Susan Marshall & Company

THE DESCENT BECKONS [World Premiere]

Choreography:
Susan Marshall in collaboration with the company and Lisa Kron

Original music:
David Lang

Original lyrics:
Christopher Renino

Text:
Lisa Kron and Christopher Renino in collaboration with Susan Marshall and The Company

Lighting design:
Mark Stanley

Set design:
Douglas Stein

Costume design:
Kasia Walicka Maimone

Performed by the company:
Mark DeChiara, Kristen Hollinworth, Krista Longberg,
Omar Rohim, Morton Barrios Solano and Eileen Thomas
with guest artist:
Lisa Kron

Susan Marshall & Company proudly dedicates this Fall '99 tour of The Descent Beckons to Eileen Thomas, one of the founding dancers of the company. Our current associate artistic director, Ms. Thombs will be leaving the company after this tour, and we proudly take this opportunity to celebrate her dancing and artistic guidance.

The Descent Beckons is approximately one hour and twenty minutes long and will be performed without an intermission.
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Biographies

Susan Marshall & Company has performed the work of artistic director/choreographer Susan Marshall since 1985 in theaters throughout the U.S., Europe, and Japan. International festivals in which the company has performed include the Edinburgh International Festival, the Festival International de Nouvelle Danse in Montreal, Spoleto Festival, The Los Angeles Festival, Vienna Tanz, Springdance Festival [The Netherlands], Pepsi Cola Summerfare, and the Brooklyn Academy of Music’s Next Wave Festival [1988, 1990, 1994, 1998]. In 1996 and 1997, members of Susan Marshall & Company traveled and performed in Les Enfants Terribles, a dance/opera choreographed and directed by Marshall in collaboration with composer Philip Glass and produced by International Production Associates. Les Enfants toured to 16 cities in Europe and 21 cities in the United States including its presentation as part of the Brooklyn Academy of Music’s Next Wave Festival in the fall of 1996. In the spring of 1992, Arts America sponsored a five-week tour of the company to Eastern Europe, Cyprus, and Turkey. In 1991, Alive From Off Center commissioned the creation of the film Contenders from the company, bringing in Mark Obenshain to direct and collaborate with Marshall on the translation of this stage work for film. Since 1985, Marshall, her artistic collaborators and company members have received a total of eight New York Dance and Performance Awards (Bessies) for their artistic achievements. This performance of the company’s newest work, The Descent Beckons, is part of a nine-city tour.

Susan Marshall is the artistic director/choreographer of Susan Marshall & Company, which, since 1985, has performed more than 25 dance works she has created with them including: The Most Dangerous Room in the House, Spectators at an Event, Fields of View, Contender, Arms, Interior with Seven Figures, Kiss, and Standing Duet. Marshall’s collaboration with the dancers of Susan Marshall & Company has been the main influence on the development of her choreographic process and work. In 1996, Marshall choreographed and directed Les Enfants Terribles, a dance/opera created in collaboration with composer Philip Glass. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, Boston Ballet and Montreal Danse. Marshall has collaborated with director Francesco Zambello on operas staged for the Los Angeles Music Center and the New York City Opera. She has received a Dance Magazine Award, a Guggenheim Fellowship, a Brandeis University Creative Arts Citation, and the American Choreographer Award. Marshall has received two New York Dance and Performance Awards (Bessies) for Outstanding Choreographic Achievement. The first came in 1985 following the company’s premiere concert at Dance Theater Workshop, and the second came in 1997 for her collaboration with Philip Glass on Les Enfants Terribles. She has also been granted fellowships from the National Endowment for the Arts (1986-1991).

Hancher Auditorium thanks John E. and Clarine E. Tyrell, and the National Endowment for the Arts for commissioning support of Susan Marshall’s The Descent Beckons Friday, October 8, 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.
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Eileen Thomas (Associate Artistic Director, Dancer) is a founding member of Susan Marshall & Company. Since 1985, she has created over a quarter with the jazz musician John Zorn and his group, Masada, Extended Version.

Mark DeChizzo (Dancer) received her BFA from North Carolina School of the Arts. In New York, he has worked with choreographers including John Jasperse, Zvi Golikhein, Jennifer Muller and Mark Dendy and performed with Brian Jucha’s experimental dance company. He joined Susan Marshall & Company in 1993, and toured with the Susan Marshall/Philip Glass opera, Les Enfants Terribles. He currently studies acting at William Esper Studio in New York City.

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Susan Marshall & Company Staff
Susan Marshall, Artistic Director
Eileen Thomas, Associate Artistic Director
Tia Tibbitts Levinson, Managing Director
Missy Pflot Smith, Development Associate
Chloe Brown, Production Manager
Rebecca Mercier, Technical Director
Rena Shagon Associates, Exclusive Booking Representatives

From the Artistic Director:

I would like to thank Wallace Chappell, director, Hascher Auditorium, for inviting me to think about the turn of the Millennium and for generously commissioning the company and me to create a new dance to be a part of the Millennium Festival. I am grateful for this wonderful, momentous opportunity.

Thanks to Mike D. Ross, director of Knorrat Center for the Performing Arts; Charles Henry Behme, executive director, Lied Center for Performing Arts; and Linda Shelton and Martin Wechsler of the Joyce Theater whose generous commissions made the creation of The Descant Reckons possible.

I would also like to thank: the dancers for their artistry and seemingly inexhaustible ingenuity and inspiration during their work on this dance; Lisa Kron for thinking that working with a modern dance company might be intriguing and for sharing with us her tremendous gifts as a performer and collaborator; collaborators David Lang, Mark Stanley, Douglas Stein, Kasia Walicka Maimone, and Chris Renina for their inspiring and challenging conversation and creations; and Eileen Thomas for her may years of consummate artistry, wise friendship and gentle guidance.

Heartfelt thanks to our fantastic company manager Tia Tibbitts Levinson and to our terrific booking representatives, Rena Shagon and Associates. Many thanks to board member, consultant and former company manager Ryan Gilliam; Chloe Brown, production stage manager; Rebecca Mercier, assistant stage manager; to the many peoples whose financial donations to the company made this work possible; to our longstanding supporters Paul O'Neill and Elizabeth Young; and to Marshall Jones and Beverly Jones for their love, wisdom and support.


Susan Marshall & Company is a project of Dance Continuum, Inc., a not-for-profit, tax-exempt organization. Contributions in support of the company’s work are always welcomed, and may be made payable to Dance Continuum, Inc., 269 Peekskill Hollow Road, Putnam Valley, NY 10579.

For inquiries regarding the company, please contact Rena Shagon Associates, 16A W. 88th Street, NY, 10024, 212/873-9700

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Chloé Z. Brown (Production Manager) is a freelance lighting designer, production manager and stage manager. Her work in the dance and theater community has given her the opportunity to travel the world, lighting things up wherever she goes. Some of the artists she has traveled with include Susan Marshall, David Dorfman, Dan Frost, Lisa Race, Marty Potterger, Doug Elkins, Michael Moschen, Merce Cunningham, The Daring Project, Eric Bogdanoff and Jennifer Blaine. She loves her work.

Rebecca Mercier [Technical Director] received a BA in drama from Vassar College in 1999. She has worked as a stage manager, electrician and technical director for both dance and theater throughout New York City since that time. In addition to Susan Marshall & Company, she has worked as a stage manager for many companies, including the Limon Dance Company, Papaton, Playwrights Horizons and as a production assistant for New York City Ballet. When at home in New York she works as technical director for Dancepace Project at St. Mark’s Church.

Tia Tibbitts Levinson [Managing Director] and her company, LevinsonArts Projects, have provided management services for Susan Marshall & Company since 1998. Prior to this, she was managing director at Dance Theater Workshop in New York, where she co-edited, along with David R. White and Lisa Friedman, the 3rd edition of The Floor Dancer’s Almanac [1995, Duke University Press] as well as developed and directed Public Imaginations, DTW’s resident artist program.

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Many thanks to our donors: Betty A. Alpert, Karin Bacon, Julie Berndt, Nancy Colahan Bolley, Bruce E. Katz and Carol Bryce-Buchanan, Hal Cozofet, Kay Cummings, Timothy DeBoets, Joseph and Vicki DeCiazzara, Jennifer L. Denham, David and Gisela Gomer, Michael Geiger, Jacqueline Goodrich, Jeff S. Marcus and Jessica Greenbaum, Stuart Morden and Jo Ann Grossman-Morden, Mark Haim, Helen Heineman Haje and Peter Haje, Mary Hoy’s, Don Jones and Olimpia Hernandez, Bill T. Jones, Brian Jucha, Susanna Keller, Arnold Langberg, Jeff Lepane, Rebecca and Stephen Lewis, Victoria Lundell, Melvin and Joan Minter, Paul O’Neil, Erik Palmer, Lisa Race, Tina Ramirez, Joseph Richards, Janet O. Russell-Brown, E. Patterson Scarlett, J. Danielle Shapiro, Joanna Mendel Shaw, John Duff and Kunie Sugira, Alice Teinstein, Mary Joyce and Alfred Thomas, Robert and Virginia Waller, David White and Betsy Gardella, Barbara Young, and Elizabeth Miu-Lan Young.

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American Ballet Theatre

Twyla Tharp was already recognized within the world of dance as one of the most original voices of her generation by the time she choreographed Push Comes to Shove in 1976. In that work, she developed her distinctive slickly, slowly, syncopated style—controlled abandon and studied casualness masking formal discipline—with her own modern dance company, creating such critical and popular successes as Eight Jelly Rolls and The Box Pieces. In 1973, she captured the zeitgeist with Deuce Coupe, choreographed on members of her own company and of the Joffrey Ballet. The piece was danced to songs by the Beach Boys, as graffiti artists painted the backdrop during performance. Not surprisingly, Deuce Coupe and its choreographer garnered a lot of attention.

But it was one thing to create a funky, modern ballet for the Joffrey, a company known for its willingness to showcase funky, modern choreographers. It was a lot riskier to deconstruct ballet conventions at American Ballet Theatre, a citadel of classicism, and present in its place a Baryshnikov in a role that subverted his Russian training. This was, however, precisely what Baryshnikov wanted: the opportunity to experiment, to dance all kinds of roles and styles. Tharp created a character for him that had an unequivocally American—or, more precisely, Thorpiean—attitude and energy, and owed at least as much to voodoo as it did to ballet. Baryshnikov had been in this country for less than two years when he began working with Tharp. Their collaboration broadened his range as an artist and made Tharp a star.

When ABT performs Push Comes to Shove on November 2 and 3, it is unlikely that newcomers to the ballet will comprehend what a transformative experience it was for the company 23 years ago. Since it was created, Tharp’s work has become so much a part of the standard repertory, and her movement style so familiar, that the novelty aspect of the piece is muted. ABT has also performed works by numerous other contemporary choreographers, so Push no longer seems to be an anomaly.

But the ballet continues to delight and surprise audiences—and challenge the dancers. Set to Franz Joseph Haydn’s Symphony No. 82, Push opens with a prelude danced to Joseph Lamb’s Bohemia Rag and staged in front of the curtain. The style and tone of the piece are encopulated in this witty, offbeat introduction, performed by the bowler-hatted principal male dancer and his two female companions, roles originated by Marianna Tcherkassky and Martine van Hamel.

“It was exciting and fun to be a part of the ballet, but there were times when I felt totally inadequate,” says Tcherkassky. “In classical ballet you have all these rules, and here we were breaking them. The hardest part was dropping one’s inhibitions and trying to be open to what Twyla had to give. She would give you a series of movements and then reverse them, so you’d go through the gamut of different combinations, putting them together in every way possible. It was a great mental exercise. We were learning a new language. At the end of the day my ankles would hurt because of all the shifts of direction. I also had to concentrate on relaxing my upper body, which was very hard because of the changes of direction. The style of the movement is very relaxed and loose, but the legs have to be very strong, so it was hard to find a balance. It often felt like putting your head and rubbing your stomach.”

Susan Jones, the ballet mistress for Push, was a member of the corps de ballet in the original production. “The physical challenge of doing Twyla’s movement was compounded by the fact that you had to respond very quickly,” says Jones. “The pace of the work combined with the style hit Ballet Theatre’s corps de ballet right between the eyes. Twyla had never worked with a corps de ballet, perse, before Push, and what she created in the second movement is incredible. She just wowed us. She has what I call ‘it’—all of the components, and we spent several days learning unit after unit after unit. Then we started combining the units in different orders. The little exchange is very complicated, yet she was able to envision all of this when she came in to the studio. It’s very plotted out, very mathematical, and miraculous.”

Tharp was inspired by the dancers in surprising ways. “Twyla is very intuitive and observant,” says Tcherkassky. “My calves always used to get pretty tight, so I’d go around shaking them, loosening them up. Twyla stuck that into Push. One day I was waiting for rehearsals to begin, and I started to bat around a string that was hanging down from the ceiling. Twyla used that in the choreography. She would observe every day what we were doing, and incorporate it into her choreography. She brought things out of me that I didn’t even know were there.”

Tharp transformed Baryshnikov so completely that he looked like her male counterpart, right down to his deadpan expression. “Misha was so hungry for finding new ways of moving, he absorbed everything,” says Tcherkassky. “Twyla would give him something to do, and he always got it the first time. That’s part of his beauty—understanding style. It was like he got inside her skin and became her, in a way.”

Jones adds, “The range of dynamics for that role is incredibly challenging, because one moment you’re going full force, giving 200 percent, and the next moment you’re dropping your energy level way down and being yourself. The other thing that’s challenging for everyone that I’ve worked with since Misha is that there’s a tendency in the beginning that you have to really push and go out to the audience. In actually, you have to bring the audience to you. Twyla said that when we first see him in the rag, it’s as if the audience is looking at him through a keyhole.”

Alternating in the Baryshnikov role this season are two of the company’s most gifted dancers, Angel Corella and Ethan Stiefel. “There’s a lot of freedom in the choreography, and there are boundaries, of course, all the way through. The steps are set. But in the rag, for instance, the timing of these little exchange is very complicated, and the little rhythms and approach to the steps are personal. Susan has given me a foundation, and is leaving me find my way through it.”

3. Also on the evening’s program is Robert Joffrey’s Petits Desseins, which was performed at Hancher in 1982 by the Joffrey 2 dancers, and a new work by Jar Lubovitch that was commissioned by Hancher with the support of Herbert A. and Janice A. Wilson and the National Endowment for the Arts.

American Ballet Theatre

Twyla Tharp was already recognized within the work as one of the most original voices of her generation by the time she choreographed Push Comes to Shove in 1970. Twyla had developed her distinctive slickly, slinky, syncopated style—controlled abandon and studied coarseness masking formal discipline—with her own modern dance company, creating such critical and popular successes as Eight Jelly Rolls and The Big Pieces. In 1973, she captured the zeitgeist with Deuce Coupe, choreographed on members of her own company and of the Joffrey Ballet. The piece was danced to songs by the Beach Boys, as graffiti artists painted the backdrop during performance. Not surprisingly, Deuce Coupe and its choreographer garnered a lot of attention.

But it was one thing to create a funky, modern ballet for the Joffrey, a company known for its willingness to showcase funky, modern choreographers. It was a lot riskier to deconstruct ballet conventions at American Ballet Theatre, a coterie of classicism, and present Baryshnikov in a role that subverted his Russian training. This was, however, precisely what Baryshnikov wanted: the opportunity to experiment, to dance all kinds of roles and styles. Tharp created a character for him that had an unequivocally American—or, more precisely, Thorpean—attitude and energy, and owed at least as much to zooland as it did to ballet. Baryshnikov had been in this country for less than two years when he began working with Tharp. Their collaboration broadened his range as an artist and made Tharp a star.

When ABT performs Push Comes to Shove on November 2 and 3, it is unlikely that newcomers to the ballet will comprehend what a transformation experience it was for the company 23 years ago. Since it was created, Tharp’s work has become so much a part of the standard repertory, and her movement style so familiar, that the novelty aspect of the piece is muted. ABT has also performed works by numerous other contemporary choreographers, so Push no longer seems to be an anomaly.

But the ballet continues to delight and surprise audiences—and challenge the dancers. Set to Franz Joseph Haydn’s Symphony No. 82, Push opens with a prelude danced to Joseph Lamb’s Bohemia Rag and staged in front of the curtain. The style and tone of the piece are encapsulated in this witty, offbeat introduction, performed by the bowler-hatted principal male dancer and his two female companions, roles originated by Marianne Tcherkassky and Martine van Hamel.

“It was exciting and fun to be a part of the ballet, but there were times when I felt totally inadequate,” says Tcherkassky. “In classical ballet you have all these rules, and here we were breaking them. The hardest part was dropping one’s inhibitions and trying to be open to what Twyla had to give. She would give you a series of movements and then reverse them, so you’d go through the gauntlet of different combinations, putting them together in every way possible. It was a great mental exercise. We were learning a new language, but the end of the day my ankles would hurt because of all the shifts of direction. I also had to concentrate on relaxing my upper body, which was very hard because of all the changes of direction. The style of the movement is very relaxed and loose, but the legs have to be very strong, so it was hard to find a balance. It often felt like putting your head and rubbing your stomach.”

Susan Jones, the ballet mistress for Push, was a member of the corps de ballet in the original production. “The physical challenge of doing Twyla’s movement was compounded by the fact that you had to respond very quickly,” says Jones. “The pace of the work combined with the style hit Ballet Theater’s corps de ballet right between the eyes. Twyla had never worked with a corps de ballet before Push, and what she created in the second movement is incredible. She just wowed us. She has what I call units of choreography, and we spent several days learning unit after unit after unit. Then we started combining the units in different orders. The choreography is very complicated, yet she was able to envision all of this when she came in to the studio. It’s very plotted out, very mathematical, and miraculous.”

Tharp was inspired by the dancers in surprising ways. “Twyla is very intuitive and observant,” says Tcherkassky. “My calves always used to get pretty tight, so I’d go around shaking them, loosening them up. Twyla stuck that into Push. One day I was waiting for rehearsals to begin, and I started to bat around a string that was hanging down from the ceiling. Twyla used that in the choreography. She would observe every day and adapt it. At one point, she introduced a new style. It was like he got inside her skin and became her, in a way.”

Jone’s adds, “The range of dynamics for that role is incredibly challenging, because one moment you’re going full force, giving 200 percent, and the next moment you’re dropping your energy level way down and being yourself. The other thing that’s challenging for everyone that I’ve worked with since Mistra is that there’s a tendency in the beginning to think that you have to really push and go out to the audience. In actually, you have to bring the audience to you. Twyla said that when we first see him, in the rag, it’s as if the audience is looking at him through a keyhole.”

Alternating in the Baryshnikov role this season are two of the company’s most gifted dancers, Angel Corella and Ethan Stiefel. “There’s a lot of freedom in the choreography, which is very refreshing but at the same time very difficult,” says Stiefel during rehearsals. “The steps are the steps, but the syncopation, the little exchange of weight is all very personal. The dancers have to have a very clear sense of the phrasing that is in them. Twyla wants them to find that. If you don’t have that originality, that input, to be a part of the process. But I try not to show the steps too much. To a certain extent, the role has to evolve within them. It’s the boundaries, of course, all the way through. The steps are set. But in the rag, for instance, the timing of these steps is completely different.”

3. Also on the evening’s program is Robert Joffrey’s Pas des Deesses, which was performed at Hancher in 1982 by the Joffrey 2 dancers, and a new work by Jar Lubovicz that was commissioned by Hancher with the support of Herbert A. and Janice A. Wilson and the National Endowment for the Arts.

Ethan and Angel have to bring their own personalities to the piece,” says Jones. “That comes through in the phrasing and the timing. Twyla used to videotape all her rehearsals, and when we went to revive Push, she had me go through all the tapes and pull out teaching material. You can see the roots of the steps, the choreography in the raw. It’s always good for the dancers, after they’ve learned the choreography, to look at the tapes and see what Twyla was trying to get across. It allows them then you’re just mimicking somebody. The essence of who they are has to come through, and it’s an enormous challenge. But Angel and Ethan come to the part with such a fresh outlook, and have so much energy and personality, that I’m confident they can make it their own.”

Push Comes to Shove is one of three pieces that will be performed by the American Ballet Theatre when they perform at Hancher on November 2 and

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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 inbox — 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-thummas@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.

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Amidst the plethora of dance events at Hancher Auditorium this fall (seven major U.S. dance companies in just a 10-week span) are the University of Iowa Dance Company’s annual Dance Gala performances, November 12 and 13. With eight works on the program, FAST FORWARD/Dance Gala ’99 promises to follow the same recipe: success for the 16 Dance Gala series before it, a rich melange of diverse choreography by five members of the UI dance faculty, spiced with works by three guest artists, and presented with gusto by UI student dancers.

Guest choreographers on this year’s Dance Gala program include Joan Buttram, an associate professor of dance at the University of Georgia; Diane Coburn-Bruning, a New York City-based choreographer whose works have been performed by such companies as the Pennsylvania Ballet and Pacific Northwest Ballet; and Billy Siegentfeld, artistic director of Jump Rhythm Jazz Project and a dance professor at Northwestern University. UI faculty choreographers for Dance Gala ’99 include Karl Adams, David Berkey, Alicia Brown, Armando Duarte and Alan Senear.

This year’s Gala will be the last for Alicia Brown who has served as the event’s artistic director since the very first one in 1981 when New York City Ballet stars Edward Villella and Heather Watts were the luminaries who graced the Hancher stage along with students from the UI Dance Company. Brown is retiring from the UI dance faculty at the end of this academic term.

“Looking back, it has been a wonderful experience for me, our young dancers and, hopefully, our audiences who have watched our department grow and prosper,” says Brown. “We have presented many exciting new faculty works, brought some of the finest dancers and choreographers in the world to work with our students and attracted young people to our performances who otherwise may never have been exposed to the world of dance.”

From a musical perspective, FAST FORWARD/Dance Gala ’99 should have wide appeal for the performers and audiences alike. From Mozart and Rossini to the rollicking overture to Carmen by Leonard Bernstein; from “golden oldies” of the ’50s and ’60s, to the cool contemporary jazz of Christian McBride, Dance Gala’s choreography is working with music that spans three centuries.

Joan Buttram’s work is set on five women on pointe to the overture of Bernstein’s Carmen, one of the most familiar works by the late American composer/conductor. Diane Coburn-Bruning’s pas de deux, Bercouse, set to the music of Benjamin Godard, has been described as "flowing melodically through intricate lists, twists, turns and full adagio extensions."

Billy Siegentfeld, a 1997 recipient of the Ruth Page Dance Award, is one of the country’s hottest jazz choreographers. For Dance Gala ’99, the UI Dance Company will perform Gettin’ To It, a section from a larger work entitled Released in Their Own Custody (Trading Romance for a Good Piece of Fruit). Siegentfeld’s work has been described as “infectious and masterful...it’s all about boundary crossing...about ‘going outside’...entertaining in the extreme.”

UI faculty members will showcase a series of new works to be given their Hancher premiers. Charlotte Adams has created a group work for 14 dancers called The Poetry of Physics, set to the music of Giacchino Rossini. David Berkey has selected several rock ‘n’ roll hits from the ’50s and ’60s—including “One Hundred Pounds of Clay,” “Rescue Me,” “I Will Follow Him” and the theme from the T.V. classic “Route 66”—for his ensemble piece, Big Sleeves/Naked Shoulders, for 11 dancers. Alan Senear uses the allegro section from Mozart’s String Quartet in B-flat Major for an ensemble piece for 14 women.

Armando Duarte is restaging his poignant and mysterious duet, Prelude, which was given its first performance at SpacePlace last spring. The work is set to Debussy’s Afternoon of a Faun which will be performed live by flautist Tadeo Coelho, UI School of Music associate professor. Alicia Brown’s Journey, a solo for a woman set to music by Scriabin will feature a set designed by Margaret Wink and lighting from David Thayer, UI theater professor emeritus who has designed the lighting (as well as some sets) for scores of Dance Gala works over the years.

A highlight of the November 12 and 13 performances will be videotape and print retrospectives of the 18 previous Dance Gala productions, including complete listings of all dance works performed, choreographers and guest artists since 1981.

Tickets are available for purchase at the Hancher Box Office. Audience members who wish to provide additional, much-needed financial support to Dance Gala are encouraged to purchase $30 patron tickets which include a $16 tax-deductible contribution to the UI Dance Department through the UI Foundation. Ticket prices are: non-students, $116.14; UI students, $91.21; seniors citizens, $112.16; and youth, $89.79. In addition to seating on the main floor, Hancher’s first balcony will be open.

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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. 16-Dec. 16, 10 a.m. to 1 p.m.

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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 Pookiesnackenburger and the theater group Cliff Hangar. 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, Pookiesnackenburger also produced the highly acclaimed "Stomp" 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 drum display.

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 Hyde 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 Montevideo Comedy Festival, London's Royal Court Theatre and at the Barcelona Olympic, Gaiety, 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 long-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 Olivier Awards (the British equivalent of the Tony's) and won the Olivier Award for Best Choreography. State-side, they won an Obie and a Drama Desk Award for Most Unique Theatre Experience.

The company also appears in the "Mr. Fream's Ears" series of short films on Nickelodeon, and in Broons (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 flour paint, 6 wooden poles, 1 fire bucket, 10 garbage can lids, 2 hatchet handles, 4 wheel rims, 8 flat-sized chunks of chalk, 4 rolls of gaffer tape, 6 ice bags, 6 disposable ice packs and 6 ballpeen 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."
STOMP—
A GREAT SHOW FOR FAMILIES.

(1.) Look around your house and see what you can find to make your own musical instruments.

2. Talk about rhythm. Put on a recording and clap along with the beat of the song.

3. Talk about pitches. Do bigger pieces of wood make a different sound when you hit them together than smaller ones do? What happens to the pitch when you hit a hard plastic container filled with water with a wooden spoon and then continue to hit it as you pour the water out?

4. What kind of percussion sounds can you make with your body, how do the noises you make with your feet differ from the sounds you can make with your hands? In what other ways can you make sounds just by using your body?

5. Listen to all the noises outside. What kind of sounds do you hear in your neighborhood? Downtown? At a construction site? In your yard? Can you imitate those sounds?

6. Talk about recycling. Stomp reuses trash cans, brooms and other things to make music. What else could you do with the things you throw away? What can you do with old clothes to make costumes like the cast members of Stomp wear?

LISTEN UP!
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The cast of Stomp recorded music for the movie "Fool Girl" and the Quincy Jones album "Q's Book Joint". The music was 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. Freen's Ears" series of short films on Nickelodean, and in Broons (which was nominated for a 1997 Academy Award).

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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 lavable 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 sensuous 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 tango in the past, and he does it again here with the tango like you’ve never seen or heard it before. The movement shimmers and soars 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 peppy piece will be accompanied by the world premiere of a piece commissioned by Hancher 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 greatest 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 strikeouts 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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“A musical play with which everyone can fall in love...
...it is dear, charming and wholeheartedly romantic.”

So wrote Norman Nadel of The World Telegram & Sun about the original Broadway production of She Loves Me in 1963. She Loves Me truly is a story with which everyone can fall in love. In fact, in one form or another most of us already have. Based on Hungarian playwright Miklos Laszlo’s 1937 boulevard comedy Parvenue, this story has been delighting audiences for over 60 years. From its most recent adaptation, the Meg Ryan and Tom Hanks film You’ve Got Mail, to the 1949 MGM musical in The Good Old Summertime, to the 1940 Jimmy Stewart and Margaret Sullivan film The Shop Around the Corner, audiences have smiled about this story of two anonymous pen pals who fall in love, despite their discordant relationship in real life.
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Written by Ferder on the Roof songwriters Sheldon Harnick and Jerry Bock, She Loves Me takes place in a city in Hungary in the 1930s. It concerns the adventures of the staff of Marcella's Parfumerie. The manager, Georg Nowack, is constantly at odds with a young woman named Amalia Balash, but is unaware that they are in fact anonymous pen pals known to each other in their letters only as "Dear Friend." As time passes, the two postal lovers fix a date to meet in person. Arriving at the Café Imperial, to meet his mystery correspondent, Georg realizes that it is Amalia, but does not identify himself to her. Eventually, their relationship blossoms into love and he reveals the truth by quoting from their letters.

One of the jewels of musical theater, She Loves Me had the luckless distinction of premiering on Broadway in the same year as Oliver! Fanny Girl! And that year's Tony winner Hello, Dolly! While She Loves Me developed an adoring following, being hailed by John Chapman of the Daily News as the show that "made all the other music shows in the big Broadway shops look like clodhoppers," with such stiff competition it was almost forgotten by the time the Tony Awards rolled around. While Jack Cassidy did win an award for Best Featured Actor in a Musical, most contend that the show was drowned out by these lavish musical spectacles that were then coming into vogue. While the show closed in its initial run after only 302 performances, it was once again revived in 1993 to rave reviews and another Tony win, this time to Boyd Gaines for Leading Actor in a Musical.

On December 10-12, the University of Iowa School of Music will present She Loves Me in the UI Dance Department's Space/Place Theatre in North Hall. The show will be directed by John Muriello with musical direction by Matthew Castle, both School of Music faculty members. Set and costume designs will be done by Margaret Wenk and lighting design by Gary Holmquist.

For ticket information, call the Hancher Box Office at 335-1160 or 1-800-HANCHER.

You're sure to love She Loves Me.
Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday. Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 11:00 a.m. to 8:30 p.m., telephone: 319/335-1150, 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 a 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 handheld device 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, photographers and recordists 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.
JHANCHER AUDITORIUM—www.uiowa.edu/~hancher
Paul Taylor Dance Company—World premiere. Oct. 15-16, 8 pm, HA
"What Makes It Great?" National Symphony conductor Leonard Slatkin, speaker. Oct. 20, 7 pm, Iowa City Public Library
National Symphony Orchestra. Oct. 21, 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, E.C. Mabee
Gross Indecency (The Three Trials of Oscar Wilde). Oct. 14, 15, 21, 22 & 23, 8 pm; Oct. 24, 3 pm, E. C. Mabee

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
James Galvin, fiction reading. Oct. 12, 8 pm, PL
Seno Nashlund, fiction reading. Oct. 19, 8 pm, PL
Jonis Agee, fiction reading. Oct. 28, 8 pm, PL
Arthur Sze, poetry reading. Oct. 29, 8 pm, W151 PBAB

MUSEUM OF ART—www.uiowa.edu/~artmuseum/
Fall 1999 Exhibitions, MA
Through Dec. 31: Shopping Earth: African Vessels
Sept. 11-Oct. 31: Paul Conrad: Drawing the Line
Sept. 11-Oct. 31: Honoré Daumier: Chronicler of His Time
Sept. 11-Nov. 7: Art of a Lifetime: Art. The Graphic Work of Dieter Roth

Art of the Month, 10 am. MA Members’ Lounge
Literary Connections: Klinger, Picasso and Jazz

Perspectives, 12:30 pm, MA
"Reading Newspaper Political Cartoons," Irv Cowell, speaker. Oct. 13

Music in the Museum, 2 pm, MA
Catharina Kennedy, violin and James Kennedy, guitar. Nov. 7
The Chamber Singers of Iowa City. Dec, 5

SCHOOL OF MUSIC—www.uiowa.edu/~music/
UI Chamber Orchestra. Oct. 10, 3 pm, CRH
Robert Tripplett, organ. Oct. 11, 8 pm, CRH
Davis Brooks, violin, Kurt Fowler, cello, and Rene Lecouna, piano. Oct. 13, 8 pm, CRH
M.C. Ginsberg Objects of Art proudly embraces the University of Iowa's creative spirit through its support of the performing and visual arts.