

HANCHER AUDITORIUM

1999-2000 ~ At This Moment



HANDS



HANDS
JEWELERS
Since 1854

109 E. Washington • Downtown Iowa City • 319-351-0333 • 800-728-2888



Commission supported by Marvin A. and Rose Lee Pomerantz and by The National Endowment for the Arts

Hancher Auditorium • Iowa Center for the Arts • The University of Iowa

GEOMETRY OF MIRACLES

American Premiere

Thursday-Saturday, September 9-11, 8:00 p.m.—Hancher Loft

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

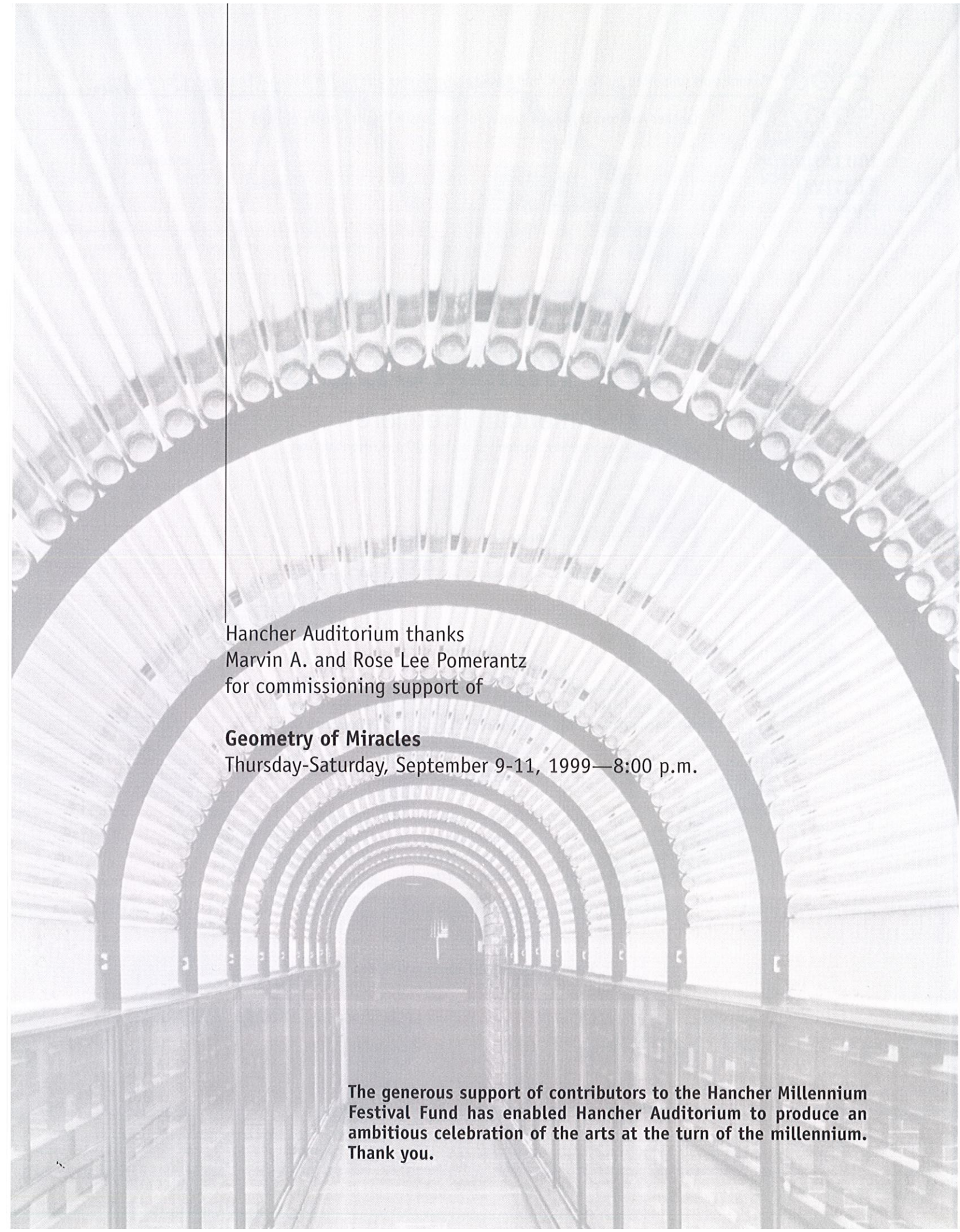
Written by

Tea Alagic	Marie Brassard	Thaddeus Phillips
Daniel Bélanger	Denis Gaudreault	Rodrigue Proteau
Jean-François Blanchard	Anthony Howell	Catherine Tardif
	Kevin McCoy	

Performed by

Tea Alagic	Denis Gaudreault	Rick Miller
Daniel Bélanger	Tony Guilfoyle	Thaddeus Phillips
Jean-François Blanchard	Catherine Martin	Rodrigue Proteau
Marie Brassard	Kevin McCoy	

There will be one 20 minute intermission



Hancher Auditorium thanks
Marvin A. and Rose Lee Pomerantz
for commissioning support of

Geometry of Miracles

Thursday-Saturday, September 9-11, 1999—8:00 p.m.

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	Carl Fillion
Costumes and wigs design	Marie-Chantale Vaillancourt
Images design	Jacque Collin, Carl Fillion
Images produced by	Jacque Collin
Assisted by	Véronique Couturier
Drawings*	Marie-Claude Pelletier, Bernard White
Lighting design	Eric Fauque
Properties	Sylvie Courbron
Original music composed by	Michel F. Côté, Diane Labrosse
Additional music by	Bach, Manoukian/Mouradian/Bartikian, Goodman/Kurtz/Sampson, Indeeep
Production manager	Louise Roussel
Tour manager	Tammy Lee
Technical director	Robert Lemoine
Technical director (touring)	Patrick Durnin
Technical coordinator	Annie Chèvrefils
Stage manager	Caroline Dufresne
Lighting manager	Nicholas Descôteaux
Sound & projection manager	Martin Genois
Costumes and properties manager	Catherine Chagnon
Chief stagehand	Paul Bourque
Technical support	Musée de la Civilisation, Québec
Produced by	Ex Machina

In coproduction with

Salzburger Festspiele	Brooklyn Academy of Music, New York
Pilar de Yzaguirre - Ysarca, Madrid	Sydney Festival, Australia
Créteil Maison des Arts	Walker Art Center, Minneapolis
Festival d'Automne à Paris	Guthrie Theater, Minneapolis
Royal National Theatre, London	Northrop Auditorium, Minneapolis
Tramway - Cultural and Leisure Services	Le Manège Scène Nationale de Maubeuge
Glasgow City Council	La Maison de la Culture de Gatineau
EXPO '98, Lisboa	Le Centre Culturel de Drummondville
Change Performing Arts, Milano	Les Productions d'Albert, Sainte-Foy
Harbourfront Centre, Toronto, Canada	Le Centre Culturel de l'Université de Sherbrooke
Hancher Auditorium, Iowa City	Le Palace, Granby
Wexner Center for the Arts, Columbus	

Associate producer, Europe, Japan	Richard Castelli
Associate producer, UK	Michael Morris
Associate producer, Canada, USA, Australia, NZ	Menno Plukker
Producer for Ex Machina	Michel Bernatchez

*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 Council and the City of Québec.



You are making money.

Is your money making money? Talk to the proven financial advisors in our

Private Banking & Investments

group. Through personalized financial planning, and portfolio management strategies designed to fit your objectives, they'll have your money working as hard as you are. So you'll both be doing well. Call 356-9040.

MERCANTILE

Robert Lepage

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 reaped a wealth of acclaim, 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 *Vinci*, his first solo performance, which notably won the Prix Coup de Pouce at the Festival d'Avignon, the Best Creation 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 Floyd 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 Critic's Award and the Scotsman'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 Dora 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 *Confessional*, 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 Gala; the Sardec 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 *Elsinor*, 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*, *Elsinor*, *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 CITY-TV 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.

Brief biographies of project collaborators

Tea Alagic (*Co-author and actress*) Raised in Mostar, Bosnia and Herzegovina, Mrs. Alagic graduated in classical acting from Charles University in Prague. She studied mime, clown, commedia dell'arte and mask for three years at the Academy of Moving Art, Prague. She also directed and performed a solo performance based on Bulgakov's *The Master and Margarita*. Mrs. Alagic was a company member in Kafka's *Amerika* in London. She made many appearances for Czech Television and performed in many stage plays in her country such as: *L'amfiparnaso* (Prague), Nina Zarecna in *The Seagull* (Mostar), Lady Brucknell in *The Importance of Being Earnest*, Lady Macbeth in *Macbeth*, Antigone in *Antigone*, Mr. Henry in *Euridika* (Prague).

Daniel Bélanger (*Co-author and actor*) In 1989, Mr. Bélanger finished his training at York University and joined the O Vertigo Danse Company to embark upon a European tour. From 1990 to 1995, he performed works with Danse Partout created by many renowned choreographers. In 1995, he joined the German dance company Ismaël Ivo for whom he danced in several productions such as *Othello* during a worldwide tour. On the stage, he has appeared in many productions, such as *Midsummer's Night Dream*, directed by Robert Lepage, and *Parle-moi Comme la Pluie...* from Tennessee Williams. At the same time as his career as performer, he directed the choreography of more than 15 original works as well as taking part in the various choreography development sessions.

Jean-François Blanchard (*Co-author and actor*) Jean-François Blanchard studied acting at the Montréal Conservatory of Dramatic Art and the Circle in the Square Theatre School of New York. Since then, he has performed in more than 20 stage productions, including *Le Cid* (Don Arias), *Five Modern Nôts* (Toshinori), *Damnée Manon*, *Sacrée Sandra* (Sandra), *The Tempest* (Ferdinand), *The Glass Menagerie* (Jim), and *Les Feluettes* (Vallier). He has appeared in the films *Vent de Galerne* and *Crosswinds*, as well as in several television series and sitcoms. He will be appearing in the upcoming T.V. French-language series *Reseaux* to be broadcast in the fall of 1998 on the Radio-Canada network. In 1996 and 1997, the multimedia show called *Grand Hôtel des Étrangers* took him on tour in Canada, the United States, and South America.

Marie Brassard (*Co-author and actress*) Marie Brassard graduated from the Québec Conservatory of Dramatic Art. For a dozen years or so, she has been appearing regularly in Robert Lepage's projects. Under his direction, she has played the roles of Eliza Riddle in *Alanienouidet*, Lady Macbeth in *Macbeth*, Ariel in *The Tempest* and was co-author of and actress in *The Dragon's Trilogy* (Yukali), *The Polygraph* (Lucie Champagne) and *The Seven Streams of the River Ota* (Jana Capek, Hanako). As for motion pictures, she co-wrote the screenplay for *The Polygraph* in which she also played the role of Lucie Champagne. In addition, she is appearing in Robert Lepage's most recent film, *Nô*, scheduled to premiere in the fall of 1998. She has written screenplays for shorts and directed and produced videoclips for singer-performers. She is currently working on the creation of a Web site dealing with the adaptation of stage works for the film medium.

Denis Gaudreault (*Co-author and actor*) Denis Gaudreault studied mime and dance. His training led him to work with a variety of Québec choreographers, including Jocelyne Montpetit and Lucie Grégoire, as well as in several theatre and dance companies, such as Opéra-fête, the Théâtre de l'Eskabel and Brouhaha Danse. He has also collaborated on several performances by the dance troupe Carbone 14, including *Le Dortoir*, which was performed all over the world. More recently, he took part in works by the group Sound Image Theatre, a dance-theatre company from Toronto. In July 1997, he joined the French troupe Éclat d'Art for a new creation under the direction of Christian and François Ben Aïm.

Anthony Howell (*Co-author and actor*) After graduating from the Drama Centre London in 1997, Mr. Howell began working with Robert Lepage in Québec City. His roles at the Drama Centre London include Ivanov in Chekhov's *Ivanov*, Tybalt in Shakespeare's *Romeo and Juliet*, Kreon in Euripides' *The Phoenicians* and Don Alvaro in Calderon's *The Mayor of Zalamea*. In theatre in London, he played Marat in Aleksei Arbuzov's *The Promise*, under the direction of Dalia Ibelhauptaite.

Kevin McCoy (*Co-author and actor*) Kevin McCoy studied acting and directing at Illinois State University and then continued his training and began performing in Chicago. In 1992, Mr. McCoy wrote his first original work, *Frank's Corner*, with jazz musician Robert Mazurek, which they performed together in Chicago and at the Edinburgh Festival Fringe. He is an artistic associate of Lifeline Theatre, where he has appeared in plays adapted from literature as well as his original work, *Sea of Fire*, a conversation in video and projections, text and live music. Most recently, Lifeline produced Mr.

McCoy's adaptation of *The Fellowship of the Ring* by J.R.R. Tolkien. In 1996, while studying French in Québec, he directed *Le Monde dans une valise*, a collective creation involving students and teachers from all over the world. Soon after, he co-wrote and performed in *Les Amériques à l'une* with Théâtre Parminou, which toured Québec during The Days of International Solidarity.

Thaddeus Phillips (*Co-author and actor*) Thaddeus Phillips studied directing and puppetry at the Theater Faculty in Prague and drama at Colorado College. He created solo object theatre performances of *King Lear* (on a mini-golf course) and *The Tempest* (in a child's swimming pool) which have played in New York, Philadelphia, Chicago, New-Haven and Colorado Springs. He created *Men Have Called Me Mad: An Edgar Allan Poe Love Story* and *The Earth's Sharp Edge*, a solo show inspired from the writings of Paul Bowles and William S. Burroughs set in Tangier. He directed and designed *Peer Gynt* and *American Buffalo*. As an actor, he appeared in Kafka's *Amerika* at the Southwark Playhouse in London. He studied tap dance in Chicago with Jimmy Payne.

Rodrigue Proteau (*Co-author and actor*) Rodrigue Proteau has formal training in mime. Since 1987, he has performed in all the productions put on by the Montréal dance-theatre company Carbone 14. In addition, spectators in Europe, Asia and the United States were able to see him in *Le Rail*, *Le Dortoir*, *Opium*, *Le Café des aveugles*, *La Forêt* and *Les âmes mortes*, all directed by Gilles Maheu. He also had a hand in the creation of the choreographies of *Hamlet-Machine*, *Krieg and Peau*, *chair et os*, by the same troupe. *Geometry of Miracles* is his first work with Robert Lepage.

Catherine Tardif (*Co-author and actress*) Catherine Tardif has been a choreographer and an actress active on the Montréal dance and theatre scene since the early 1980s. She has directed dance workshops and has acted as invited choreographer with such well-known troupes as Fortier Danse Création and Montréal Danse. In addition, she participated in many events produced by Danse Cité. As a performer, Ms. Tardif joined the Fortier Danse Création in 1985, and the troupe Montréal Danse in 1986. Since 1989, she has danced for the Fondation Jean-Pierre Perreault, Carbone 14, Le Carré des Lombes and Cas Public.

Tony Guilfoyle (*Actor*) Tony Guilfoyle trained at the Drama Centre in London. Recent theatre includes Oliver Award-winning *The Iceman Cometh* for the Almeida Theatre with Kevin Spacey, directed by Howard Davies, and *Shopping and*

Fucking for the Royal Court/Out of Joint which toured the world and played at the Gielgud and the Queens Theatres. For the Royal Shakespeare Company, he played the lead in *Outskirts* by Hanif Kureishi which won the George Devine Award. Extensive experimental work includes collaborating on eight shows for Peter Brook's Insomniac Company. Musical theatre includes *The Sleep* based on Oliver Sacks' *Awakenings*. Also, *Teorema*, from Pasolini's *Theorem*, commissioned by the Magio Musicale in Florence and the Munich Biennale, and a new production at the Opera della Roma directed by Luca Ronconi. Other work includes the award-winning TV comedy series *Father Ted* and the lead in *The Return* for Film on Four.

Catherine Martin (Actress) Catherine Martin has been involved in dance since age nine. She studied at the National Ballet School of Canada (Toronto), École Danse Partout (Québec City) and the London Contemporary Dance School (London, England). In 1978, she became a member of Danse Partout in Québec City. During her stay with this troupe, she founded a dance event known as *Événement Danse Québec* and started her choreographic work. In 1985, she joined Montanaro Dance in Montréal, and simultaneously pursued a career as an independent dancer. She has danced for a variety of companies, including Fondation Jean-Pierre Perreault, Écran Humain and Desrosiers Dance Theatre. In 1990, while participating in a dance/theatre workshop in Paris, she had the opportunity to work with Philippe Genty who invited her to tour internationally with his company for four years. Since then, she has taken part in a variety of artistic exchanges and has worked as a choreographer at the International Arts Festival of Wellington in New Zealand, the Dublin Opera in Ireland, and Arzi-Mutants in France.

Back in Québec City in 1996, she began to teach choreography at several institutions, including the École de Danse de Québec and Le Musée du Québec. In the fall of 1998, Ms. Martin will be presenting her entire three-part choreography *Lorsque les oies sont blanches* at the Musée du Québec in Québec City.

Rick Miller (Actor) Rick Miller is a Montréal-based writer/performer whose work in English, French and German has taken him all across North America. Rick spent two seasons with Repercussion Theatre performing in *MacBeth*, *A Midsummer Night's Dream*, *A Comedy of Errors*, and *As You Like It*. His one-man show, *MacHomer: "The Simpsons" do MacBeth*, has become one of the most popular and critically-acclaimed Canadian Fringe Festival shows of all time, and has also been performed in Hollywood and in New York City. He and his partner/wife Stephanie

Baptist recently co-wrote and toured two new shows to sold-out houses across Canada: *Art?* and *babaloo&ganoosh*. Between tours, Rick gives voice to several animated characters, while also working on *Slightly Bent*, his third one-man show which will premiere at Montréal's Just for Laughs international comedy festival. Recent films include *When Justice Fails* with Marlee Maitlin, *An American Affair*, and *The Life & Times of P.T. Barnum*. He also performed in the musical *Jeanne la Pucelle*, and in the first-ever French translation of *Grease*!

Carl Fillion (Set designer) Carl Fillion graduated from the Québec Conservatory of Dramatic Art, where today he teaches drafting. His training also includes studies in architectural drafting and structures. Mr. Fillion has a hand in all the creative stages of most projects spearheaded by Ex Machina. As the designated stage designer of Robert Lepage's productions, he set up and coordinated the production of the stage devices used in *The Seven Streams of the River Ota*, *Elsinore*, *Midsummer's Night Dream* and *Noises, Sounds and Sweet Airs*, an oratorio by Michael Nyman performed at the Tokyo Globe Theatre. In addition, Mr. Fillion will be involved in the stage production of *La Célestine* by Fernando de Rojas at the Royal Dramaten Theatre of Stockholm in 1998, and the opera *The Damnation of Faust* by Berlioz for the Saito Kinan Festival in 1999. Since 1992, he has also taken part in other productions in the Québec City region and a smattering of multimedia shows.

Éric Fauque (Lighting designer) For the past 12 years, Éric Fauque has been working in different capacities in productions by Robert Lepage. He worked as lighting director for the stage play *The Polygraph*, was stage manager for *Vinci* and *The Seven Streams of the River Ota*, a play on which he also helped design and produce the multiple images and projections used.

Marie-Chantale Vaillancourt (Costume designer) Marie-Chantale Vaillancourt is a graduate of the Québec Conservatory of Dramatic Art and the Fashion School of Collège Marie-Victorin in Montréal. Since 1989, she has worked as costume designer with Robert Lepage in the stage productions *Mère Courage*, *La Visite de la Veille Dame*, *The Seven Streams of the River Ota* and *The Tempest*. In 1997, she took part in the Italian production of *Needles and Opium*. In cinema, she has collaborated on the films *The Polygraph* and *Nô* by Mr. Lepage, as well as in the film by Francis Leclerc adapted from *The Seven Streams of the River Ota*. Moreover, Ms. Vaillancourt has worked as a scriptwriter and costume designer, both for theatre and dance productions, with numerous Québec stage directors. In the past three years, she has been giving cos-

tume design workshops to graduating classes of the École de Danse de Québec.

Jacques Collin (Multimedia designer) A graduate from the Hautes Études Commerciales of Montréal, Jacques Collin also studied communications at Concordia University. Since 1980, he has worked on various projects of audiovisual design and production. Between 1980 and 1985, he performed with the group *L'Écran Humain*. Mr. Collin has also collaborated on various productions by Michel Lemieux such as *Solide Salad*, *Mutations* and *La Route des Étoiles*, a multimedia show presented at the Cosmodome in Laval (a Montréal suburb). Since 1989, he has worked with Robert Lepage on such projects as *Needles and Opium*, *The Seven Streams of the River Ota* and *Elsinore*.

simplicity

soft

relaxed

pure

d o m b y

128 east washington street
iowa city (319) 337.2530

The Architecture of the Self

by Joel Aalberts

Who am I? Why am I here? What is the purpose of life, and of human life in particular? These are essential questions. Questions that were at the heart of George Ivanovitch Gurdjieff's teachings. Gurdjieff was a celebrated thinker who had a devoted following of students and believers. Amongst his many supporters was Frank Lloyd Wright's third wife, Olgivanna, who introduced Gurdjieff's views to her architect husband. It is this relationship that is the inspiration for tonight's show. By looking at Gurdjieff's life and teachings, perhaps we can see hints of what in his philosophy was interesting to 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 reared, was exposed to a variety of religious practices as a child. He began confronting life's questions at an early age, convinced that practical answers lay within ancient traditions. He believed that the abnormal conditions of modern life made it so that man no longer functioned in a harmonious way, and taught that, to counteract this, man must develop new capabilities through "work on oneself." His method, simply, 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 harmonize with a man's intellect, 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 there, two separate accounts provide parallel chronologies of Gurdjieff's activities during the period 1917-1929. The first account is from P.D. Ouspensky, a student of Gurdjieff's, in his work *In Search of the Miraculous: Fragments of an Unknown Teaching*, the second is from Gurdjieff pupils Thomas and Olga de Hartmann, 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 small group of devoted, primarily expatriate 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 Russia these dances were called Sacred Gymnastics, and after his arrival in France they were called Movements. In the mornings his entourage would travel through Paris to a dance studio Gurdjieff had rented to practice dancing for several hours. After dancing, a typical day in Gurdjieff's crowded apartment then continued with a one- or two-hour reading from one of his then unpublished manuscripts. The reading was followed by a highly ritualized mid-afternoon meal. The guests 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, that "the study of psychology begins with the study of oneself." Gurdjieff believed that his ideas needed to be reinvented and rediscovered in the experience of the pupil. But self-study was never a matter of quiet contemplation in a cell; it was just the opposite. Gurdjieff threw his pupils into unexpected, often strenuous, activities. One of the goals of these spiritual exercises was to increase the pupil's sense of self-presence. One particular Gurdjieff exercise required a pupil saying to himself the words "I am." Gurdjieff instructed the pupil that when he said the word "I" to be aware of his state of feeling, and in saying the word "am" to be aware of his total state of sensation. Gurdjieff said a pupil should attempt to carry out this exercise at least once an hour.

Gurdjieff also believed that each of his student's lives, at the time of their initial contact with his work, offered the best material for the study of the core issues of the human condition. Unlike other traditions that require that an individual make some real or ceremonial break with his past (such as the rite of Baptism in Christianity), Gurdjieff felt that one's present life is exactly what an individual needs to meet himself in an inner way.

Another common expression used in Gurdjieff circles dating back to his time in Russia is "remembering oneself," meaning the occurrence of moments in which thought, feeling and the sensation of your own physical presence join into an unmistakable relationship. Gurdjieff said that a core problem in modern life is that people do not remember. Through his teachings and centers he tried to provide his pupils with the special conditions required to make these integrative moments increasingly possible. Gurdjieffians, however, be-

lieve that no ordered, institutionalized set of words or ceremonies can help the modern person remember himself at this deeper level. Therefore, there is no Book of Common Prayer at Gurdjieff Foundations.

Which brings up an interesting point. It is fairly certain that Gurdjieff was not trying to establish a religion with his teachings. Instead, he was merely trying to offer a different way of looking at life, much like you would see in the writings of authors like Stephen Covey or James Redfield today. Any religious status that might be associated to Gurdjieff would not be made on the basis of belief in spirits (or any other belief), but on the basis of an oral tradition 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 religions as a child, there are numerous places where the Gurdjieff approach to spiritual direction can be compared to the terminology and orientation of mainline religions. For example, the vocabulary of the Gurdjieff movement is similar to that of Judaism and Islam, each sharing a strong emphasis on spatial metaphors for religious and spiritual ideas though words like "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, *All and Everything*, was published. The first volume was entitled *Beelzebub's Tales to His Grandson: An Impartial Criticism of the Life of Man*. The book is written in the format of an epic science fiction novel and deals with a cleansing of humankind, including the creation of new civilizations and customs that stir in the reader impulses and associations intended to be "becoming to creatures made in the image of God." The book is meant to upset the world view of the reader and, in the end, evoke feelings of compassion and hope—for himself, if not for humanity at large.

To some of Gurdjieff's followers, *Beelzebub's Tales* is nearly a canonical text. To them, the book encapsulates Gurdjieff's teachings and, almost like the New Testament, is the object of paraphrase and interpretation. The groups associated with the Gurdjieff Foundations, however, generally eschew discussion of the meaning of the passages of Gurdjieff's principal book. It is as if they believed that the impact of the book has to be received directly and individually, and that attempts to restate the arguments of the book would, paradoxically, make Gurdjieff's ideas and message less accessible.

Although there are differences in the status accorded to Gurdjieff's books by these groups, there is less variation in the interest shown in the biography of the founder of their movement. Generally, there seems to be only a minimal curiosity about the details of Gurdjieff's life—as if to say that, because Gurdjieff taught that life was to be lived in the present moment, only the ideas, music and sacred gymnastics were important. Unlike Christian churches in which every detail of the life of Jesus is made the object of commentary and interpretation, in the Gurdjieff society the historical Gurdjieff is seldom even mentioned.

It is almost impossible to wrap 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 Le Prieuré at Fontainebleau-Avon, Gurdjieff wrote these 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 worse the conditions of life the more productive the work, always provided you remember the work.
4. Remember yourself always and everywhere.
5. Remember you come here having already understood the necessity of struggling with yourself—only with yourself. 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 their nothingness and who believe in the possibility of changing.
8. If you already know it is bad and do it, you commit a sin difficult to redress.
9. The chief means of happiness in this life is the ability to consider externally always, internally never.
10. Do not love art with your feelings.
11. A true sign of a good man is if he loves his father and mother.
12. Judge others by yourself and you will rarely be mistaken.
13. Only help him who is not an idler.
14. Respect every religion.
15. I love him who loves work.
16. We can only strive to be able to be Christians.
17. Don't judge a man by the tales of others.
18. Consider what people think of you—not what they say.
19. Take the understanding of the East and the knowledge of the West—and then seek.
20. Only he who can take care of what be-

longs to others may have his own.

21. Only conscious suffering has any sense.
22. It is better to be temporarily an egoist than never to be just.
23. Practice love first on animals, they are more sensitive.
24. By teaching others you will learn yourself.
25. Remember that here work is not for work's sake but is only a means.
26. Only he can be just who is able to put himself in the position of others.
27. If you have not by nature a critical mind your staying here is useless.
28. He who has freed himself of the disease of "tomorrow" has a chance to attain what he came here for.
29. Blessed is he who has a soul, blessed is he who has none, but woe and grief to him who has it in embryo.
30. Rest comes not from the quantity but from the quality of sleep.
31. Sleep little without regret.
32. The energy spent on active inner work is then and there transformed into a fresh supply, but that spent on passive work is lost for ever.
33. One of the best means for arousing the wish to work on yourself is to realize that you may die at any moment. But first you must learn how to keep it in mind.
34. Conscious love evokes the same in response. Emotional love evokes the opposite. Physical love depends on type and polarity.
35. Conscious faith is freedom. Emotional faith is slavery. Mechanical faith is foolishness.
36. Hope, when bold, is strength. Hope, with doubt, is cowardice. Hope, with fear, is weakness.
37. Man is given a definite number of experiences—economizing them, he prolongs his life.
38. Here there are neither Russians nor English, Jews nor Christians, but only those who pursue one aim—to be able to be.

Joel Aalberts is the Group Sales Coordinator at Hancher Auditorium.

Hancher Auditorium Staff

Joel Aalberts, Group Sales Coordinator
Brian Anstedt, Technical Director
Winston Barclay,

Assistant Director for Arts Center Relations
Wally Chappell, Director
Michelle Coleman, Education Coordinator
Bill Dawkins, Custodian
Rita Decker, Custodian
Richard Gloss, Box Office Manager
Janis Hauenstein,

Administrative Accountant
Loren Howsare, Custodian
Judy Hurtig,

Assistant Director for Marketing
Hal Ide, Assistant Box Office Manager
Leslie Ireland-Anstedt,

Assistant Box Office Manager
Al Jurs, Lead Custodian
Casey Martin, Assistant Technical Director
Victor Mashburn, Director of Development
Ron McClellan, Design Artist
Tim Meier, Secretary
Stephanie Miller-Lamb, Stage Manager
Gary Sanborn, Audio/Electronics Engineer
Julie Scott, Administrative Assistant
Chuck Swanson, Associate Director
Connie Tipword, House Manager

Hancher Graduate Assistant Staff

Tammara Baker, Advertising Assistant
Aaron Chittenden, House Manager Assistant
Daniel Grimes, Stage Assistant
April Darling, Stage Assistant
Abigayle Hutten, Stage Assistant
Sarah Greer, Stage Assistant
Deborah-Eve Lombard, Graphics Assistant
Adam Lundgren, House Manager Assistant
Emily Nelson, Education Assistant
Theresa Tooney, Cafe Services Assistant
Tim Sievers, Box Office Assistant

Student Support Staff

Hancher Auditorium hires nearly 200 UI students employing their talents and skills as ushers, cafe workers, stagehands, box office cashiers and office assistants. As well, Hancher assigns internships to UI students who gain experience and skills in marketing the performing arts.

Professional stage crew provided by the International Alliance of Theatrical Stage Employees, Local 690, when required.

Hancher Auditorium

The University of Iowa
231 Hancher Auditorium
Iowa City, Iowa 52242-1794
tel. 319/335-1130
fax. 319/335-1180
web. <http://www.uiowa.edu/~hancher/>

Hancher Box Office

tel. 319/335-1160 or 1-800-HANCHER
TDD. 319/335-1158
fax. 319/353-2284

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 Hancher, and we will be able to see for ourselves what America's most lovable 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 awestruck and wondering how this movement is achieved by mere humans. His use of lifts and leaps 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 sensual to hysterically funny, Taylor can do it all.

Hancher's October performances includes the tango seasoned *Piazzolla Caldera* which has been described as one of Taylor's most exciting and most sensual. *Piazzolla Caldera* 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 Indian dance in the past, and he does it again here with the tango like you've never seen or heard it before. The movement slinks and swoons to music from the legendary Argentine composer and performer Astor Piazzolla. Piazzolla's twist on tango includes electric instruments and jazz ar-

Read more about Paul Taylor Dance Company on the World Wide Web www.ptdc.com

rangements. 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 Hancher with the support of Ri-

chard 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 can get."

In this age where home run records and the number of pirouettes 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.

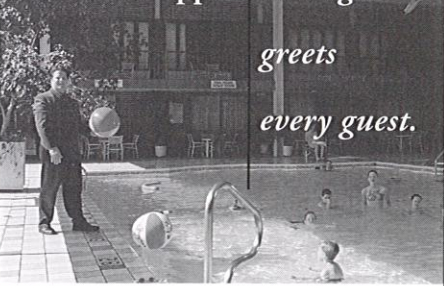


Taylor-made


**Quality Products
for the
Home & Garden**
 520 Hwy 1 West • Iowa City, Iowa


**FINE FURNISHINGS
PERSONALIZED SERVICE**
 4333 CZECH LANE NE
 CEDAR RAPIDS IOWA 52402
 319.395.0921

Radisson Hotel
Iowa City, Iowa
General Manager
Thomas Koepfel



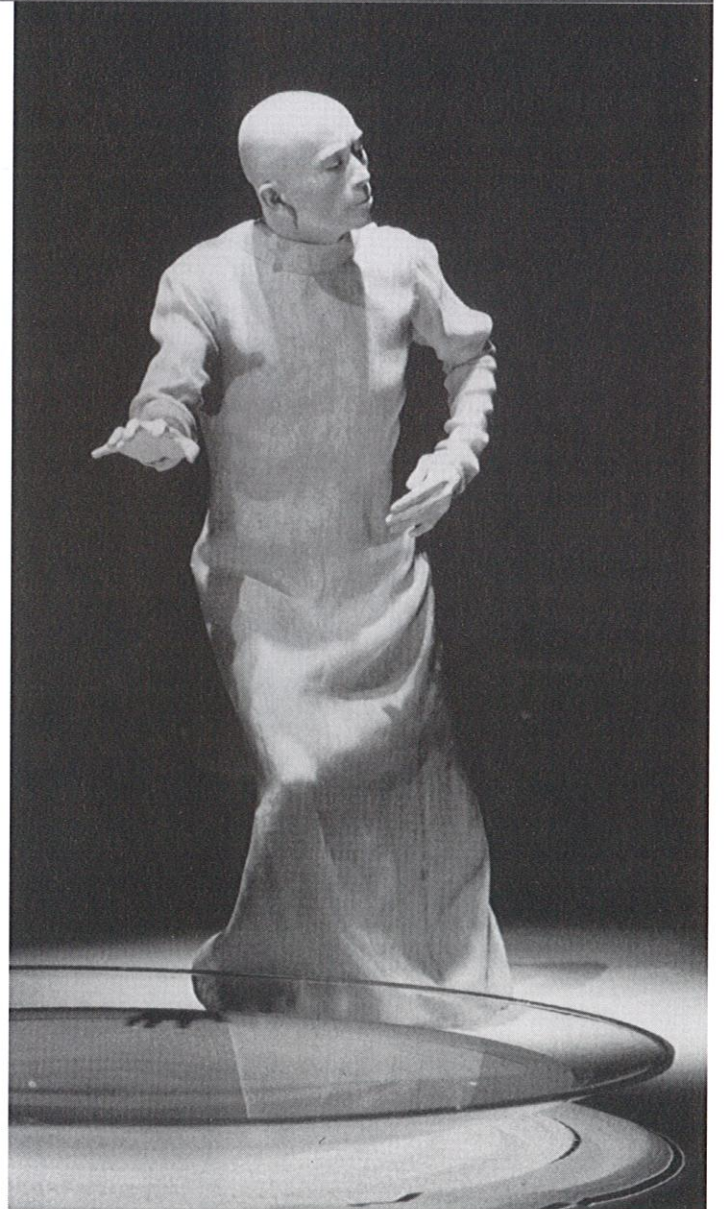
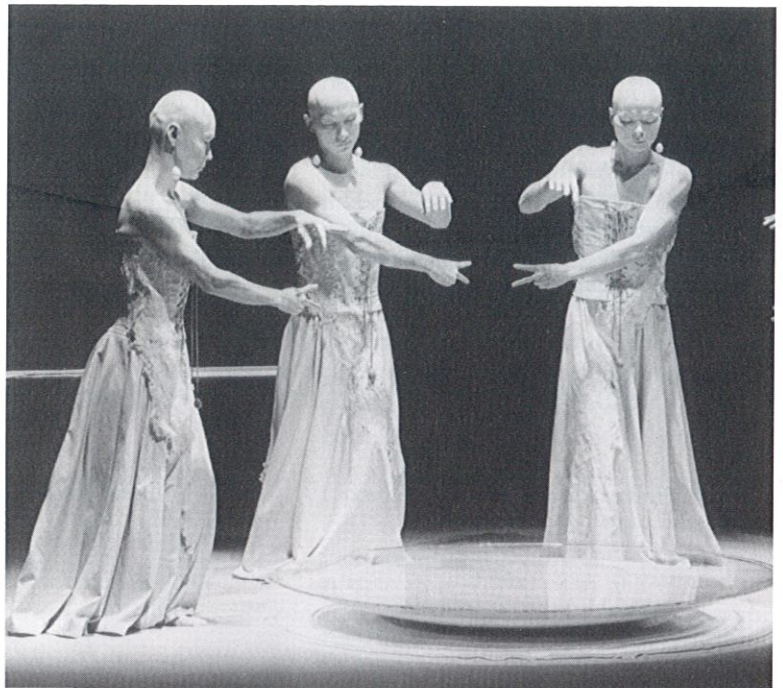
*This general
manager
greet
every guest.*

Radisson.
HOTEL IOWA CITY

The difference is genuine.SM

The amenities are endless. Let your family enjoy and come to life in our beautiful pool area. Even while on business, bring the family along for the pleasures.

HIGHLANDER PLAZA
 2525 N. DODGE ST. • IOWA CITY, IA • 52245
 (319) 354-2000 • FAX (319) 354-7506
 For reservations call 1-800-333-3333, visit us at
www.radisson.com or contact your travel professional.



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-evening work, *Hibiki*, at Hancher Auditorium. This will be the American Premiere of *Hibiki*, which was co-commissioned by Hancher Auditorium, with additional support from Gary and Ladonna 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 very 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, eroticism, 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 Yoichiro Yoshikawa and Takashi Kako, whose composition for piano and double bass gives a new impulse 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.



**"If you don't
know where
you're going,
you'll end up
somewhere
else."**

YOGI BERRA

Mike Margolin

Helping people make
intelligent investment decisions
for over twenty years.

354-6464

Registered Representative* • Iowa City

*Securities offered through Locust Street Securities, Inc. (LSSI)
909 Locust Street, Des Moines, Iowa 50309 (515) 698-7300
Member NASD, SIPC, & MSRB, LSSI is not an affiliated company

IOWA CITY COMMUNITY THEATRE

A **20th**
century
curtain
call

1999-2000

HAY FEVER

Noel Coward

September 17, 18, 23-25; October 1-3

JESUS CHRIST SUPERSTAR

Andrew Lloyd Webber and Tim Rice

October 29, 30; November 4-6, 12, 13, 19-21

A STREETCAR NAMED DESIRE

Tennessee Williams

January 14, 15, 20-22, 28-30

THE THREEPENNY OPERA

Bertolt Brecht and Kurt Weil

March 3, 4, 9-11, 17-19

ANNIE GET YOUR GUN

Dorothy Fields and Irving Berlin

April 14, 15, 21, 22, 28-29; May 4-6

For ticket information call the Iowa City
Community Theatre Box Office at 338-0443



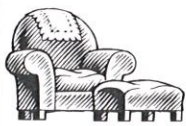
The Arts



make A
difference!

Westmusic

Coralville • Iowa City • Cedar Rapids • Cedar Falls
Waterloo • Washington • Ottumwa
1-800-373-2000
www.westmusic.com



Some
Retirements
Are More
Comfortable
Than Others.

112 South Dubuque Street
Iowa City, IA 52240-4081

(319) 354-5000

(800) 779-3246



INVESTMENT SERVICES
INVESTMENT BANKING
MEMBER NYSE/SIPC



IOWA DANCEFORCE

BALLET • JAZZ
TAP • POINTE
HIP-HOP • POM • BATON
VOCAL & MUSICAL COMEDY
ACTING

354-0142 806 5TH ST., CORALVILLE

Lost and Found

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



Dinner
served
until
MIDNIGHT
(11PM Sun)

appetizers & dinners
salads & pizzas
desserts & coffees
voted iowa city's
best beer & wine lists
live jazz & blues
& acoustic music
(& no television)

there's a reason it's called...



405 S. Gilbert @ Court
351-5692



Toyota
Talk.

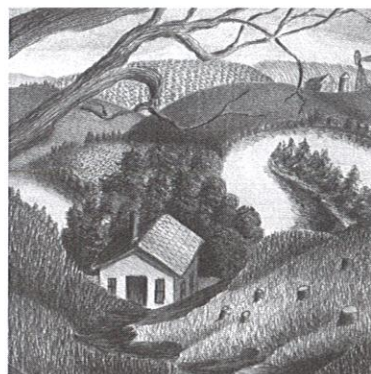
Mike
Mike Huber

TOYOTA OF IOWA CITY

Highway 1 West • 319-351-1501

HUDSON RIVER

GALLERY & FRAME CO.



Vernon R. Stutzman

Stone Litho

*fine art
conservation
framing*

PHONE 358 • 8488

538 SO. GILBERT STREET

DETAIL IN DESIGN

KITCHEN & BATH CABINETRY

featuring

PLAIN
CUSTOM CABINETRY
& FANCY

Well Within Your Reach.

1100 FIFTH STREET SUITE 115

CORALVILLE IOWA 52241

319.354.7633 CELL 321.5450 FAX 354.7645

Loomis Construction Inc.

Design and Build

- Astute Planning
- Adroit Workmanship
- House Whispering

- imagining the extraordinary
- exalting the ordinary
- defining what's possible
- refining what's not

337-4905

Residential Solutions in Iowa City Since 1980

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 mixture more interesting and more palpable 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 Pookiesnackenburg and the theater group Cliff Hanger. Together, these groups presented a series of street comedy musicals at the Edinburgh Festival in the early '80s. After two albums, a UK television series and an extensive European tour, Pookiesnackenburg also produced the highly acclaimed "Bins" commercial for Heineken 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, thrills, humanity 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 Heineken Hove 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 Montréal Comedy Festival, London's Royal Court Theatre and at the Barcelona Olympic, Galway, Aarhus 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 group 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 sell-out 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 Oliver 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 Jook Joint*. They were also featured in a series of three commercials for Target stores (which won Best Campaign of the Year at the RAA awards). The company also appears in the "Mr.



Frear's Ears" series of short films on Nickelodeon, and in *Brooms* (which was nominated for a 1997 Academy Award).

In September of 1995, the original cast, after sell-out 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 surreal, 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 rims, 8 fist-sized chunks of chalk, 4 rolls of gaffer tape, 6 ace bandages, 6 disposable ice packs and 6 ball-peen 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 detached."

Come and see what all this noise is about. Supported by University of Iowa Men's Intercollegiate Athletics with additional support from Canterbury Inn & Suites and *The Gazette*, *Stomp* will be at Hancher Auditorium January 28-30. You've never seen noise that sounded so good!

Read more about *Stomp* on the World Wide Web www.stomponline.com



STAR MOTORS, INC.

**Iowa City's
Independent Mercedes Benz
and Volvo Sales and Service**
Technician Owned and Operated

**Sales 339-7705
942 Gilbert Court
Service & Overnight Parts
887-1083
1208 Gilbert Court**



Helping Iowans Focus on the Arts



Iowa's largest and most
experienced provider of cataract
and refractive surgery.

80 Years of Eyecare Excellence at the Wolfe Clinic.

319-277-0103 • 800-642-6419
Ames • Cedar Falls/Waterloo • Cedar Rapids
Fort Dodge • Marshalltown • West Des Moines
www.wolfeclinic.com

Upcoming Events

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

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 reseated 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 equal 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) 335-0705 (voice) or (319) 335-0697 (text), 202 Jessup Hall, The University of Iowa, Iowa City, Iowa, 52242-1316.



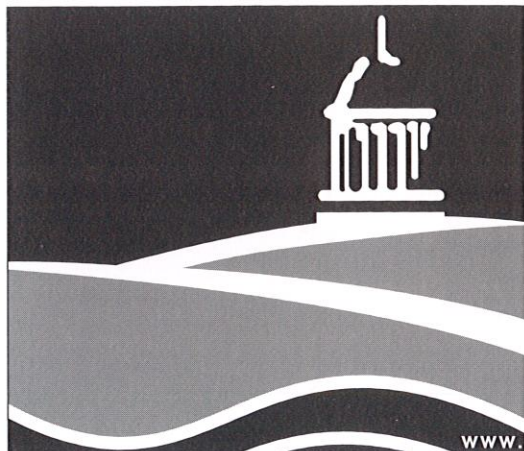
Barrett DeBusk sculpture offered exclusively at Artistic Accents

Iowa's Largest
Contemporary Craft Gallery

ARTISTIC ACCENTS

"Christopher Radko" Newest
"Rising Star" location
Toll Free 1-888-75 RADKO

319/393-6588
Open M-F 10-6, Sat. 10-5, Sun. 10-4
South of Collins Rd. on
Center Pt. Rd. NE (at Czech Sq.)



Located just across the
river, the
Iowa House Hotel
is the perfect place to
relax after an exciting
night at Hancher.

Iowa Memorial Union
Iowa City, IA 52242-1317
Fax (319)335-0497
For reservations call (319)335-3513

www.imuis.uiowa.edu/iowahouse

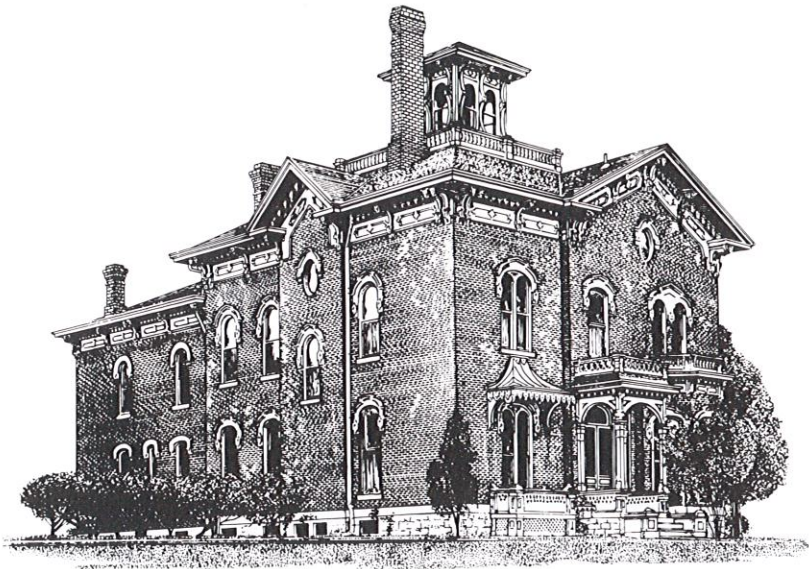
In tune with your
real estate
needs.



Iowa Realty
Iowa's Longest

The Mansion

Fine Furnishings • Interior Design



"For Those Who Appreciate the Finest"

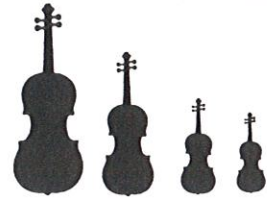
538 South Gilbert

Iowa City

338-2830

RECK violin shop

Hwy. 6 and 1st Ave. Coralville, IA



(319) 351-8374

**Dealers and Restorers
of Fine String Instruments**

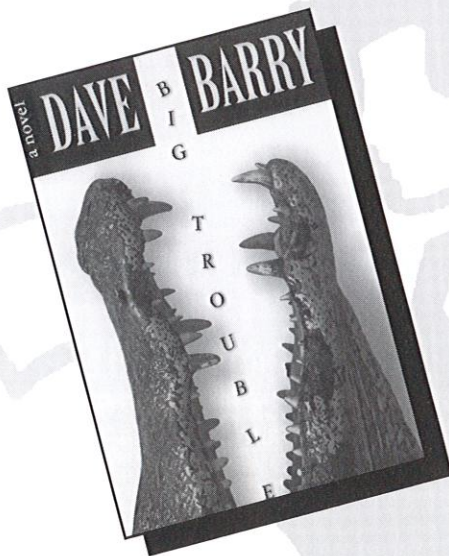
Services for Persons with Disabilities

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

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

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coatcheck. The unobtrusive hearing augmentation units operate on 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. TDD service is also available on this line and can be used to purchase tickets.



NOW
25% off



Iowa Book & Supply

8 South Clinton Street
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;
- and 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.

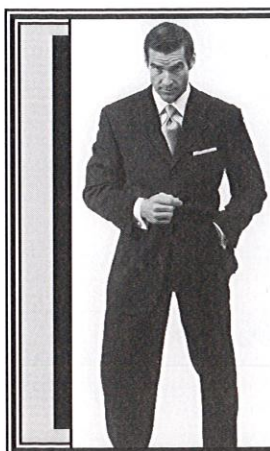
Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call co-presidents Melissa Blum or Mike Huber at 351-1772, or Mary Wall, membership committee chair, at 338-2618 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 Capital Pentacrest . . . We have created a Chicago style men's store with the best of today's fashion clothing.

• Mani by Giorgio Armani	• Joseph Abboud
• Jhane Barnes	• Barry Bricken
• Mickey Spatz	• Zanella
• Cole Haan	• Ike Behar
• Tallia	• XMI
• TSE	

AUSTINBURKE

CLOTHIERS


26 S. CLINTON STREET • IOWA CITY, IOWA 52240 • TELEPHONE: 319.3374971



Come visit us at the Amana Furniture & Clock Shop in the historic village of Amana. Our workshop is located in the former calico works, originally built in 1861.

Discover How Heirloom-Quality Furniture is Handcrafted.

You'll see our craftsmen at their workbenches as they create the finest hardwood furniture to be found anywhere. Take our FREE GUIDED TOUR and see the Amana Difference.



1-800-247-5088 • www.AmanaFurniture.com
Factory Tours: Twice Daily, Mon. - Sat. • Salesroom Open Daily



MICHAEL KOHLI — Director

Professional Instruction for Preschool through Adults
CLASSICAL BALLET • POINTE • JAZZ • TAP

3 locations for your convenience

Iowa City

Cedar Rapids

Coralville

DESIGN RANCH

Designed to
bring beauty
to everyday life.

N. Dodge & E. Davenport St.
Iowa City, IA 319.354.2623
Hours: M-F 10-6:00, Sat 10-5

Artful Living by Design

herman miller for the home



Photo by Mark Tade



Dr. Leslie Kramer

Osteopathic Surgeon & Physician
Board Certified Dermatologist

Skin diseases & surgery in children & adults

- Skin Cancers
- Acne Surgery
- Sun Damage
- Collagen Injections
- Chemical Peels
- Facial & Leg Veins

CEDAR RAPIDS DERMATOLOGY

411 10th Street SE Cedar Rapids

Call for appointment: 362-3434

Eble Music Co.

Sheet Music and Books

115 S. Linn St.

338-0313

Hancher Auditorium's Audio Description System

When the lights come up at Hancher Auditorium, 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 service 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.

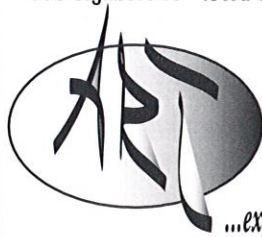
Audio description represents a fascinating new way for visually impaired audiences to fully enjoy the theater-going experience. Thanks to generous donations from the Old Capitol and University Sertoma clubs, and Noon Rotary; the Braverman Foundation; and Mr. and Mrs. Syd Spayde of Iowa City, this service is available to Hancher audiences for selected performances.

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.

studiolo

319.341.8344

415 s.gilbert st iowa city, ia. 52240



...express yourself

...with contemporary fine art and craft, furniture, jewelry, home and gift accessories

*Working together
to support the arts.*

Donna & Paul Davis

Office: 351-3355

Home: 351-6870

E-mail: 72026.2153@compuserve.com

44 Sturgis Corner Drive

Iowa City, IA 52246



**COLDWELL
BANKER**

**Real Estate
Professionals**

Each office
independently owned

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 shows, 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. 4-20 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.



OLD CAPITOL
M · A · L · L

A
PROUD
SUPPORTER
OF ALL
HANCHER EVENTS!

**IT'S WORTH SHOPPING
DOWNTOWN!**

201 S. CLINTON ST., IOWA CITY
(319) 338-7858

Wild for Wilde

The Importance of Being Earnest
Gross Indecency

October 7 - 24
E. C. Mabie Theatre

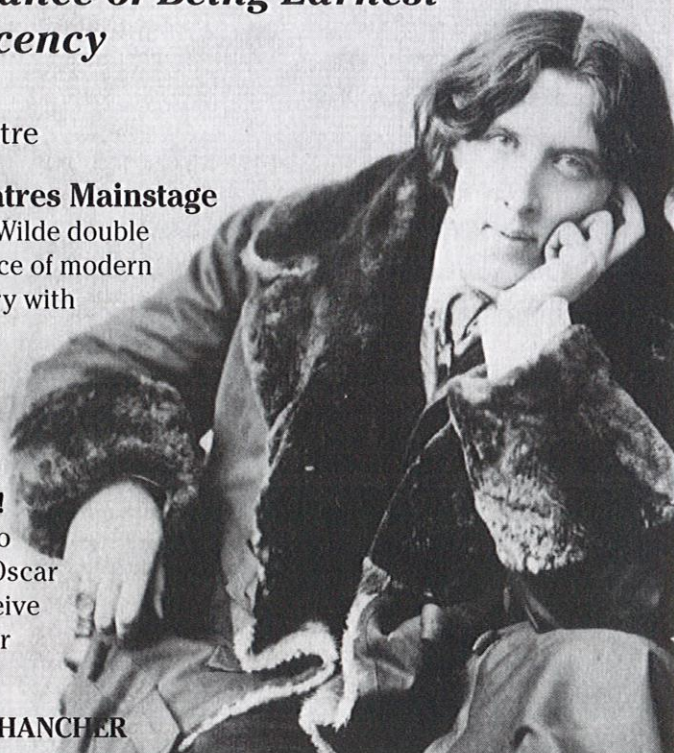
University Theatres Mainstage

presents an Oscar Wilde double bill—his masterpiece of modern comedy in repertory with Moisés 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



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.

UI Arts Center List-serve

Isn't technology wonderful? Now when you want to learn about UI 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 intray — 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 UI web site. Many of the releases contain additional World Wide Web 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 deborah-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, unsubscribing is as simple as sending another e-mail.

U.S. Cellular applauds Hancher's season Performances



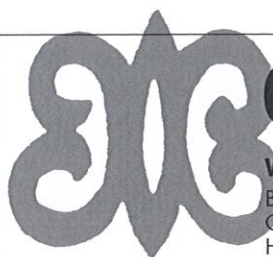
U.S. Cellular

The way people talk around here.™

1-888-BUY-USCC

Iowa City 155 Hwy 1 West Iowa City, IA 52240 319-430-5823
Coralville 2411 Second Street Coralville, IA 52241 319-430-5800

Visit us on the Internet at www.uscellular.com.



Iowa Center for the Arts

CALENDAR

www.uiowa.edu/homepage/arts_index.html

BA Buchanan Auditorium (Business Admin. Bldg.)
CRH Clapp Recital Hall
HA Hancher Auditorium
IMU Iowa Memorial Union
MA Museum of Art
PBAB Pappajohn Business Admin. Bldg.
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher/

"Who Was Isaac the Blind? An Evening of Jewish Mysticism and Klezmer Music."
Composer Oswald Golijov, clarinetist David Krakauer and an Iowa klezmer band.
Sept. 14, 7 pm, Old Brick

Lecture by Twyla Tharp. Sept. 15, 3:30 pm, Lecture Room 2, Van Allen Hall

Kronos Quartet, *Traveling Music*—World premiere. Sept. 15, 8 pm, HA

The One Hundreds, 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 Program/Writers' Workshop reading. Sept. 12, 4 pm, PL

Tom Lutz, non-fiction reading. Sept. 13, 8 pm, PL

UI Press poetry reading. Sept. 16, 8 pm, PL

James Tate, poetry reading, and Dara Wier, poetry reading. Sept. 17, 8 pm, SA

MUSEUM OF ART—www.uiowa.edu/~artmus/

Fall 1999 Exhibitions, MA

Through Dec. 31: *Shaping Earth: African Vessels*
Sept. 11-Oct. 31: *Paul Conrad: Drawing the Line*
Sept. 11-Oct. 31: *Honoré Daumier: Chronicler 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

Literary Connections: Klinger, Picasso and Jess—Session I: "Fantasy and Social Concern:
Prints by Max Klinger," Elizabeth Van Arragon, speaker. Sept. 25

Perspectives, 12:30 pm, MA

"Art is Life/Life is Art: The Graphic Work of Dieter Roth," Kathleen Edwards, speaker.
Sept. 15

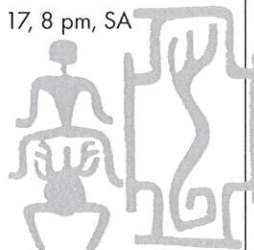
"Different Stokes: International Woodfire Ceramics," Chuck Hindes, speaker. Sept. 22

"Daumier: One Must Be of One's Time," film screening. Sept. 29

"North of the Sahara: A Trip to Morocco," Victoria Rovine, speaker. Oct. 6

"Reading Newspaper Political Cartoons," Lucy Caswell, speaker. Oct. 13

"Nansa Doumbiya: African Artist, Matriarch and Guardian of the Past," Barbara Frank,
speaker. Oct. 20



Hancher Auditorium Information

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 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

The Next Generation Of American Eagle.



Plush leather seating

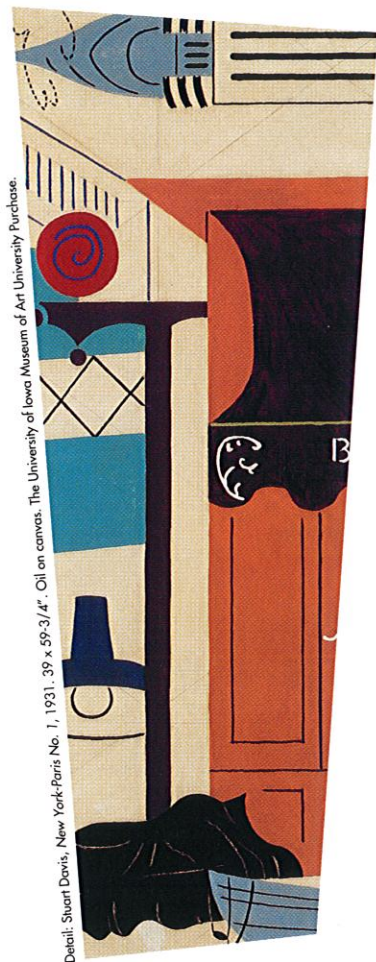
This year, you will notice some new changes when you fly American Eagle from selected markets. For starters, you'll step into a brand-new 50-seat passenger jet equipped to provide the ultimate in smooth, quiet comfort. Once you stow your carry-on luggage in the ample overhead and under-seat storage space, you'll enjoy our plush leather seats. So for your next trip, fly the next generation of American Eagle. Call your Travel Agent, or American at 1-800-433-7300, or book online at www.aa.com



*Overhead storage and
valet baggage service*

American Eagle

M.C. GINSBERG OBJECTS OF ART PROUDLY EMBRACES THE UNIVERSITY OF IOWA'S
CREATIVE SPIRIT THROUGH ITS SUPPORT OF THE PERFORMING AND VISUAL ARTS.



Detail: Stuart Davis, *New York-Paris No. 1*, 1931. 39 x 59-3/4". Oil on canvas. The University of Iowa Museum of Art University Purchase.



Detail: Mark Tobey, *Autumnal Light*, 1965. 57 x 30-1/4". Tempera on board. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



Detail: Ben Nicholson, *Carnac*, 1965. 40-1/8 x 46". Oil on carved masonite. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



Platinum, Gold and Diamond Starburst Brooch
"Edwardian"- Circa 1901-1910
Signed Tiffany & Co.



Platinum and Diamond Circle Brooch
"Art Deco"- Circa 1930-1935



Platinum, Gold, Diamond, Sapphire, Emerald
and Ruby Bee Brooch
"Edwardian"- Circa 1901-1910

RARE JEWELRY FROM THE M.C. GINSBERG PERIOD ART COLLECTION

m.c. ginsberg
OBJECTS OF ART

110 East Washington • Iowa City • 319 351 1700
Governor Square • West Des Moines • 515 222 1101
800 373 1702 • <http://www.mcginberg.net>