissioner of a Sankai Juku work.

Sankai Juku is but one of dozens of butoh troupes now performing in Japan. The company consists of six male dancers, covered in white rice powder, who move in a slow but intentional way. It's almost as if every muscle of the six performers has been choreographed. The movement unfolds slowly and the perception of time slips away.

"It is very difficult to describe butoh," says Yoshiyuki Takada, one of the dancers in the all-male company. "Many dancers don't like to talk about butoh because we are just now finding out what it is. If someone wants to dance and call himself a butoh dancer, nobody can say he isn't. It's so free."

A product of mid-'60s dissatisfaction with the structures and limitations of Western modern dance, butoh borrows from a wide variety of sources ranging from Dada, German expressionism, nihilism, surrealism, sculpture, poetry and pop art to the centuries-old heritage of Kabuki, Noh and traditional Japanese folk dance.

"Our basic element is nature," Takada explains. "When we are dancing we try to be an object or an animal. We want to be inside a thing or a creature, not just repeat the movements but duplicate the character as well. Our main theme is life and death, so we try to realize the situation of death and the state of just being born. When we are born, we first realize the situation of death. The mind is nothing, just like the body. That's why we are white and we shave our bodies - to be nothing."

In Hibiki, which is subtitled "echo from a distant past," Amagatsu has also explored new musical avenues for his company. He has collaborated with Yoshito Yoshikawa and Takashi Kako, whose composition for piano and double bass gives a new impetus to the impressive butoh dance.

Sankai Juku's productions are created from within the performers themselves through their physical and inner strength, demanding deep spiritual commitment and concentration. The almost violent physicality of the butoh dance adds a dramatic element to the productions, which create an indelible impression in one's mind through their visual power and hypnotic effect.

See for yourself. Tickets for Sankai Juku are available at the Hancher Box Office or by calling 1-800-HANCHER.
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Yogi Berra

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D T A I L I N D E S I G N
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LISTEN UP!

Stomp returns to Hancher.

"It's a piece of theatre that's been created by musicians," says Stomp co-creator Steve McNicholas. "It doesn't have narrative and it doesn't have dialogue and it doesn't have melody particularly, but it is totally rhythmically based. Everything that happens in the show is totally to do with rhythm. The prime directive for all the performances is: rhythm comes first. Movement comes second, and we try to make that mix more interesting and more palatable by adding levels of comedy to it."

Stomp, a unique combination of percussion, movement and visual comedy, was created in Brighton, England in the summer of 1991. It was the result of a 10-year collaboration between its creators, Luke Cresswell and Steve McNicholas. They first worked together in 1981 as members of the street band Pookiezackenburger and the theater group Cliff Hanger. Together, these groups presented a series of street comedy events at the Edinburgh Festival in the early 80's. After two albums, a UK television series and an extensive European tour, Pookiezackenburger also produced the highly acclaimed "Bins" commercial for Heiniken Lager. The piece was originally written and choreographed by Luke as part of the band's stage show; it proved to be the starting point for Stomp's climactic dustbin dance.

Luke and Steve formed Yes/No People in 1986, which began as a "dance band with taste, thrill and a sense of humor" (Melody Maker). Between 1987 and 1990 Luke staged, as artistic and musical director, four large scale outdoor events including: Beat the Clyde, which involved floating a drum orchestra on a pontoon in the center of Glasgow, and - the largest of these events - the Heiniken lager lagoon show, which involved a 120 piece drum orchestra, the Brighton Festival Chorus and a full orchestra string section. By 1991 Yes/No People went on to produce, finance and direct Stomp, which previewed at London's Bloomsbury Theatre and premiered at the Assembly Rooms in Edinburgh. The following year, Stomp toured Australia, and also enjoyed a successful run at the Montreal Comedy Festival, London's Royal Court Theatre and at the Barcelona Olympic, Galway, Matur and Belfast Festivals.

In 1992 the group produced several award-winning commercials in Japan and Australia, and won the Silver Lion at the Cannes Festival. Their advertising work continued with the "Ice Pick" commercial for Coca-Cola. Choreographed by Luke, all of these commercials were performed by members of the Stomp cast, with the soundtrack composed and recorded by Yes/No People.

The year 1993 saw a return to Melbourne, Australia, with a limited run of a specially created large-scale show using 30 extra local performers, and performances by the main groups in Hong Kong, Dublin, Boston, Italy, France, Canada and the UK.

Stomp began its run at the Orpheum Theatre in New York in 1994, after a sellout run at Sadler's Wells in London's West End. The show is still running in New York with an American cast. Stomp was nominated for Best Entertainment in the 1994 Olivier Awards (the British equivalent of the Tony's) and won the Olivier for Best Choreography. Stateside, they won an Obie and a Drama Desk Award for Most Unique Theatre Experience.

The cast of Stomp recorded music for the movie Tank Girl and the Quincy Jones album Q's Joint. They were also featured in a series of three commercials for Target stores, which won Best Campaign of the Year at the AIA awards. The company also appears in the "Mr. Frear's Ears" series of short films on Nick's Edeleon and in Brooms (which was nominated for a 1997 Academy Award).

In September of 1993, the original cast, after sellout tours across the United States and in Japan, performed an expanded version of the show in the open air amphitheater at the Acropolis in Athens.

More recently, Stomp has made appearances on "The Late Show with David Letterman," "The Tonight Show," on the NBC sitcom "Mad About You," and on their own HBO special, "Stomp Out Loud!"

Many people wonder where Stomp finds all of the things they use to make their music. "From anywhere," says Cresswell. "A lot of it is using manual props because they obviously lend themselves to rhythm and drumming like a broom or hitting a dustbin or hammers—they are quite obvious things. Other ideas are more surreptitious, like walking on oil drums... But they are all everyday objects that you can use, anybody can find and anyone can have a go at."

In a week's time Stomp is likely to go through 20 brooms, 40 gallons of water, 2 gallons of floor paint, 6 wooden poles, 1 fire bucket, 10 garbage can lids, 2 hatchet handles, 4 wheel rings, 8 fist-sized chunks of chalk, 4 rolls of gaffer tape, 6 oce bondages, 6 disposable ice packs and 6 hollybush hammer handles.

Rhythm is the music of everyday life. "If Stomp has a message," says Steve, "it is that you can make something out of nothing. Using junk, household and industrial objects, by its very nature challenges the issue of waste and challenges the notion of culture as being highbrow or debased."
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Come and see what all this noise is about. Supported by University of Iowa Men’s Intercollegiate Athletics with additional support from Centennial Inn & Suites and The Gazette. Stomp will be at Hancher Auditorium January 28-30. You’ve never seen noise that sounded so good!
Upcoming Events

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

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Hancher is committed to making its events accessible to everyone. Large print format copies of the playbook are available at the program stands. Tape-recorded versions of the playbook 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 a 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. TBD service is also available on this line and can be used to purchase tickets.
Upcoming Events
For a list of upcoming events in the Iowa Center for the Arts, please tune to the final page of this playbook.

Perfumes, etc.
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 seated should speak with Box Office personnel.

University of Iowa Non-Discrimination Statement
The University of Iowa prohibits discrimination in employment or its educational programs and activities on the basis of race, national origin, color, creed, religion, sex, age, disability, veteran status, sexual orientation, gender identity, or associational preference. The University also affirms its commitment to providing equal opportunities and access to University facilities. For additional information on nondiscrimination policies, contact the Coordinator of Title IX, Section 504, and the ADA in the Office of Affirmative Action, telephone (319) 335-0700 (voice) or (319) 335-0697 (text), 202 Jessup Hall, The University of Iowa, Iowa City, Iowa, 52242-1216.

In tune with your real estate needs.
Located just across the river, the Iowa House Hotel is the perfect place to relax after an exciting night at Hancher.

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Iowa City, IA 52244
319 337-4188 or FAX 319 337-2045
Hancher Guild

Hancher Guild, one of Johnson County's premier volunteer organizations, works with the Hancher Auditorium professional staff to add direct community involvement to the auditorium's fine artistic programming. The Guild's membership reflects a cross section of eastern Iowa's residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 17 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

- management and staffing of the lobby gift shop The Showcase
- entertaining visiting artists
- organizing and facilitating Young Audience activities
- supporting audience development throughout eastern Iowa
- advising on programming and services.

Although the Guild's membership includes contributors to Hancher Circle and the Hancher Enrichment Fund, no financial investment is required to become a Hancher Guild member. Rather, this working organization, run by its own board of directors, seeks to identify and utilize the time, talents, and interests of its members to meet the diverse requirements of supporting the delivery of high quality programming. Every effort is made to involve every member in some aspect of the Guild's agenda—no time commitment is too small.

Members have a unique opportunity to observe the business of entertain and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call co-presidents Melissa Blum or Mike Huber at 531-1772, or Mary Wall, membership committee chair, at 338-2583 or the Hancher administrative offices at 335-1130.

Binoculars-Rental

Rental binoculars are available at the Hancher Showcase. Binoculars are available at a rental rate is $5 per show. A security deposit is required. Inquire at the Showcase for more information.

http://www.uiowa.edu/hancher

For updated information about Hancher events or to learn more about selected events and activities, visit our website at http://www.uiowa.edu/hancher

Located in the heart of downtown across from the old State Capitol Pentacrest... We have created a Chicago style men's store with the best of today's fashion clothing.

- Mark by Georgio Armani
- Javine Barnes
- Barry Bricken
- Mickey Spatz
- Zanella
- Ballin
- Cole Haan
- Ike Behar
- Tallia
- XMI
- TSE

AUSTIN-BURKE

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Hancher Showcase

The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its third year in this new location during the 1997-98 season. This delightful gift shop, which is operated by approximately 65-75 volunteers each year, provides an opportunity for Hancher patrons to purchase unique gifts that are available at reasonable prices and not found elsewhere in the Iowa City area.

A Showcase merchandising committee makes several buying trips during the year to gift shops, as well as contacting local artists, and ordering from catalog companies to seek out exciting merchandise. Popular gift choices this past year included character dolls, jewelry, and a variety of small musical instruments.

The Guild Showcase is open during every Hancher event and on Wednesdays from 11 a.m. to 2 p.m. A special holiday sale schedule is planned for Tuesday, Wednesday, and Thursdays from Nov. 18-20 and from Dec. 2-18.

When attending a Hancher event take time to browse and shop the Guild Showcase. New merchandise is being added all the time. Your purchase benefits Hancher Auditorium.

Please
Patronize our advertisers and when you do, thank them for their support of Hancher Auditorium.

Working together to support the arts.

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Hancher Cafe

Make Hancher Cafe a part of your night on the town. The Cafe, located on the mezzanine with a lovely view of the Iowa River, Hancher green, and City Park, offers a tempting assortment of beverages, snacks, and desserts before and after most performances. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the Cafe only, and no food or drink is permitted inside the auditorium.

UL Arts Center List-serve

Isn't technology wonderful? Now when you want to learn about UL arts events, you don't have to wait until stories appear in the newspaper. You may now receive Arts Center Relations news releases right in your e-mail in-tray — at the same time they are sent to the media. In the case of most Hancher attractions, that's about three weeks before the event.

The releases will arrive in a digested form, with links to the full news releases on the UL web site. Many of the releases contain additional World Wide Web (W3) links, so that you can easily navigate to additional information about the artists and productions.

The digest includes not only information about Hancher events, but also about events at University Theatres, the School of Music, the Dance Department and the School of Art and Art History: readings and panels sponsored by the Iowa Writers' Workshop and the International Writing Program; and exhibitions and events at the UI Museum of Art. Releases are also sent when UI faculty and students receive significant honors or publish noteworthy research, or when other news occurs on the Iowa Center for the Arts campus.

To subscribe to the arts digest, just send an e-mail to debrah-thumma@uiowa.edu, and ask her to add you to the list-serve roster. If you decide at any point that you don't want to continue receiving the releases, unsubscribe is as simple as sending another e-mail.

Wild for Wilde

The Importance of Being Earnest

Gross Indecency

October 7-24
E. C. Mabie Theatre

University Theatres Mainstage presents an Oscar Wilde double bill—his masterpiece of modern comedy in repertory with Molière Kaufman's acclaimed drama of Wilde's "trial of the century."

Pick a Wilde Card!
Purchase a ticket to either play in our Oscar Wilde Rep and receive a ticket to the other play for half price!
335-1160 or 1-800-HANCHER
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HANOVER AUDITORIUM—www.uiowa.edu/~hancher/  
Sept. 14, 4 pm, Old Brick  

Lecture by Twyla Tharp.  
Sept. 15, 3:30 pm, Lecture Room 2, Von Allman Hall  
Kronos Quartet, Traveling Music—World premiere.  
Sept. 15, 8 pm, HA  

The One Hundred, Twyla Tharp.  
Sept. 16, 8 pm, HA  

Twyla Tharp Dancers, Diabelli—American premiere.  
Sept. 17-18, 8 pm, HA  

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/  
The Importance of Being Earnest.  
Oct. 7, 8, 9, 16 & 20, 8 pm; Oct. 10 & 17, 3 pm, Theatre B  

DEPARTMENT OF DANCE—www.uiowa.edu/~dance/  
Thesis Concert.  
Oct. 29-30, 8 pm, Space/Place Theater, North Hall  

READINGS—www.uiowa.edu/homepage/arts/book.html  
International Writing Programs/Writers’ Workshop reading.  
Sept. 12, 4 pm, Pl  
Tom Lutz, nonfiction reading.  
Sept. 13, 8 pm, Pl  
Ul Pless poetry reading.  
Sept. 16, 8 pm, Pl  
James Tate, poetry reading, and Dana Wier, poetry reading.  
Sept. 17, 8 pm, SA  

PERSPECTIVES—www.uiowa.edu/~arts/  
Fall 1999 Exhibitions, MA  
Through Dec. 31:  
Shopping Earth: African Vessels  
July 11-Oct. 21: Paul Conrad: Drawing the Line  
Sept. 11-Oct. 31: Honore Daumier: Chronicle of His Time  
Opening of Fall Exhibitions.  
Sept. 12, noon-5 pm; tour of exhibitions, 1 pm  

Art of the Month, 10 am, MA Members’ Lounge  

Library Connections: Klinger, Picasso and Jean-Session I: "Fantasy and Social Concern: Prints by Max Klinger," Elizabeth Van Aragon, speaker.  
Sept. 25  
Perspectives, 12:30 pm, MA  
Sept. 15  
"Different Stokes: International Woodfire Ceramics," Chuck Hinds, speaker.  
Sept. 22  
"Daumier: One Must Be of One’s Time," film screening.  
Sept. 29  
Oct. 6  
"Reading Newspaper Political Cartoons," Lucy Caswell, speaker.  
Oct. 13  
"Hansu Dowbowi: African Artist, Motarch and Guardian of the Past," Barbara Frank, speaker.  
Oct. 20  

HANCHER AUDITORIUM—www.uiowa.edu/~hancher/  
Box Office: Open from 10:00 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 10:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and Western Illinois 1-800-HANCHE.  

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 hairnet/shawl 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.
HANCHER AUDITORIUM—www.uiowa.edu/~hancher/  
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Kronos Quartet, Traveling Music—World premiere. Sept. 15, 8 p.m., HA  
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PERUQUEST OF ART—www.uiowa.edu/~artquest/  
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Nov. 11-Oct. 31: Paul Conrad, Drawing the Line  
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Perspectives, 12:30 p.m, MA  
"Art Is Life/Life is Art: The Graphic Work of Dieter Roth," Kathleen Edwards, speaker. Sept. 15  
"Different Stokes: International Woodfire Ceramics," Chuck Hildreth, speaker. Sept. 22  
"Daumier: One Must Be of One's Time," film screening. Sept. 29  
"North of the Sahara: A Trip to Morocco," Victoria Roskie, speaker. Oct. 6  
"Reading Newspaper Political Cartoons," Lucy Casswell, speaker. Oct. 13  

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M.C. Ginsberg Objects of Art proudly embraces the University of Iowa's creative spirit through its support of the performing and visual arts.

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