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FESTIVAL  
EVENT

# 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 DeChiazza, Kristen Hollinsworth, Krista Langberg,  
Omar Rahim, Marlon Barrios Solano and Eileen Thomas

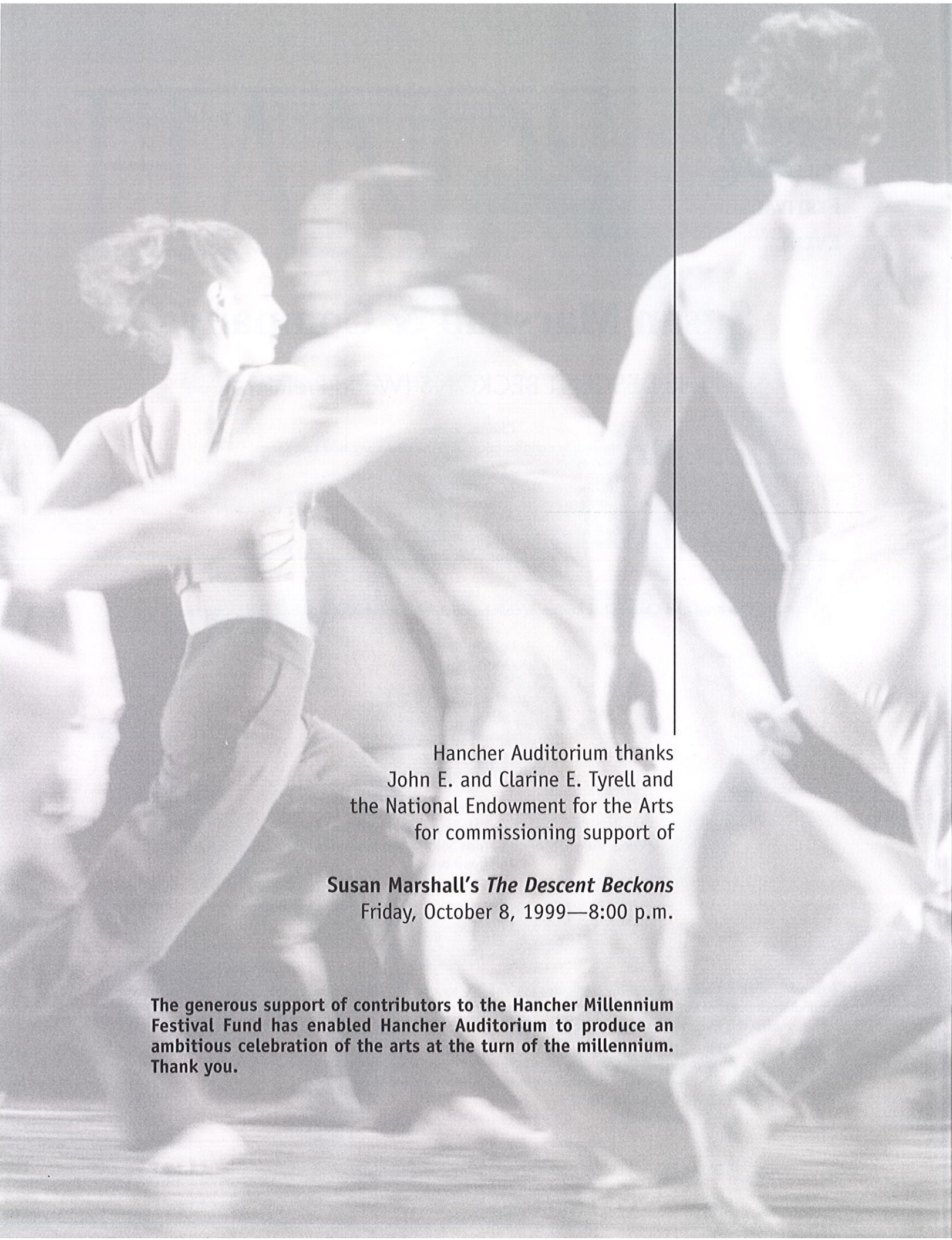
with guest artist:

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. Thomas 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.





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.



*The Descent Beckons* has been co-commissioned by Hancher Auditorium, The University of Iowa, with support from John E. and Clarine E. Tyrrell, Manchester, IA; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lied Center for Performing Arts at the University of Nebraska-Lincoln; and the Joyce Theater with major support provided by the Andrew W. Mellon Foundation. *The Descent Beckons* has been made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with lead funding from the National Endowment for the Arts and the Andrew W. Mellon Foundation, with additional touring support provided by Philip Morris Companies Inc. The music for this production has been commissioned by the Mary Flagler Cary Charitable Trust's Live Music for Dance program administered by the American Music Center.

## Biographies

**Susan Marshall & Company** has performed the work of artistic director/choreographer Susan Marshall since 1982 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), Pepsico 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 Obenhaus 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.

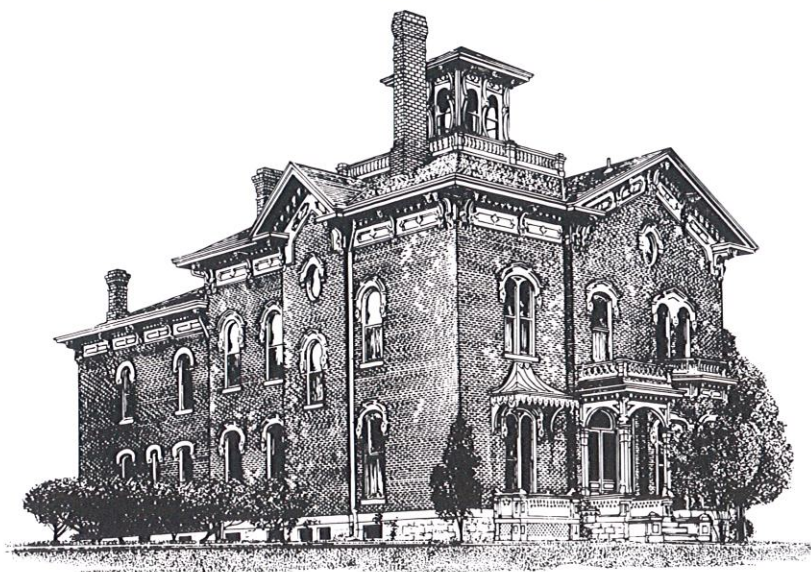
**Susan Marshall** is the artistic director/choreographer of Susan Marshall & Company, which, since 1982, has performed the more than 25 dance works she has created with them including: *The Most Dangerous Room in the House*, *Spectators at an Event*, *Fields of View*, *Contenders*, *Arms*, *Interior 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 Francesca 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).





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**Eileen Thomas** (Associate Artistic Director, Dancer) is a founding member of Susan Marshall & Company. Since 1985, she has created over 20 original works with the company. In 1993, she received a Bessie for Sustained Achievement. Ms. Thomas has been assistant choreographer on Ms. Marshall's choreographic commissions for the Lyon Opera Ballet, Frankfurt Ballet, Boston Ballet, Montreal Danse and the Susan Marshall/Philip Glass dance/opera, *Les Enfants Terribles*. Ms. Thomas gratefully acknowledges her parents, Alfred and Mary Joyce Thomas, for their unconditional support throughout her career and Susan Marshall for many years of rich experience and for a lifelong friendship.

**Lisa Kron** (Guest Artist) has been writing and performing solo work for the past 14 years. Her work has been presented at spaces including New York Theatre Workshop, The Joseph Papp Public Theater, Serious Fun! at Lincoln Center, LaJolla Playhouse, A.R.T. (Cambridge), Actors Theatre of Louisville, Yale Rep, Spoleto U.S.A., Trinity Rep/Perishable Theatre, the Wexner Center, the WOW Café, Dixon Place, PS122, and at the Barbican Theatre Centre in London. She received a Drama Desk nomination for her show, *101 Humiliating Stories*. For *2.5 Minute Ride* she received an Obie Award, a L.A. Dramalogue Award, and Drama Desk and Outer Critics Circle nominations. Other awards include a 1997 CalArts/Alpert Award in Theater, a New York Foundation for the Arts fellowship in playwriting, and the Robert Chesley Gay and Lesbian Playwriting Award. She is a founding member of the Obie and Bessie Award-winning theater company, The Five Lesbian Brothers, whose plays, *The Secretaries*, *Voyage to Lesbos*, *Brave Smiles*, and *Brides of the Moon* have been produced by New York Theatre Workshop, WOW Café, Dixon Place, P.S. 122, Theatre Rhinoceros/SF, and Diverse Works/Houston, to name a few. As an actress, Lisa has appeared in Paul Rudnick's *The Most Fabulous Story Ever Told* at New York Theatre Workshop, and the Minetta Lane and workshop productions of Paula Vogel's *The Minneola Twins* at New York Theatre Workshop and ART. Her work has been excerpted in numerous books and periodicals and anthologies of both her solo work and the plays of the Lesbian Brothers will be brought out by Theater Communications Group in the coming year. Lisa is delighted to be working with this company and very pleased



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that Susan Marshall has discovered her previously untapped and unsuspected talents as a dancer.

**Mark DeChiazza** (Dancer) received his BFA from North Carolina School of the Arts. In New York, he has worked with choreographers including John Jasperse, Zvi Gotheiner, Jennifer Muller and Mark Dendy and performed with Brian Jucha's experimental theater group Via Theater. 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.

**Kristen Hollinsworth** (Dancer) has performed with Susan Marshall since 1994 and was an original cast member of the Susan Marshall/Philip Glass opera, *Les Enfants Terribles*. In New York, she has danced for Karen Graham, the Metropolitan Opera Ballet, Doug Varone and Sham Mosher. Previously a resident of San Francisco, she danced for Della Davidson, Cheryl Chaddick, and recently visited the Bay area to collaborate with choreographer Lea Wolf.

**Krista Langberg** (Dancer) joined Susan Marshall & Company in 1994. Previously, she danced with companies in Minneapolis and Denver and had the opportunity to work with many choreographers including Douglas Dunn, Bebe Miller, Donna Uchizono, Donald McKayle and Cleo Parker Robinson. In New York, Krista studies Klein technique with Barbara Mahler and Susan Klein and lives in Brooklyn with her husband Terry. Thanks to Mom, Dad, Richie, and Lars for their unending love, support and commitment to the arts.

**Omar Rahim** (Dancer) was born in Karachi, Pakistan. He received his BA in the College of Letters at Wesleyan University in 1996. He has worked with Robert Wilson, Alvin Lucier and Chandralekha. Omar joined Susan Marshall & Company in January 1997.

**Marlon Barrios Solano** (Dancer) is a professional dancer, improviser and body/mind specialist from Venezuela based in New York since 1995. Currently, he works with Susan Marshall & Company and teaches, internationally, his improvisation/movement/creative process approach entitled Ecopoiesis. Marlon participated in the 1997 tour of the Susan Marshall/Philip Glass dance/opera, *Les Enfants Terribles*.

He has performed in the New York Improvisation Festival 1997 and 1998; and at the Saalfelden Jazz Festival 1998 (Austria) as a guest artist with the jazz musician John Zorn and his group, *Masada, Extended Version*.

**David Lang** (Composer) is co-founder and co-artistic director of Bang on a Can. He is also composer-in-residence at the American Conservatory Theater in San Francisco. He has been commissioned by organizations including the Santa Fe Opera, the Boston Symphony Orchestra, the Cleveland Orchestra and the San Francisco Symphony. His music has been featured in the choreography of Twyla Tharp, Margaret Jenkins, Alvin Ailey American Dance Theater and the Royal Ballet. *Salt*, his evening-length dance work with La La La Human Steps was premiered this October in Tokyo. His honors include the Rome prize, the BMW Music-Theater Prize (Munich) a Kennedy Center/Friedham Award, and grants from the Guggenheim Foundation, the New York Foundation for the Arts, the National Endowment for the Arts, and the American Academy of Arts and Letters. He is currently working with playwright Mac Wellman on a fully staged opera for the Kronos Quartet.

**Christopher Renino** (Writer) has pursued a wide-ranging writing career. His most recent work, a novel, *The Way Home Is Longer*, was published by St. Martin's Press (1997). Renino is also the author of biographical pieces in the baseball biographical encyclopedia, *The Ballplayers* (William Morrow, 1993), and of articles and interviews that have appeared in such publications as *Shakespeare* and *The Village Voice*. Renino is co-editor of *Shakespeare Set Free: Teaching A Midsummer Nights' Dream, Romeo and Juliet, and Macbeth* (Washington Square Press, 1993), which grew out of both his 15-year teaching career in the in the Scarsdale, New York, public schools and his studies as a master teacher in the National Endowment of the Humanities' *Teaching Shakespeare Institute* at the Folger Shakespeare Library. Renino has earned degrees from Cornell and Columbia Universities.

**Mark Stanley** (Lighting Designer) has previously worked with Susan Marshall designing the premieres of *Fields of View* and *Spectators at an Event*. He is currently the lighting director of the New York City Ballet, where he has designed over 100 premieres. He has worked with many chore-

ographers including Peter Martins, William Forsythe, Christopher D'Amboise, Kevin O'Day, Ulysses Dove, David Gordon, Lar Lubovitch, Laura Dean and others. Mr. Stanley's work is in the repertory of numerous dance, ballet, and opera companies both in the United States and Europe. In addition, he has designed for regional theaters, Off-Broadway, *Live From Lincoln Center*, and *Great Performances*. He is the author of *The Color of Light Workbook* and he is a director of the Gilbert V. Hemsley Internship in Lighting.

**Douglas Stein** (Set Designer) Broadway credits include *Our Town*, *Largely New York*, *Falsettos*, *Fool Moon*, *Timon of Athens*, *The Government Inspector*, *The Moliere Comedies* and *Freak*. His Off-Broadway credits include Bill Irwin's *The Regard of Flight* (Lincoln Center), the original Playwrights Horizons productions of *March of the Falsettos* and *Falsettoland*, and Franz Xaver Kroetz's *Through the Leaves* (Obie Award). He has designed for major regional theaters across the US including a special ongoing relationship with the Guthrie Theater in Minneapolis. His opera/dance credits include *Les Enfants Terribles* (Philip Glass and Susan Marshall) and *Black Water* (Joyce Carol Oates and John Duffy). He has collaborated with directors including JoAnne Akalaitis, Mark Wing Davey, Gordon Davidson, Andre Ernotte, Gerald Guttierrez, Zelda Fichandler, Athol Fugard, Bill Irwin, Michael Langham, James Lapine, Susan Marshall, Gregory Mosher, Susan Sontag, Robert Woodruff and Garland Wright.

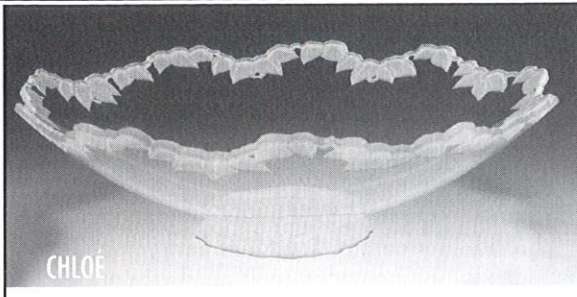
**Kasia Walicka Maimone** (Costume Designer) designs for theater, film and her fashion line. She has collaborated with Susan Marshall for the last three years. She has also designed for Baryshnikov's The White Oak Project, Via Theatre, Ann Bogart, Kyle DeCamp, Sarah Skaggs, Ballet Hispanico, David Dorfman, Donald Byrd/The Group, Jonathan Larson for En Garde Arts, Blondell Cummings, and Jason Kao Hwang. Her film credits include *In Uncle Robert's Footsteps* by Myles Conell, *Unsettled Dreams* by Star Reese, and action films. Kasia designed for *Les Enfants Terribles*, the Marshall/Glass dance/opera; *Heros*, Twyla Tharp; the movie, *Side Streets*, produced by Merchant Ivory and directed by Tony Gerber; and the movie, *Florentine*, directed by Nick Stagliano and produced by American Zoetrope.



**Chloë 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 Froot, Lisa Race, Marty Pottenger, Doug Elkins, Michael Moschen, Merce Cunningham, The Daring Project, Eric Bogosian and Jennifer Blaine. She loves her work.

**Rebecca Mercier** (Technical Director) received a BA in drama from Vassar College in 1996. 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, Papatian, Playwrights Horizons and as a production assistant for New York City Ballet. When at home in New York she works as technical director for Danspace 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 Lise Friedman, the 3rd edition of *The Poor Dancer's Almanac* (1993, Duke University Press) as well as developed and directed *Public Imaginations*, DTW's resident artist program.



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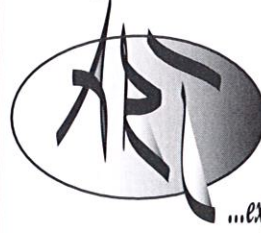
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### Acknowledgements

Susan Marshall & Company has received generous support for *The Descent Beckons* from the National Endowment for the Arts, the New York State Council on the Arts, The National Dance Project, administered by New England Foundation for the Arts, the Mary Flagler Cary Charitable Trust's Live Music for Dance, the O.P. and W.E. Edwards Foundation, Inc., the Harkness Foundation for Dance, the Andrew W. Mellon Foundation, the Lila Acheson Wallace Theater Fund, the Fan Fox and Leslie R. Samuels Foundation, The Mary Duke Biddle Foundation, the Philip Morris Companies, Inc., and numerous individuals.

### Susan Marshall & Company Staff

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Eileen Thomas, Associate Artistic Director  
Tia Tibbitts Levinson, Managing Director  
Missy Pfohl Smith, Development Associate  
Chloë Brown, Production Manager  
Rebecca Mercier, Technical Director  
Rena Shagan Associates, Exclusive Booking Representatives

### **From the Artistic Director:**

I would like to thank Wallace Chappell, director, Hancher 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 Krannert Center for the Performing Arts; Charles Henry Bethea, 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 Descent Beckons* 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 Renino for their inspiring and challenging conversation and creations; and Eileen Thomas for her many 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 Shagan and Associates. Many thanks to board member, consultant and former company manager Ryan Gilliam; Chloë Brown, production stage manager; Rebecca Mercier, assistant stage manager; to the many people whose financial donations to the company made this work possible; to our longstanding supporters Paul O'Neil and Elizabeth Young; and to Marshall Jones and Beverly Jones for their love, wisdom and support.

Many thanks to our donors: Betty L. Alpert, Karin Bacon, Julie Berndt, Nancy Colahan Biolley, Bruce E. Katz and Carol Bryce-Buchanan, Hal Cazalet, Kay Cummings, Timothy DeBaets, Joseph and Vicki DeChiazza, Jennifer L. Denham, David and Gisela Gamper, Michael Geiger, Jacquelyn Goodrich, Jed S.

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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.

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# American Ballet Theatre

Twyla Tharp was already recognized within the dance world as one of the most original voices of her generation by the time she choreographed *Push Comes to Shove* in 1976. She had developed her distinctive slinky, slouchy, 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 Bix 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 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, Tharpian—attitude and energy, and owed at least as much to vaudeville 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* at Hancher 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 encapsulated 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 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 patting 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*, per se, 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 stage traffic 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 movements, and incorporate them 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 genius—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 to think that you have to really push and go out to the audience. In actuality, 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 syncopations and rhythms and approach to the steps are personal. Susan has given me a foundation, and is letting me find my way through it."

to be a part of the process. But I try not to show the tapes too much. To a certain extent, the role has to evolve within them. There are boundaries, of course, all the way through. The steps are set. But in the rag, for instance, the timing of these little exchanges 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,

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 Lar Lubovich that was commissioned by Hancher with the support of Herbert A. and Janice A. Wilson and the National Endowment for the Arts.



Read more about Paul Taylor Dance Company  
on the World Wide Web [www.abt.org](http://www.abt.org)

coming soon. . .

"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 Theater when they perform at Hancher on November 2 and

For ticket information, call the Hancher Box Office at 319/335-1160, or toll-free at 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 in-tray — at the same time they are sent to the media. In the case of most Hancher attractions, that's about three weeks before the event.

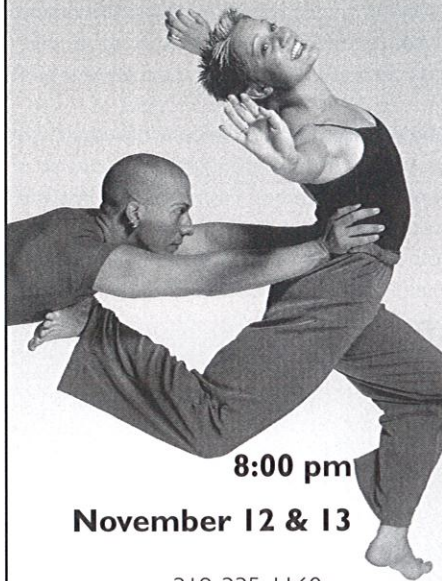
The releases will arrive in a digested form, with links to the full news releases on the UI web site. Many of the releases contain additional World Wide Web links, so that you can easily navigate to additional information about the artists and productions.

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](mailto: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.

Hancher Auditorium

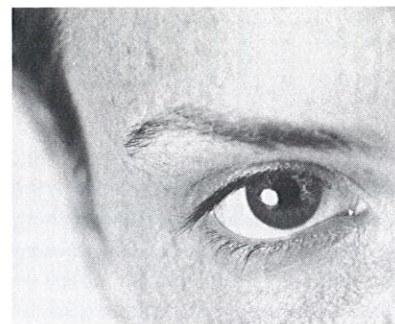
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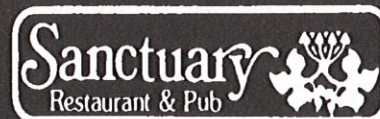
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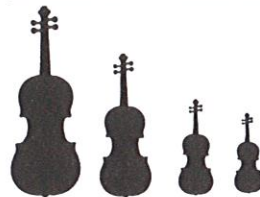
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# FAST FORWARD/Dance Gala '99

by Larry Eckholt

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 for success of the 18 *Dance Galas* 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 Siegenfeld, artistic director of Jump Rhythm Jazz Project and a dance professor at Northwestern University. UI faculty choreographers for *Dance Gala '99* include Charlotte Adams, David Berkey, Alicia Brown, Armando Duarte and Alan Sener.

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 *Candide* by Leonard Bernstein; from "golden oldies" of the '50s and '60s, to the cool contemporary jazz of Christian McBride, *Dance Gala's* choreogra-



phers are working with music that spans three centuries.

Joan Buttram's work is set on five women on pointe to the overture of Bernstein's *Candide*, one of the most familiar works by the late American composer/conductor. Diane Coburn-Bruning's pas de deux, *Berceuse*, set to the music of Benjamin Godard, has been described as

"flow(ing) melodically through intricate lists, twists, turns and full adagio extensions."

Billy Siegenfeld, 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)*. Siegenfeld'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 premieres. Charlotte Adams has created a group work for 14 dancers called *The Poetry of Physics*, set to the music of Gioacchino 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 Sener's work, *Java Mozart*, uses the allegro section from Mozart's String Quartet in B-flat Major for an ensemble piece for 14 women.

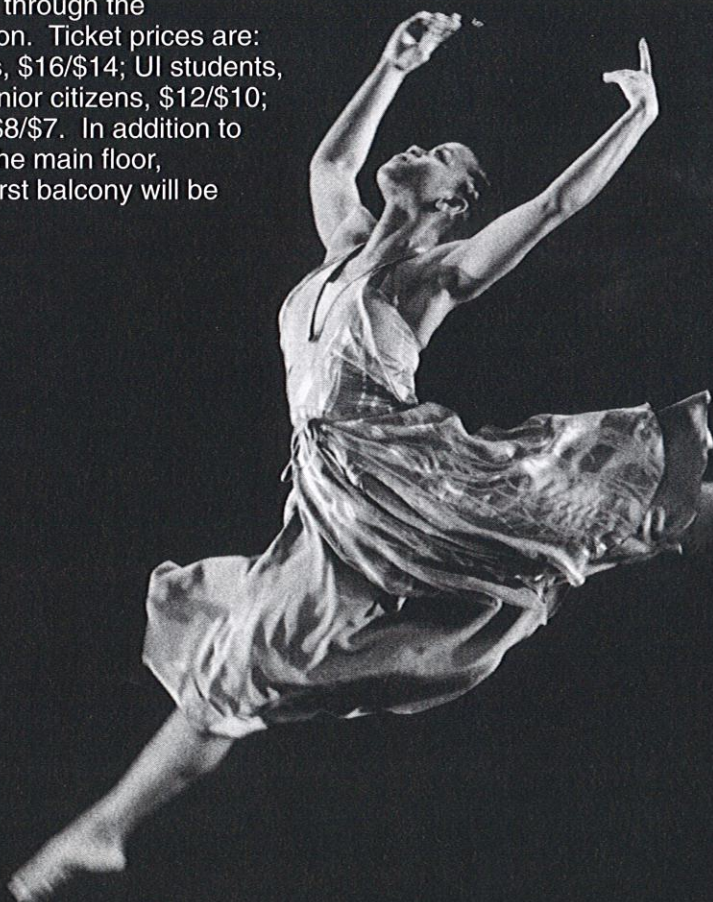


Armando Duarte is restaging his poignant and mysterious duet, *Prelude*, which was given its first performance at Space/Place last spring. The work is set to Debussy's *Afternoon of a Faun* which will be performed live by flautist Tadeo Coelho, UI School of Music associate professor. Alicia Brown's *Journey*, a solo for a woman set to music by Scriabin will feature a set designed by Margaret Wenk 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: nonstudents, \$16/\$14; UI students, \$12/\$10; senior citizens, \$12/\$10; and youth, \$8/\$7. In addition to seating on the main floor, Hancher's first balcony will be open.



Last year's *Dance Gala* was a sell-out.



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### 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.

### 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.

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

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.



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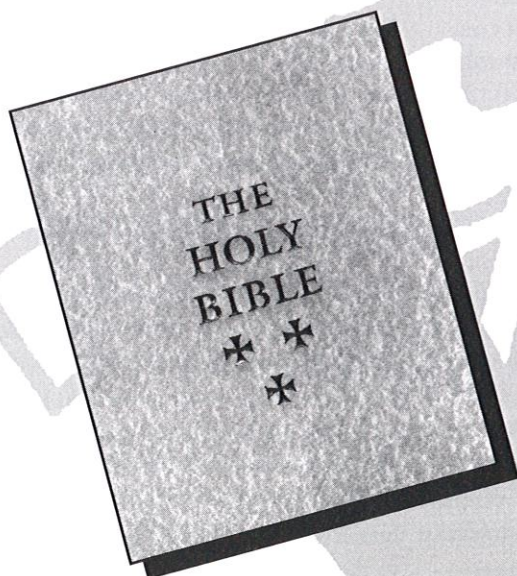
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## STOMP— A GREAT SHOW FOR FAMILIES.

(Best suited for ages 5 and up.) Before the show, try these activities as a family so that everyone will enjoy the performance more.

**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 car? 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!

### *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, Galaway, 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 Olivier Awards (the British equivalent of the Tony's) and won the Olivier for Best Choreography. Stateside, they won an Obie and a Drama Desk Award for Most Unique Theatre Experience.

The cast of *Stomp* recorded music for the movie *Tank Girl* and the Quincy Jones album *Q's 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. Noise has never sounded so good!

Read more about *Stomp* on the World Wide Web [www.stomponline.com](http://www.stomponline.com)

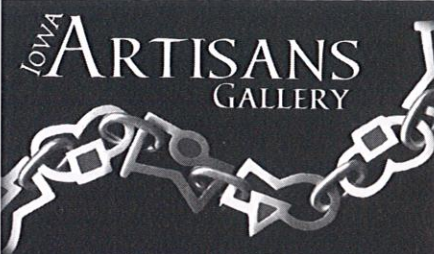




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Dance can often express what words are unable to say. Paul Taylor is a genius choreographer whose works do just that. His ability to speak with the human body earned him an Emmy Award in 1992 for his production of *Speaking in Tongues*, just one of 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 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 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 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](http://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





*“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 *Parfumerie*, 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.

Written by *Fiddler 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 Maracek'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 Imperiale 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 unlucky distinction of premiering on Broadway in the same year as *Oliver!*, *Funny 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*.





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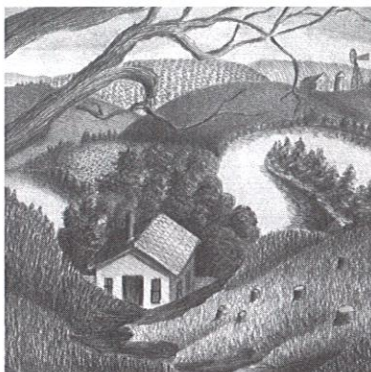
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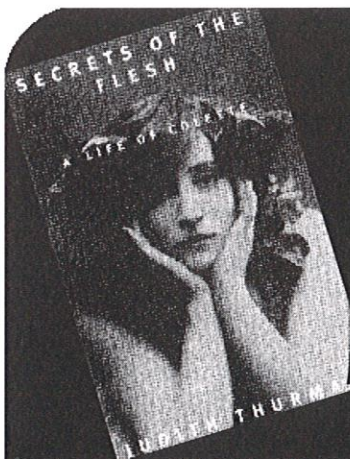
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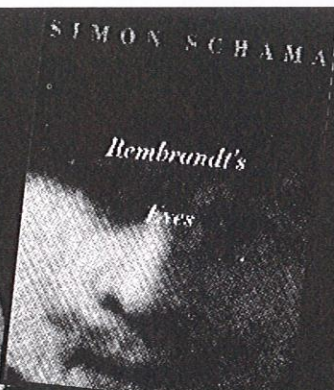
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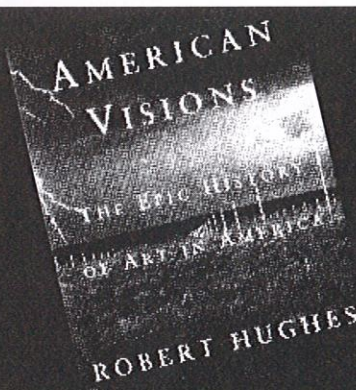
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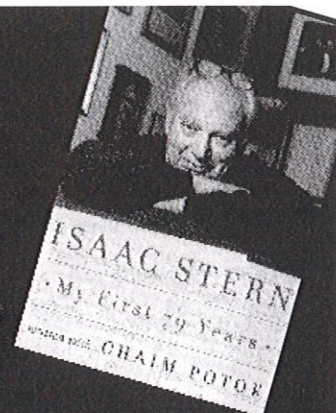
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# CALENDAR

[www.uiowa.edu/homepage/arts\\_index.html](http://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](http://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/](http://www.uiowa.edu/~theatre/)

*The Importance of Being Earnest*. Oct. 7, 8, 9, 16 & 20, 8 pm; Oct. 10 & 17, 3 pm, E.C. Mabie

*Gross Indecency (The Three Trials of Oscar Wilde)*. Oct. 14, 15, 21, 22 & 23, 8 pm; Oct. 24, 3 pm, E. C. Mabie

## DEPARTMENT OF DANCE—[www.uiowa.edu/~dance/](http://www.uiowa.edu/~dance/)

Thesis Concert. Oct. 29-30, 8 pm, Space/Place Theater, North Hall

## READINGS—[www.uiowa.edu/homepage/arts/book.html](http://www.uiowa.edu/homepage/arts/book.html)

James Galvin, fiction reading. Oct. 12, 8 pm, PL

Sena 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/~artmus/](http://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*  
Sept. 11-Nov. 7: *Art is Life/Life is Art: The Graphic Work of Dieter Roth*

### Art of the Month, 10 am, MA Members' Lounge

*Literary Connections: Klinger, Picasso and Jess*  
—Session II: "Satirical Shorts: Picasso's *The Dream* and *Lie of Franco*," Brett Van Hoesen, speaker. Oct. 16

### Perspectives, 12:30 pm, MA

"Reading Newspaper Political Cartoons," Lucy Caswell, speaker. Oct. 13  
"Nansa Doumbiya: African Artist, Matriarch and Guardian of the Past," Barbara Frank, speaker. Oct. 20  
"Bauhaus: The Face of the 20th Century" film screening. Oct. 27

### Music in the Museum, 2 pm, MA

Catherine Kennedy, violin and James Kennedy, guitar. Nov. 7  
The Chamber Singers of Iowa City. Dec. 5

## SCHOOL OF MUSIC—[www.uiowa.edu/~music/](http://www.uiowa.edu/~music/)

UI Chamber Orchestra. Oct. 10, 3 pm, CRH

Robert Triplett, organ. Oct. 11, 8 pm, CRH

Davis Brooks, violin, Kurt Fowler, cello, and Rene Lecuona, piano. Oct. 13, 8 pm, CRH



## 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.



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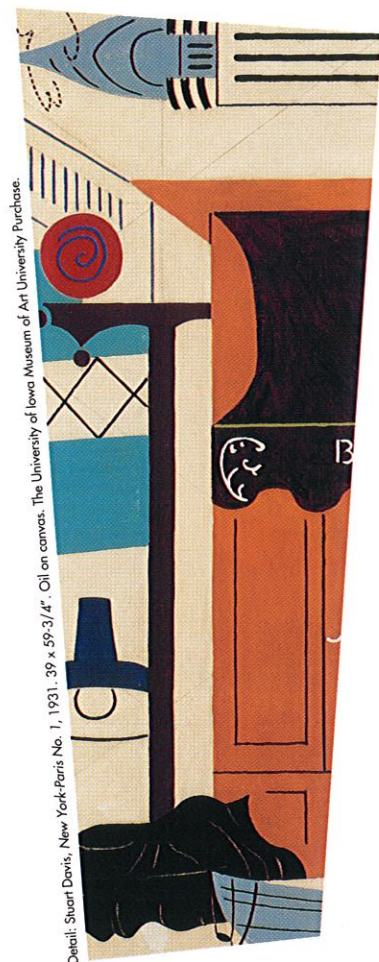


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