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HIBIKI

Resonance from Far Away

American Premiere
Friday and Saturday, October 1 and 2—8:00

direction, choreography, design: Ushio AMAGATSU music: Takashi KAKO
Yoichiro YOSHIKAWA

dancers:
Ushio AMAGATSU SEMIMARU
Toru IWASHITA Sho TAKEUCHI
Akihito ICHIHARA Taiyo TOCHIAKI

stage manager: Yuji KOBAYASHI set technician: Kenichi YONEKURA

lighting technician: Genta IWAMURA sound technician: Akira AIKAWA

IPA production/tour manager:
Andrew J. KRANIS

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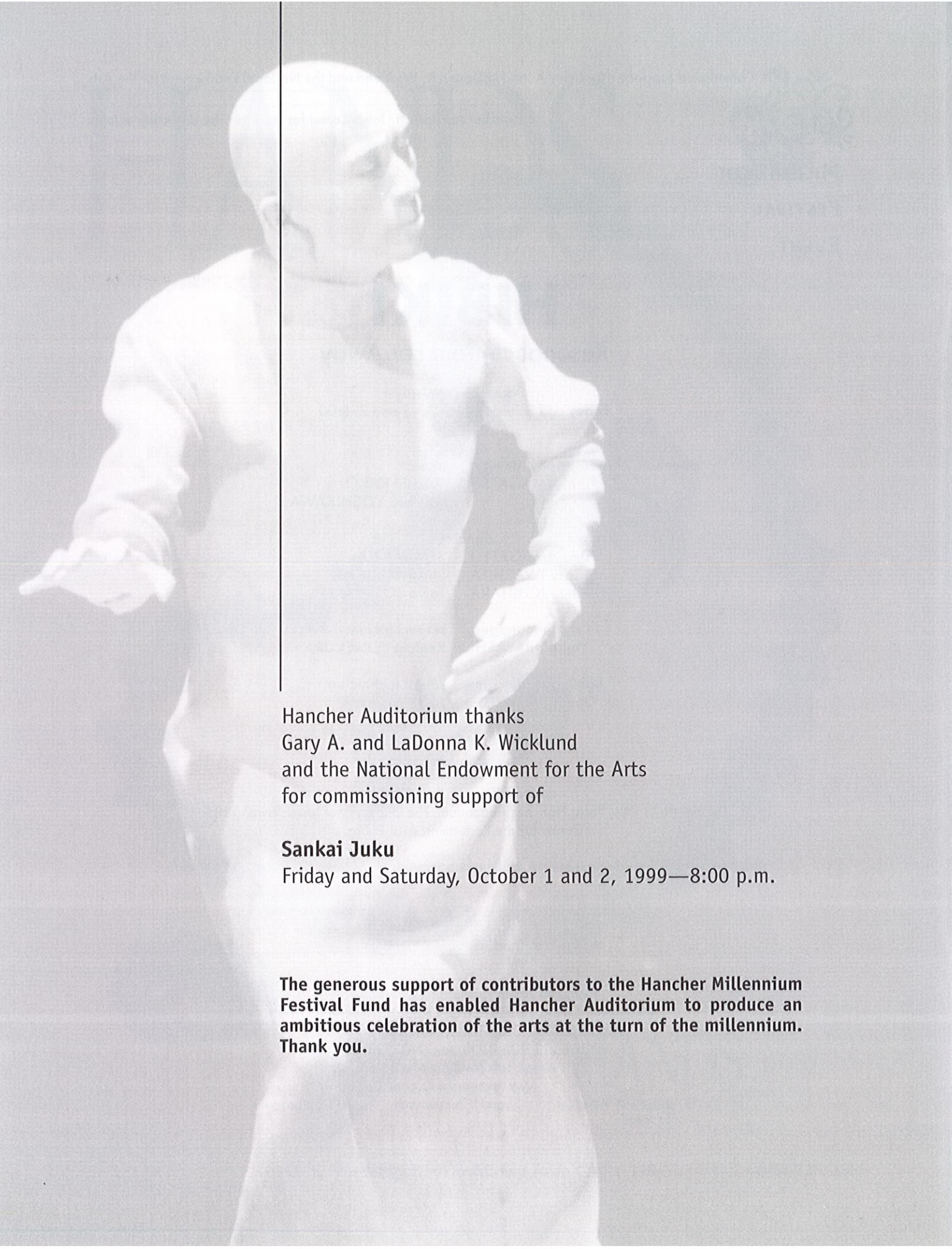
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Sankai Juku

Friday and Saturday, October 1 and 2, 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.

HIBIKI

Resonance from Far Away

- | | | |
|------|-------------------------|---|
| I. | Sizuku: drop | The sinking and reflection of a drop |
| II. | Utsuri: displacement | Most furtive of shadows |
| III. | Garan: empty space | Air is like water, calm and quiet |
| IV. | Outer limits of the red | The body metamorphoses into the object it beholds |
| V. | Utsuri: reflection | From the <i>eikon</i> to the image |
| VI. | Toyomi: resounding | More Light! |



HIBIKI

Resonance from Far Away

Walking like a single form,
Fixing eyes straight forward,
Two people walk slowly,
Each like the other, their destination shared.
Together, they need no sign to stop or start;
They may be more than two,
They may travel at speed,
It is the same.
Understanding not of words,
A resonance in fact,
Through a dialogue of consciousness.

Resonance springs from tension,
This tension from collision,
Two tense bodies hit.
But if one loosens, so; the other,
And the resonance disappears.

Some say that ontogeny resembles phylogeny.
An embryo, one month after conception, will change
From ichthyic to amphibian,
Reptile to mammal.
This million year drama,
Emerging upon the shores of the
Paleozoic era,
Is enacted by an embryo
Within a matter of days.
The sound of blood circulating inside a mother's womb
Is like the motion of the waves,
It is the Primal Resonance which arrives to us.

-Ushio Amagatsu

Hancher Auditorium's Audio Description System

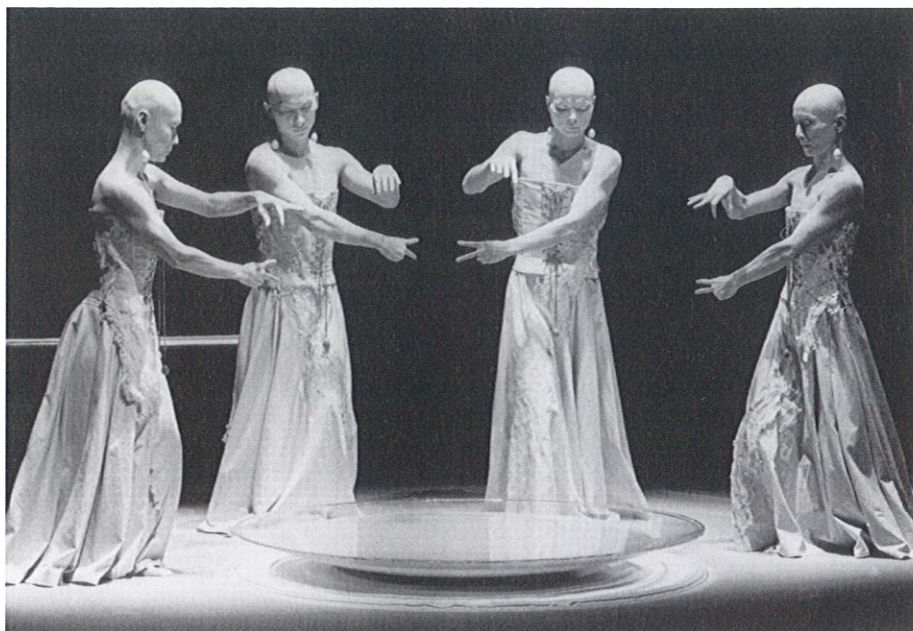
When the lights come up at Hancher Auditorium, the lively blend of colors, lighting effects, costumes, and movement on stage will be enjoyed equally by visually-impaired audience members and fully-sighted ones, courtesy of an exciting service called Audio Description.

Audio description is a free narration service that describes what the sighted audience member takes for granted—all the visual aspects of a performance that a sight-impaired audience member would miss without the whispered asides of an accompanying friend. With the advent of audio description a trained describer takes on the role of informative friend.

At designated performances, persons wanting to take advantage of the description service reserve headsets which attach to small receivers about the size of a deck of cards. (The system is similar to-the current one used in the auditorium for hearing augmentation.) Prior to the show, a narrated version of the playbill is broadcast, as well as an initial voiced sketch of the stage set. During the performance itself, a trained volunteer provides a live narration from a broadcast booth at the rear of the theater. This narration guides the audience member through the show with concise, objective descriptions of new scenes, characters, settings, costumes, body language, and sight gags—all of which are slipped in between portions of dialogue and song.

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

SANKAI JUKU



Sankai Juku and its artistic director, Ushio Amagatsu are part of the second generation of Butoh dancers in Japan. Butoh is a new Japanese art form that evolved during the 1960s as an expression of humanitarian awareness by that country's post-war generation. Led by Tatsumi Hijikata and Kazuo Ohno, who are world famous practitioners of Butoh, Japanese dancers rejected the traditional forms of Eastern and Western dance. They investigated a method of expression which would be appropriate to a new Japan and could reflect the body and feeling of their generation.

"Butoh can only be made with that which can be taken from the manner of living of a race," said Butoh master Hijikata. The gestures seen in Butoh emanate from a sensibility that has been restrained by centuries of tradition. The body of the Butoh dancer is unencumbered by the ancient vocabulary of Kabuki or Noh.

For Ushio Amagatsu, Butoh expresses the language of the body rather than a theoretical meaning of movement. Therefore each individual brings his own physical history and method of expression to the art form. Before he worked in the Butoh style, Amagatsu trained in classical as well as modern dance. In 1975 he started a series of workshops. From those sessions he developed the idea of Sankai Juku and selected three dancers from the workshop to help create the company. The name Sankai Juku can be translated to mean "studio of mountain and sea."

The company's first full scale production, *Homage to Ancient Dolls* (1977), led to the creation of *Kinkan Shonen*, which was presented in Tokyo in 1978. This production revealed Amagatsu's own vision which has enhanced the understanding of Butoh. His work is a great departure from the masking of emotion and is premised on a personal expression of suffering. The contrast with the universally accepted Japanese performance traditions underscores Sankai Juku's passionate appreciation for the joy of life and the sadness of death. The white immobile face traditionally represents a thwarted human being, but the whitened face of the Butoh dancer is mobile and is in touch with innocence, wonder, fear and mortality.

In 1980 Sankai Juku was invited to perform in the West for the first time. They went to the Nancy Festival in France with the firm conviction that Butoh - a universal cry from

the origins of humanity - would be accepted. However, they did not go to expose the Japanese culture to the Europeans, rather, to experience other cultural climates which would give their work new resonance.

For the next four years, the company remained in Europe where they performed constantly. In 1984 they were invited to come to North America where they made their debut at the Toronto International Festival and the L.A. Olympic Arts Festival. Subsequently, they have been embraced warmly by audiences throughout Canada and the United States. Their second North American tour was curtailed when Yoshiyuki Takada accidentally died during a performance in Washington on September 10, 1985. The company canceled the remaining engagements and returned home, some to Japan, others to Paris.

In spring of 1986 Sankai Juku started a new 16-city tour of North America which began in Seattle. The company has been seen in such cities as Boston, Pittsburgh, Cincinnati, Minneapolis, Washington D.C., and New York City. Sankai Juku has continued to be a much sought after performance group, touring America numerous times.

Ushio Amagatsu has immersed himself in the roots of the rituals and character of traditional Japan, from which his interest has reached a more universal point of view while Sankai Juku continues its foreign activities. His work has evolved to a point where his imagery predates classical structures and forms. The power and inner beauty identified with Sankai Juku is traced to man's inner life - a spiritual being who stems from all elements surrounding humanity.

Since 1982, Theatre de la Ville in Paris has been responsible for the commission of six works, *Jomon Sho* (1982), *Netsu No Katachi* (1984), *Unetsu* (1986), *Shijima* (1988), *Omote* (1991), and *Yuragi* (1993), and *Hiyomeki* (1996). In the summer of 1988, Ushio Amagatsu created his first work for Western dancers at Jacob's Pillow in Lee, Massachusetts, which is titled *Fushi*.

Ushio Amagatsu's newest creation, *Hibiki* (1998), was co-commissioned by the Hancher Auditorium and is making its US debut in Iowa City at the beginning of the Sankai Juku US tour for Fall 1999. Sankai Juku will return to the US to tour *Hibiki* in Spring 2002.



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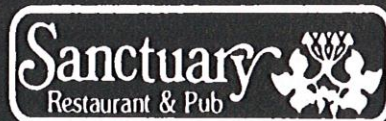
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Starting from Stillness

by Noëlle Sinclair

Dance is defined in most dictionaries as “an artistic form of nonverbal communication.” Most people might smile at this definition, considering it rather inadequate. Perhaps this inadequacy is due to the truth of what Martha Graham said—the body communicates what words cannot. The founder of Sankai Juku, Ushio Amagatsu adds, “Words are limited; they define.” Yet, so many articles written about the Japanese Butoh troupe Sankai Juku seek to do just that—provide definition.

In Zen, it is believed that certain art forms have the ability to allow one to see through the layers of conceptualization words create to an understanding of a particular idea or object. Zen practitioners often say “We are not sure we have religion. *We dance.*” Through meditation and other practices, Zen frees the mind from expectation, the need for definition, and allows one to experience the current moment directly as it is. In this same spirit, one might consider Alexander Calder’s *Spanish Dancer*, located in the University Art Museum. It is a sculpture made of black metal, with various appendages; frankly, it does not look much like a dancer. And it is not a kinetic sculpture; there are no moving parts. But as one begins to walk around it, bend one’s knees, tilt one’s head, the sculpture begins to dance. It contains the potential for motion, though it never moves; it springs into life through our participation, because we are willing to dance with it.

Translation is an art form, not a science. There is no one-to-one correspondence between words in different languages. A translation, especially of poetry or other art, is more a description of the original, or an art work in and of itself. The Japanese language is inherently ambiguous. For example, *San* means mountain; *Kai* means sea; and *Juku* means school. So, Sankai Juku means Mountain-sea School. One might wonder, is it a school that teaches about mountains and sea, or perhaps it is a school taught by the mountains and sea, or a school from the land of mountains and sea? One can find all of these translations put forth in various articles; it seems there is no “right” or exact translation.

Sankai Juku was founded in 1975 by Ushio Amagatsu, the troupe’s choreographer and artistic director. The word *Butoh* refers to the dance of a primarily agricultural society: *Bu* means dance and *Toh* means to stamp the ground. Butoh means stamping dance. Precursors to traditional Japanese dance included agricultural rituals where stamping helped

“lock” a divinity into the ground to ensure a good crop.

The Butoh style emerged from works performed by Tatsumi Hijikata, Kazuo Ohno, and Akira Kasai. They became dissatisfied with contemporary Japanese modern dance, which they felt was merely an imitation of modern dance in the West. The result was the 1959 creation of a completely new dance style in a performance entitled, *Kinjiki*, based on the novel, *Forbidden Colors*, by Yukio Mishima. During this performance, a live chicken was slaughtered, allegedly causing some members of the small audience to faint.

Hijikata was officially declared a “dangerous” performer by the All Japan Artistic Dance Association members who had initially sponsored his performance. He was later banned from participating in the association. Hijikata attached the word *Ankoku* to the name Butoh. *An* means darkness and *Koku* means black. *Ankoku Butoh* means dance of darkness.

Today, there are over 30 established Butoh troupes; Sankai Juku is the troupe most widely seen outside Japan. The style of Butoh has undergone some evolution since its initial creation, as any art does, though it still retains Hijikata’s core aesthetics and ideals. One of the qualities of Butoh itself is that it evades definition.

Butoh’s ambiguity is enhanced by avoidance of published critical theory. Any theory or discussion about Butoh is made manifest through performance only. So unlike many other forms of dance and theater, nothing is written, no vocabulary standardized. Butoh continues and evolves a tradition of dissent, a rebellion against efforts to systematically co-modify aesthetics. Butoh forces the abandonment of a passive viewing stance in the audience, removing the boundary between audience and event, creating a shared experience.

In Butoh dance, movements are dictated by the performer’s imagination, and his/her body “becomes” the object/idea/being the performer seeks to express. Since Butoh relies so much on the individual performers within a dance, repeating Butoh compositions is very difficult. One of the innovations of Amagatsu’s Sankai Juku was the standardization of Butoh repertoire, which enabled Butoh performances to be repeated. In this way, among others, Sankai Juku has evolved away from Butoh of the past, whose works had a life span of but a single performance. Nevertheless, Sankai Juku, as with Butoh in general, has no definitions for the gestures it utilizes.

Butoh was developed by Hijikata with the intention of presenting the experience of the body as honestly as possible—the

performer's naked body coated with white makeup, stances symbolically twisted, with exaggerated grimaces. Hijikata was interested in the bodies of the people from his home in North Eastern Japan. Their bodies became twisted and changed through varying conditions and over long periods of time. He believed dance began from this place, these bodies as they move through their lives.

As for the dancer's body in Sankai Juku's work, Amagatsu comments, "Hijikata often talked about different kinds of bodies—especially the body of Tohoku people....The Tohoku body he was always talking about was a farmer's physique. Farmers work closely with the ground. What he meant by this was his way of approaching the human body—it still remains a major component of my work, the question of gravity and the body. Instead of fighting against gravity, farmers go down deeper and deeper into it, not resisting it, but going toward it. That concept is original in dance. But it doesn't have to be limited to any part of Japan. It's universal. There are many ways of corresponding between gravity and the body."

The idea of a correspondence between gravity and the body is foreign to most Western styles of dance, especially classical ballet. Ballet effectively denies the existence of gravity, with performers that appear capable of flight, ethereal and lean, traveling gracefully ever skyward. In Butoh, the embrace of gravity on the body is always visible, though it may manifest itself in different ways. The motion between the body and the earth becomes a component of the dance. The body is always moving, though life or on the stage, even in the smallest of movements, there is still a focus on motion. Even moving toward the force of gravity, succumbing to it, is motion, part of the dance.

Western dance depends upon mirrors, monitoring the image to achieve the desired reaction from the body. In Butoh, the meditative quality of the performers is the focus. This differs from other forms of dance, particularly Western dance, where the audience's point of view and the presentation to the audience is the focus. Butoh comes from the performer, from their physical and inner strength, from spiritual commitment and concentration. The dancer "becomes", rather than represents. The dancer is never a symbol for anything; he or she becomes that thing. Mr. Amagatsu explains, "If you try to present an image then you can't be natural, and being natural is the only force in performance—it's the only necessary ingredient. The process is similar to a child in the womb, born, first lying on the ground, then crawling and standing. I call that entire process 'dance.'"

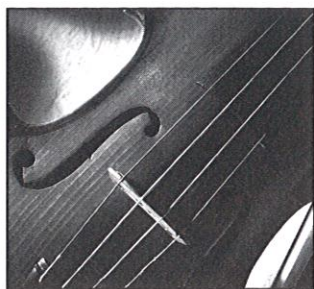
Kazuo Ohno told his classes, "If you want to understand your body, walk on the ocean floor . . . become moth dust . . . The entire universe imprints on the moth's wing." The white makeup the performers wear expresses simplicity, universality. In classes taught by the members of Sankai Juku, the refrain "The body loves to move" is oft repeated. Rather than focus on a defined set of movements and training the body to conform to them, the body and its natural motions are explored.

Amagatsu says his choreography "starts from a state of stillness, or static-ness . . . Etymologically, dance means tension. When I shift tension, the dance starts when I stand on one foot, say. That's where the rhythm comes from. That's a Western concept, shifting from one tension to another. But I think that even in Western terms, there must be some process before the body stands on one leg." That state of stillness seems to be at odds with the idea that the body is always in motion, whether through space, time or life. However, Zen acknowledges a dance of stillness where movement and silence meet and the grasping, defining mind quiets.

One of the primary aims of Butoh performance is the transformation of both the physical and spiritual body. It emphasizes the chaos inherent in nature and in existence as a means of realization, understanding. Often, the cyclical nature of life—birth, death, decay, rebirth—is an underlying theme. Such metamorphosis in and of itself is a dance. As caterpillar dies into chrysalis and chrysalis explodes into butterfly, each new state of life simultaneously brings death to the previous.

Tonight's performance is entitled *Hibiki* (which means sound). No article or collection of words, no dictionary or translation is going to offer an adequate definition of this piece. Sankai Juku's work communicates in ways one might not expect—there are no predefined gestures or stories for us to recognize, as in ballet. Definition becomes not only inadequate, but irrelevant. At the moment we release the need for definition, we are able to accept the invitation to dance.

Noëlle Sinclair is an interface/web designer with a background in art history and poetry. She owes a debt of gratitude to Nikolai Alexeev for his insight into the Japanese language and her sister, Jacqueline Sinclair, for sharing her life full of dance.



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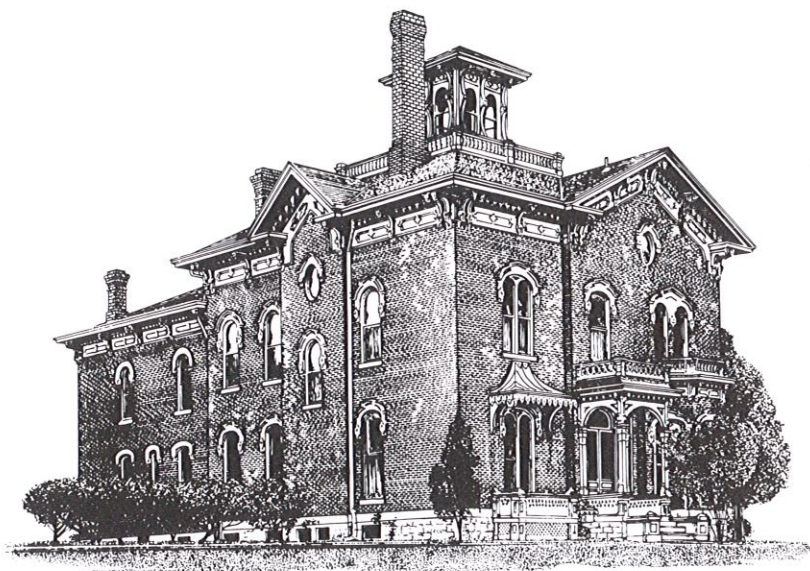
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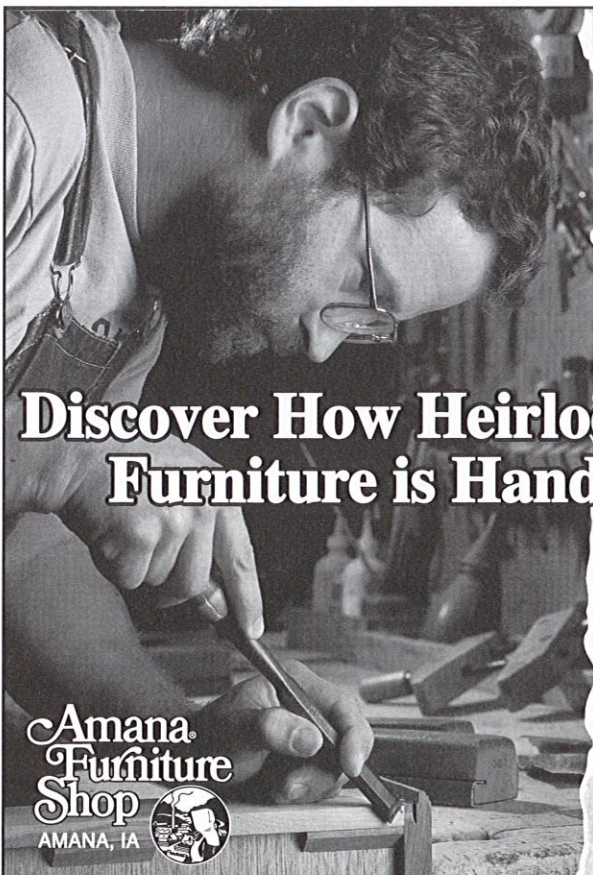
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American Ballet Theatre

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."

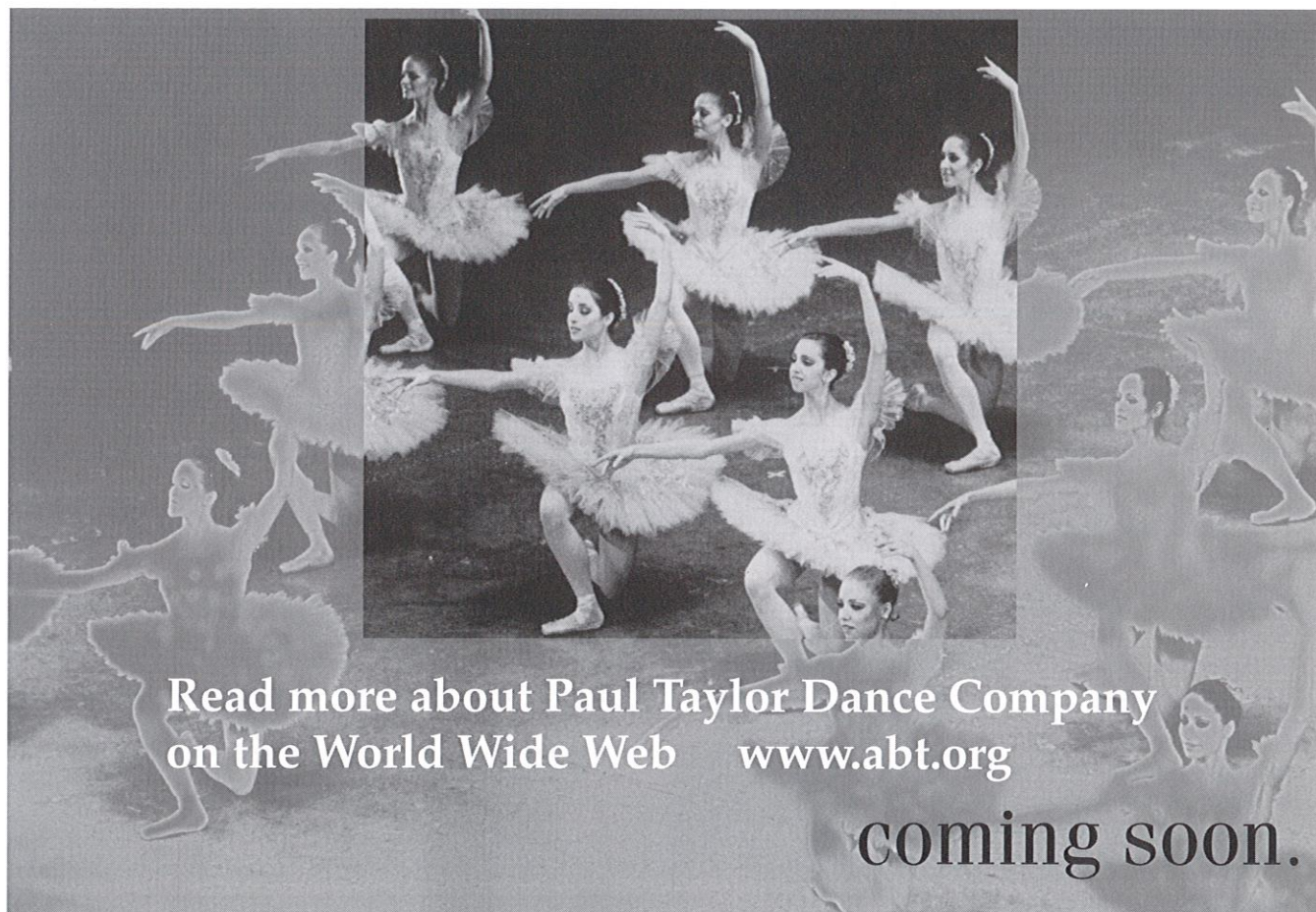
Jones adds, "The range of dynamics for that role is incredibly challenging, because one moment you're going full force, giving 200 percent, and the next moment you're dropping your energy level way down and being yourself. The other thing that's challenging for everyone that I've worked with since Misha 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.



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"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

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Sarah Greer, Stage Assistant
Deborah-Eve Lombard, Graphics Assistant
Adam Lundgren, House Manager Assistant
Emily Nelson, Education Assistant
Theresa Rooney, Cafe Services Assistant
Tim Sievers, Box Office Assistant

Student Support Staff

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

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

Hancher Auditorium

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fax. 319/335-1180
web. <http://www.uiowa.edu/~hancher/>

Hancher Box Office

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e-mail: Hancher-Box-Office@uiowa.edu

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

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

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 permit

UI Arts Center List-serve

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

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

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

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



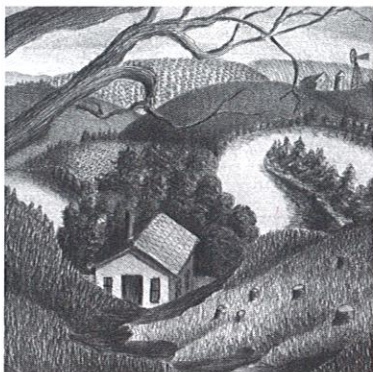
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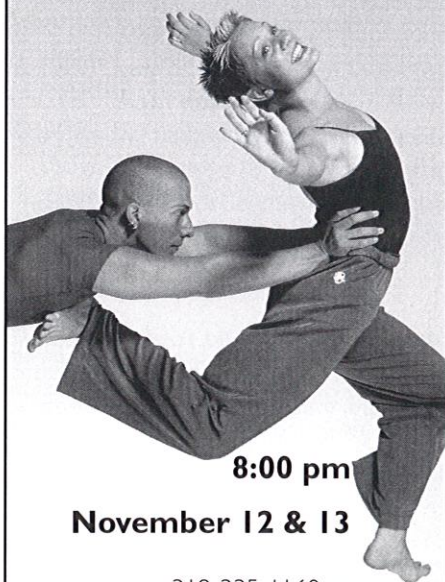
April 14, 15, 21, 22, 28-29; May 4-6

For ticket information call the Iowa City
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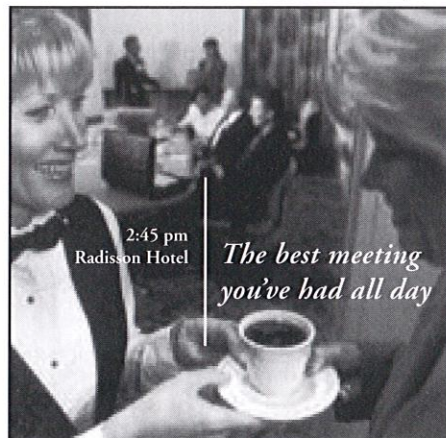
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STOMP— A GREAT SHOW FOR FAMILIES.

(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 different sounds 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, Galway, Aarhus and Belfast Festivals.

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

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

Stomp began its run at the Orpheum Theatre in New York in 1994 after a sell-out run at Sadler's Wells in London's West End. The show is still running in New York with an American cast. *Stomp* was nominated for Best Entertainment in the 1994 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. Fear'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

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The University of Iowa prohibits discrimination in employment and in its educational programs and activities on the basis of race, national origin, color, creed, religion, sex, age, disability, veteran status, sexual orientation, gender identity, or associational preference. The University also affirms its commitment to providing equal opportunities and equal access to University facilities. For additional information on nondiscrimination policies, contact the Coordinator of Title IX, Section 504, and the ADA in the Office of Affirmative Action, (319) 335-0705 (voice) or (319) 335-0697 (text), The University of Iowa, 202 Jessup Hall, Iowa City, Iowa 52242-1316.

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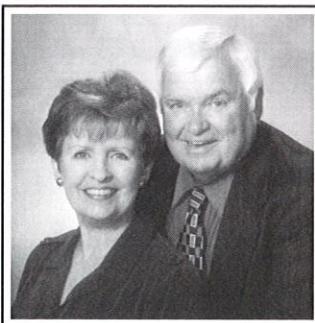
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Hancher Guild

Hancher Guild, one of Johnson County's premier volunteer organizations, works with the Hancher Auditorium professional staff to add direct community involvement to the auditorium's fine artistic programming.

The Guild's membership reflects a cross section of eastern Iowa's residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 17 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

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

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

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call Betty Sims, president, at 351-5175 or Steve Ruckdaschel, membership committee chair, at 354-7438 or the Hancher administrative offices at 335-1130.

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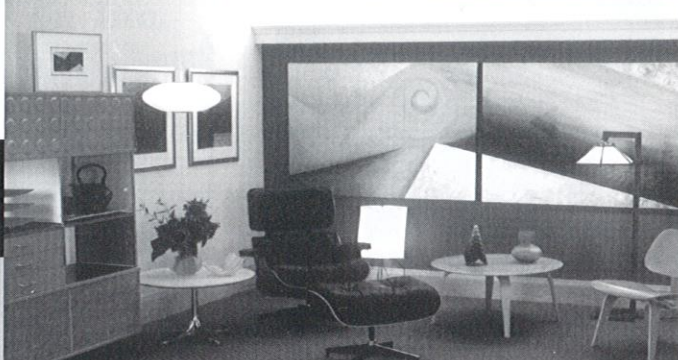



Photo by Mark Tade

<http://www.uiowa.edu/~hancher/>

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

Lost and Found

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



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Services for Persons with Disabilities

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

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

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coatcheck. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

Please call 319/335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.




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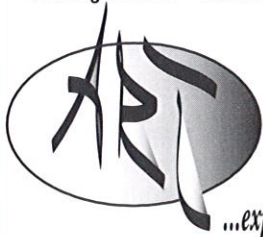
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Upcoming Events

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

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 10 a.m. to 1 p.m. A special Holiday sale schedule is planned for Tuesday, Wednesday, and Thursdays from Nov. 16-Dec.16, 10 a.m.-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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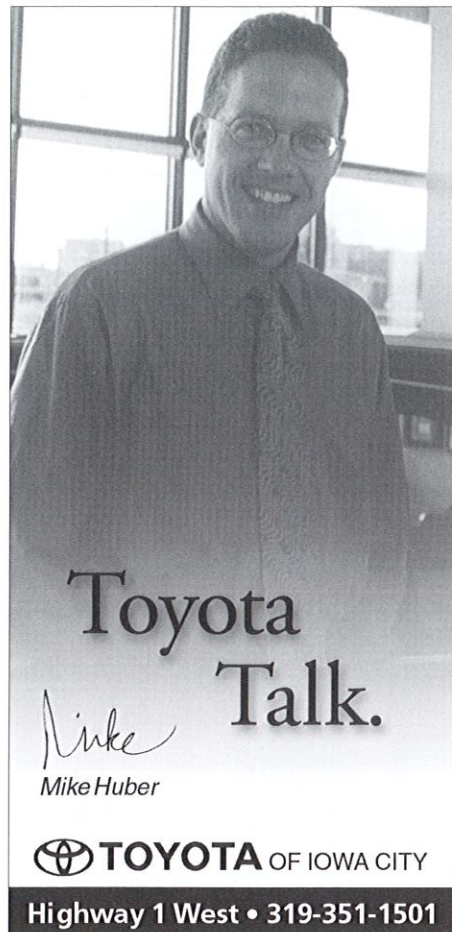
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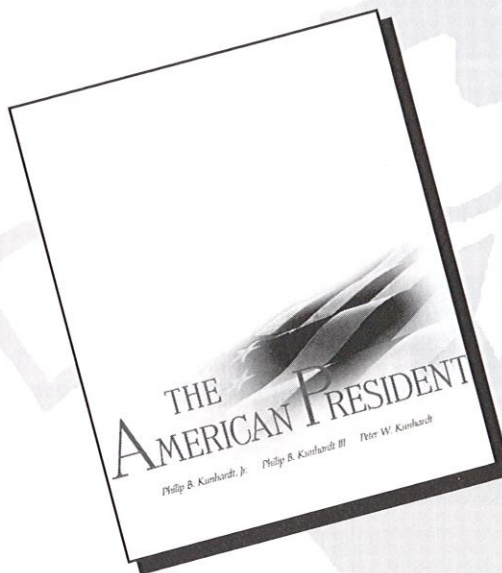


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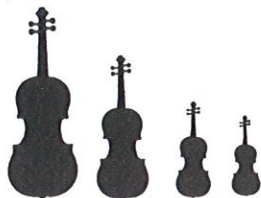
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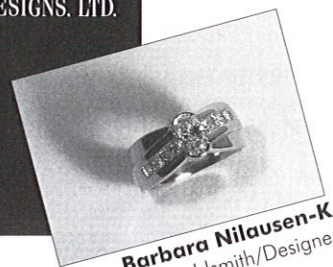


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Iowa Center for the Arts

CALENDAR

www.uiowa.edu/homepage/arts/index.html

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

HANCHER AUDITORIUM—www.uiowa.edu/~hancher

Susan Marshall & Company, *The Descent Beckons*—World premiere. Oct. 8, 8 pm, HA

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. 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/

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

READINGS—www.uiowa.edu/homepage/arts/book.html

Donald Justice, poetry reading. Oct. 5, 8 pm, SA

Abraham Verghese, non-fiction reading. Oct. 7, 8 pm, PL

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

MUSEUM OF ART—www.uiowa.edu/~artmus/

Fall 1999 Exhibitions, MA

Through Dec. 31: *Shaping Earth: African Vessels*

Sept. 11-Oct. 31: *Paul Conrad: Drawing the Line*

Sept. 11-Oct. 31: *Honoré Daumier: Chronicler of His Time*

Sept. 11-Nov. 7: *Art is Life/Life is Art: The Graphic Work of Dieter Roth*

Sept. 11-Nov. 7: *Buzz Spector: Authors and Thinkers*

Sept. 11-Dec. 31: *Different Stokes: International Woodfire Ceramics*

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

—Session III: "Jess: Pasted Poetry," Justin Quinn, speaker. Nov. 13

Perspectives, 12:30 pm, MA

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

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

Music in the Museum, 2 pm, MA

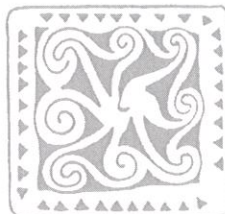
LaFosse Jazz Trio and Dan Knight, piano. Oct. 3

Catherine Kennedy, violin and James Kennedy, guitar. Nov. 7

SCHOOL OF MUSIC—www.uiowa.edu/~music/

Iowa Woodwind Quintet. Oct. 6, 8 pm, CRH

Fall Festival, Old Gold Singers. Oct. 8-9, 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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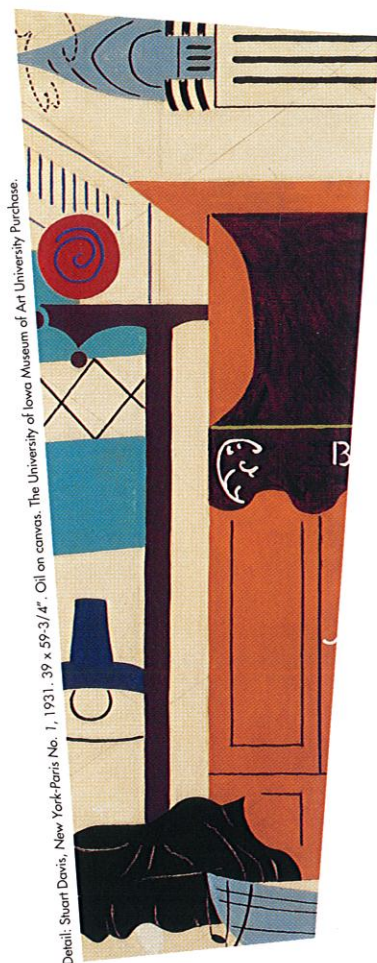
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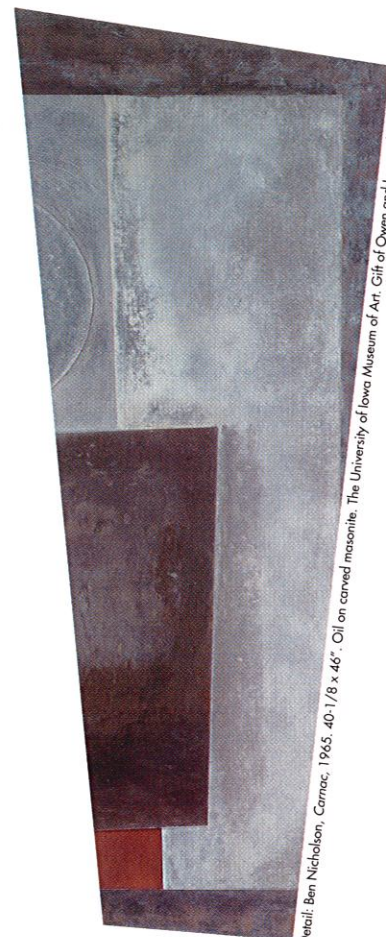
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Detail: Stuart Davis, New York-Paris No. 1, 1931. 39 x 59-3/4". Oil on canvas. The University of Iowa Museum of Art University Purchase



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



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



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"Edwardian"- Circa 1901-1910
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