Paul Taylor Dance Foundation, Inc.
presents

Friday and Saturday, October 15 and 16—8:00

FRANCIE HUBER  ANDREW ASNES  PATRICK CORBIN
LISA VIOLA  RICHARD CHEN SEE  KRISTI EGTVEDT
SILVIA NEVJINSKY  ANDY LEBEAU  TAKEHIRO UEYAMA
TED THOMAS  HEATHER BEREST  MAUREEN MANSFIELD
MICHAEL TRUSNOVEC  ANNARIA MAZZINI  ORION DUCKSTEIN
ROBERT KLEINENDORST  SUSAN DODGE

Artistic Director
PAUL TAYLOR

Lighting Designer
JENNIFER TIPTON

Set/ Costume Designer
SANTO LOQUASTO

Executive Director
ROSS KRAMBERG

Rehearsal Director
BETTY DE JONG

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Latecomers will be seated only during intermissions.
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Paul Taylor Dance Foundation, Inc.
presents

PAUL TAYLOR
DANCE COMPANY

Friday and Saturday, October 15 and 16—8:00

FRANCIE HUBER ANDREW ASNES PATRICK CORBIN
LISA VIOLA RICHARD CHEN-SEE KRISTI EGTVEDT
SILVIA NEVINSKY ANDY LEBEAU TAKEHIRO UEYAMA
TED THOMAS HEATHER BEREST MAUREEN MANSFIELD
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Hancher Auditorium thanks Richard H. and Mary Jo Stanley and the National Endowment for the Arts for commissioning support of

Paul Taylor's *Arabesque*
Friday and Saturday, October 15 and 16, 1999—8:00 p.m.

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

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**Program**

**CASCADE**

Music by J.S. Bach
Concertos for Piano and Orchestra
Choreography by Paul Taylor
Set and Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1999)

<table>
<thead>
<tr>
<th>Frannie Huber</th>
<th>Andrew Asnes</th>
<th>Patrick Carbin</th>
<th>Maureen Mansfield</th>
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<td>Lisa Viola</td>
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<td>Takehiro Ueyama</td>
<td>Heather Berest</td>
<td>Michael Trunovc</td>
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Concerto #4, Allegro ........................................ Full Cast
Larghetto ....................................................... Lisa Viola, Robert Kleinfeld, Kristi Egvedt, Andy LeBeau
Concerto #5, Largo ........................................... Full Cast
Presto ......................................................... Full Cast
Concerto #7, Andante ........................................ Full Cast
Allegro assai ................................................... Full Cast

Commissioned by the American Dance Festival through the Doris Duke Awards for New Work. Production made possible by generous contributions from Carole K. Newman and the Paul Taylor New Works Fund.

**INTERMESSION**

**ARABESQUE**

Music by Claude Debussy
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton (World Premiere)

<table>
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<tr>
<th>Silvia Nevinsky</th>
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<td>Maureen Mansfield</td>
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</tbody>
</table>

Michael Trunovc Amnoria Mazzini Orion Duckstein

1. Scherzo from String Quartet in G Minor ................................ Full Cast
2. Revere ......................................................... Full Cast
3. Arabesque #2 ................................................ Full Cast
4. Syrinx ...................................................... Silvia Nevinsky
5. Scherzo (reprise) .............................................. Full Cast

Commissioned, in part, by Hancher Auditorium, The University of Iowa. Production also made possible by the Paul Taylor New Works Fund.

**INTERMESSION**
Program

CASCADE

Music by J.S. Bach

Concertos for Piano and Orchestra

Choreography by Paul Taylor

Set and Costumes by Santo Loquasto

Lighting by Jennifer Tipton

[First performed in 1999]

Franie Huber  Andrew Asnes  Patrick Corbin  Maureen Mansfield
Lisa Viola  Robert Kleinendorst  Kristi Egvedt  Silvia Nevinsky
Andy LeBeau  Takehiro Ueyama  Heather Berest  Michael Trunovac

Concerto #4, Allegro ........................................... Full Cast
Larghetto ...................................................... Lisa Viola, Robert Kleinendorst, Kristi Egvedt, Andy LeBeau

Concerto #5, Largo ........................................... Franie Huber
Presto .............................................................. Andrew Asnes with Robert Kleinendorst,

Concerto #7, Andante ......................................... Maureen Mansfield and Patrick Corbin
Allegro assai .................................................. Full Cast

Commissioned by the American Dance Festival through the Doris Duke Awards for New Work. Production made possible by generous contributions from Carole K. Newman and the Paul Taylor New Works Fund.

INTERMISSION

ARABESQUE

Music by Claude Debussy

Choreography by Paul Taylor

Costumes by Santo Loquasto

Lighting by Jennifer Tipton

[World Premiere]

Silvia Nevinsky

Andy LeBeau  Ted Thomas  Heather Berest  Maureen Mansfield

Michael Trunovac  Annamaria Mazzini  Orion Duckstein

1. Scherzo from String Quartet in G Minor ........................................ Full Cast
2. Reverie ............................................................ Full Cast
3. Arabesque #2 ..................................................... Silvia Nevinsky
4. Syrinx ................................................................. Full Cast
5. Scherzo (reprise) .................................................. Full Cast

Commissioned, in part, by Hancher Auditorium, The University of Iowa. Production also made possible by the Paul Taylor New Works Fund.

INTERMISSION
PIAZZOLLA CALDERA

"[Piazzolla's music echoes the] flawed confusion of human beings ... worn away as by the labor of hands, impregnated with sweat and smoke, smelling of lies and of urine, splashed by the labor of what we do, legally or illegally ... (it is) as inure as old clothes, as a body, with its foetidants and its shame, with wrinkles, observations, dreams, wakefulness, prophecies, declarations of love and hate, stupidities, shocks, idioms, political beliefs, negations, doubts, affirmations ..." - Pablo Neruda

Music by Astor Piazzolla and Jerzy Peterburski
Choreography by Paul Taylor
Set and Costumes by Santo Loquasto
Lighting by Jennifer Tipton
First performed in 1997

Franck Huber  Andrew Asnes  Patrick Corbin  Lisa Viola
Silvia Navinsky  Andy LeBeau  Takakira Ueyama  Ted Thomas
Maureen Mansfield  Michael Trusnovec  Robert Kleineidorft  Susan Dodge

El Sol Sueno ........................................... Full Cast
Concierto Para Quinteto ......................... Franck Huber, Patrick Corbin, Lisa Viola
Cielo ..................................................... Andy LeBeau and Robert Kleineidorft, Andrew Asnes and Silvia Navinsky
Escualdo .............................................. Full Cast

Commissioned in part by the American Dance Festival with support from the National Endowment for the Arts, the Philip Morris Companies Inc. and Brenda & Keith Brodie. Production also made possible by the New York State Council on the Arts, a State Agency, and by the Eleanor Naylor Dansa Trust.

Music performed by Gidon Kremer from the recording Hommage a Piazzolla with special thanks to Robert Hurwitz, president of Nonesuch Records.

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Tennessee Williams
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Brecht and Kurt Weil
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PIAZZOLLA CALDERA

"(Piazzolla’s music echoes the flawed confusion of human beings ... worn away as by the labor of hands, impregnated with sweat and smoke, smelling of ills and of urine, splashed by the labor of what we do, legally or illegally ... It is) as impure as old clothes, as a body, with its foetidants and its shame, with wrinkles, observations, dreams, wakefulness, prophecies, declarations of love and hate, stupidities, shocks, idylls, political beliefs, negations, doubts, affirmations ... "

-- Pablo Neruda

Music by Astor Piazzolla and Jerzy Peterburshsky
Choreography by Paul Taylor
Set and Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1997)

Frannie Huber  Andrew Asnes  Patrick Corbin  Lisa Viola
Silvia Nevinsky  Andy LeBeau  Takahiro Ueyama  Ted Thomas
Maureen Mansfield  Michael Trusnovec  Robert Kleindorst  Susan Dodge

El Sol Sueno ................................……………. Full Cast
Concierto Para Quinteto  Frannie Huber, Patrick Corbin, Lisa Viola
Cielos ........................................................... Full Cast
Escualo ........................................................... Full Cast

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September 17, 18, 25, 26, October 1-2
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October 23, 24, November 4-6, 10, 11, 13, 17-21
A STREETCAR NAMED DESIRE
Tennessee Williams
January 24, 25, 29, 30
THE THREEPENNY OPERA
Dorothy Bracken and Kurt Weill
March 1, 4, 9, 11, 17-19
ANNIE GET YOUR GUN
Dorothy Fields and Irving Berlin
April 14, 15, 17, 21, 22, 28-29, May 4-6

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PAUL TAYLOR has been a dominant force in dance for nearly half a century. Born in Pennsylvania, he spent his early years in and around Washington, D.C. He studied painting at Syracuse University before coming to New York City to begin his dance career. From 1952 to 1962, he was a soloist with the Martha Graham Dance Company while at the same time presenting his own work in concerts in both the United States and Europe. In 1959, he danced with the New York City Ballet as a guest artist in George Balanchine's Episodes.

Since 1968, when Aureola first entered the repertory of the Royal Danish Ballet, nu- merous works created by Mr. Taylor have been presented to audiences around the world in these companies worldwide. These companies include: American Ballet Theatre, Ballet Rosario, Clouds Dance Theatre, Taiwan, English National Ballet, Guangdong Modern Dance Company of China, Joffrey Ballet, New York City Bal- let Paris Opera Ballet, San Francisco Bal- let and Teatro alla Scala of Milan. To date, over 125 licenses have been issued. In addition, as a choreographer, Mr. Taylor’s work has been featured with the Mark Morris Dance Group, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Mr. de Jong has been with the Taylor Company for over 35 years, hav- ing danced with the company on a total of two years—"Cultural Capitals of World Tour" with performances in Santiago, Chile, fol- lowed by performances in July in Cologne, Germany. During the 1999–2000 sea- son the company will continue to act as ambassadors as they offer performances in China, New Zealand, Indonesia, France, and Sweden.

Recent foreign tours include performances in Moscow at USSR commemorating the 850th anniversary of the city’s found- ing; in Lisbon at Expo ’98, celebrating the opening of the World’s Fair; in Singapore and Hong Kong, followed by the company’s first performances in mainland China and in cities in India, repre- senting the United States in a celebration of India’s 50th year of independence. For- merly dance director for the Joffrey Bal- let, the company received the Ambassador’s Award for Distinguished Service “for excellence and creativity in fostering cross-cultural understanding.”

The Taylor Company is featured in Danceomania, the award-winning and Oscar- nominated documentary film on the life of Paul Taylor, produced by the Four Oaks Foundation and Directed by Matthew Dias- mond. The company has also enjoyed major television exposure both at home and abroad, including its first appearance on the “Dance in America” series in 1978, the company appeared on PBS in seven different programs, including the Emmy Award-winning Speaking in Tongues. More recently, the company worked with WNET/New York to create a new Dance in America special, The Wrecker’s Ball, which includes the dances Company B, Funny Papers and A Field of Elephants. Broadcast nationally on PBS, The Wrecker’s Ball was nominated for an Emmy Award in 1997.

BEETIE DE JONG (rehearsal director) was born in Sumatra, Indonesia, and moved to Holland in 1947, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Ballet Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Dance Company, Chus Gutiérrez, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Ms. de Jong has been with the Taylor Company for over 35 years, hav- ing danced with the company on a total of two years—"Cultural Capitals of World Tour" with performances in Santiago, Chile, fol- lowed by performances in July in Cologne, Germany. During the 1999–2000 sea- son the company will continue to act as ambassadors as they offer performances in China, New Zealand, Indonesia, France, and Sweden.

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Mary Day and Alastair Murow and at the School of American Ballet with Stanley Williams and Andrie Kramarowski. He has danced with ABT II, the Joffrey II Dancers and, from 1985 to 1989, with the Joffrey Ballet. He made his debut with the Taylor Company in 1989 and has been one of its most featured dancers. Mr. Corbin also teaches at The Taylor School.

RICHARD CHEN SEE (dancer) is from the island of Jamaica where he studied ballet, modern and Afro-Caribbean dance. He has danced for companies in England, Jamaica and the United States, including Northern Ballet Theatre, Oakland Ballet and Cibiner Dance Company/San Fran- cisco. Mr. Chen See has worked profes- sionally as a choreographer, children’s sto-
SILVIA NEVINSY (dancer) was born and raised in Islington, Portugal, and she received her early dance training with Gulys in Lisbon and at the Ballet Gulbenkian School. From 1984 to 1989 she was a principal dancer with the Lisbon Dance Company—contemporary repertory company. She moved to New York in 1989 and danced with the Labanowitch Dance Company for about a half a year, as well as appearing as a guest artist with several dance companies, including the Eugene Ballet, the Empire State Ballet, the New American Ballet Ensemble, and David Storrey Dance Works. The October 1995 City Center Season marked her debut with the Poul Taylor Dance Company. She has taught in New York and abroad and currently studies with Firis Jhung and Willeimu Brunner.

ANDY LEBEAU (dancer) began dancing with Taylor 2 in 1993 after graduating from the Boston Conservatory with a B.F.A. While in Boston, he performed with Ballet Theatre of Boston, Spencer/Colton, Boston Ubungical Dance Company and The Roxy Dancers. In New York, he has performed with Cortez & Company, Mary Cope, Caroline Bergvall, Richard Paul, and presented his own work at The Sylvia and Danny Kaye Playhouse. The 1995 fall tour marked his debut with the Taylor Company. TAKEHIRO UYAMA (dancer) is from Tokyo, Japan, where he began his dance studies with Tatsu Masuzaki. In 1991 he came to New York to study at the Juilliard School where he received his degree in 1995. While at Juilliard, he danced with works by Paul Taylor, Martha Graham, Agnes deMille, Jiri Kylian, Li Rong, and others. He currently studies ballet with Firs Jhung and Willeimu Brunner. In December of 1995 he became a member of the Taylor Company. TED THOMAS (dancer) is a native New Yorker and attended the High School of Performing Arts. After receiving his B.F.A. from the State University of New York at Purchase, he went on to earn his masters degree in dance and higher education from New York University. Based in New York, he has performed with Ballet Hispanico, the Elisa Monte Dance Company, Murray Louis and Nikolais Dance Company, Kevin Winn Dance Company and Rebecca Kelly. Mr. Thomas joined the Taylor Company in June of 1996.

HEATHER BEREST (dancer) was born in Manhasset, New York. She began her training with her mother, Olga Berest, and finished with Linda Zolot and Ali Pourfarrok. She went on to earn a B.F.A. at the North Carolina School of the Arts and continued to study with Jocelyn Loren and Christine Wright. Before joining the Taylor Company, Ms. Berest danced with the Nelio Labova Dance Company, Momicks, Peter Pusick, Robert Wood Dance ASC and Marita Goshen. The 1996–97 season marked her debut with the Taylor Company.

MAUREEN MANSFIELD (dancer) began her dance training at Adelphi University under the direction of Norman Walker. As well as being a member of Peter Pusick Plus Dancers for 7 years, she has performed with Companies of Rebecca Kelly, Cecil Gilbert, Robert Sorrentino and Rebecca Stenn. In 1995, together with Yvonne Kasza and Ms. Mansfield created Double Dance, a dance performance program of solos and duets performed throughout Israel and Germany. Her teachers include Meggin Gillen, Christine Wright and Jocelyn Lorenz. A student at the Taylor School since 1986, she toured India as an understudy with the Poul Taylor Dance Company in January of 1997 and joined the company the following April.

MICHAEL TRUSNOVEC (dancer) grew up in Yaphank, NY, and started dancing at age 14. In 1992, he was honored by the National Foundation for Advancement in the Arts and also named a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas, Texas, performing the varied works of Humphrey, Graham, Balanchine, Cunningham and Taylor. After receiving his B.F.A. in dance in 1996, he began working with Taylor 2, and has also danced with Cortez Company. Fall 1998 marked his debut with the Taylor Company.

ANNMARIA MAZZINI (dancer) from Allentown, Pennsylvania, was a scholarship student at The Taylor School before joining Taylor 2 in the summer of 1995. She has danced in the works of Hernando Cortez, Lindsey Honahan, Juliette Sovic, Kenneth Tosti, Karla Wolfangle, and in reconstructed dances of Isadora Duncan, Ms. Mazzini holds a B.F.A. in dance from the Meadows School of the Arts at Southern Methodist University. In New York, she studies acting with Robin Monroe and characterography and performs her own work. In 1997 she created the dances for the Off-Broadway production of Men on the Varge of a Hispanic Brookdown. She made her debut with the Taylor Company during the 1999 summer season.

ORION DUCKSTEIN (dancer) is from Mansfield, Connecticut, where he began dancing after graduating from the University of Connecticut with a B.F.A. in acting. He has danced with the Sungsoo Ahn Pick Up Group, Robert Wood Dance, Sonia Flambo Dance Company and in works by Gerald Castil and PedroAlejandro. He toured in the United States and Eastern Europe with the Judy Dwenin Ensemble, and danced in the Baltimore Opera production of Samson et Dalila, choreographed by Peter Pusick. Mr. Dukenstein has performed with the Poul Taylor Dance company in October 1999. In addition to dance and theatre, he enjoys music and often brings his guitar on tour to play in his spare time.

ROBERT KLEINENDORST (dancer) is originally from Rossville, Minnesota. He graduated from Luther College in 1993 with a Dance major and Minor in Business. In 1993, Mr. Kleinendorst joined Taylor 2 in October of 1995. He makes his debut with the Poul Taylor Dance Company in October 1999. In addition to dance and theatre, he enjoys music and often brings his guitar on tour to play in his spare time.

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8
Dance Company. Ms. Egnat was a scholar-ship student at The Taylor School before becoming a member of Theoll Dance Company in the sum-mer of 1993. She made her debut with the Taylor Company during the 1993 New York City Center season.

SILVIA NEVINSKY (dancer) was born and raised in Ilios, Portugal, and she received her early dance training from Ruth Gallenkamp and at the Ballet Gulbenkian School. From 1984 to 1989 she was a principal dancer with the Lisbon Dance Company and a contemporary repertory company. She moved to New York in 1989 and danced with the Labanowitch Dance Company for over a half year, as well as appearing as a guest artist with several dance companies, including the Egelskay Ballet, the Empire State Ballet, the New American Ballet En-semble, and David Storey Dance Works. The October 1995 City Center Season marked her debut with the Paul Taylor Dance Company. She has taught in New York and abroad and currently studies with Firis Chuang and Wilhelmina Buurman.

ANDY LEBEAU (dancer) began dancing with Taylor in 1993 after graduating from the Boston Conservatory with a B.F.A. While in Boston, he performed with Ballet Theatre of Boston, Spencer/Colton, Bos-ton/Urungal Dance Company and The Roxy Dancers. In New York, he per-formed with Comette Company, Mary Coe Dance, and Patrick and presented his own work at The Sylvia and Danny Kaye Playhouse. The 1995 fall tour marked his debut with the Taylor Company.

TAKEHIKO UEYAMA (dancer) is from To-kyo, Japan, where he began his dance studies with Tatsumi Machikawa. In 1991 he came to New York to study at the Juilliard School where he received his degree in 1995. While at Juilliard he performed works by Paul Taylor, Martha Graham, Agnes DeMille, Jiri Kylian, Lilly York, and others. He currently studies ballet with Fins in Kyushu, Japan. In December 1995 he became a member of the Taylor Company.

TED THOMAS (dancer) is a native New Yorker and attended the High School of Performing Arts. After receiving his B.F.A. from the State University of New York at Purchase, he went on to earn his masters degree in dance and higher education from New York University. He has per-formed with Ballet Hispánico, the Elia Monte Dance Company, Murray Louis and Nikolais Dance Company, Kevin Wynn Creation and Rebecca Kelley. Mr. Thomas joined the Taylor Company in June of 1996.

HEATHER BERET (dancer) was born in Mahattan, New York. She began her training with her mother, Olga Beret, and continued to study with Linda Zoller and Ali Pourfarroksh. She went on to earn a B.F.A. at the North Carolina School of the Arts and continued to study with Jocelyne Loren and Christene Wright. Before joining the Taylor Company, Ms. Beret danced with the Louis Lobato Dance Theatre, Momus, Peter Pucchi, Robert Wood Dance ASC and Marita Goshen. The 1996–97 season marked her debut with the Taylor Company.

MAUREEN MANSFIELD (dancer) began her dance training at Adelphi University under the direction of Norman Walker. As well as being a member of Peter Pucchi Plus Dancers for 7 years, she has performed with companies of Rebecca Kelley, Ciel Gilert, Robert Sorrentino and Rebecca Stenn. In 1993, together with Yvonne Kassapidis, Mansfield created Double Dance, a dance performance program of solo and duet performances throughout Is-rael and Germany. Her teachers include Michelle Gillen, Christine Wright and Jocelyn Lorenz. A student at the Taylor School since 1986, she toured India as an understudy with the Paul Taylor Dance Company in January of 1997 and joined the company the following April.

MICHAEL TRUSNOVEC (dancer) grew up in Tappan, NY, and started dancing at age 9. In 1992, he was honored by the National Foundation for Advancement in the Arts and also received a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas, Texas, performing the varied works of Humphrey, Graham, Balanchine, and Taylor. After receiving his B.F.A. in dance in 1996, he began working with Taylor, and also has danced with Comette Company. Fall 1998 marked his debut with the Taylor Company.

ANNMARIA MAZZINI (dancer) from Allentown, Pennsylvania, was a scholarship student at The Taylor School before joining Taylor in 2002 in the summer of 1995. She has danced in the works of Herno Cortez, Lindsey Hanahan, Julienne Socioe, Kenneth Tosti, Karla Wolfgang, and in recon-structed dances of Isadora Duncan. Ms. Massini holds a B.F.A. in dance from the Meadows School of the Arts at Southern Methodist University. In New York, she studies acting with Robin Romeo and chro-nography and performs her own work. In 1997 she created the dances for the Off-Broadway production of Men on the verge of a Hispanic Breakdown. She made her debut with the Taylor Company during the 1999 summer season.

ORION DUCKSTEIN (dancer) is from Mansfield, Connecticut, where he began dancing after graduating from the University of Connecticut with a B.F.A. in acting. He has danced with the Sungoo Ahn Pick Up Group, Robert Wood Dance, Soniaflora Dance Company and in works by Gerald Castel and PedroAlejandria. He toured in the United States and Eastern Europe with the Judy Dowsen Ensemble, and danced in the Baltimore Opera produc-tion of Samson et Dalila, choreographed by Peter Pucchi. Mr. Duckste in is a member of the Paul Taylor Dance Company in October 1999. In addition to dance and theatre, he enjoys music and often brings his guitar on tour to play in his spare time.

ROBERT KLEINENDORST (dancer) is originally from Rossville, Wisconsin. He gradu-ated from Luther College in 1995 with a Dance and English degree. He performed with Anna Sokolow’s Projects at The Kennedy Center in Wash-ington, D.C. Having studied at The Juilliard School since 1996, Mr. Kleinendorst joined Taylor in August of 1998. In October of 1999 Mr. Kleinendorst makes his first appearance with the Paul Taylor Dance Company.

SUSAN DODGE (dancer) is originally from Jacksonville, Florida where she be-gan her dance studies. She has also stud-ied at the Alvin Ailey School, Jacob’s Ri-tual, and the American Dance Festival. She attended Southern Methodist University where she earned a B.F.A. in 1998. In 1999 she left SMU where she performed in works by Paul Taylor, David Parsons, Martha Graham and others. This is Ms. Dodge’s first season with the Taylor Company.

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PRIVATE DOMAIN

Paul Taylor's autobiography, Private Domain, was published in April 1987 by Alfred A. Knopf, Inc. and in paperback in March 1988 by North Point Press. The book was nominated by the National Book Critics Circle as the most distinguished biography of 1987. To order a copy, send a check or money order for $19.00 (includes shipping and handling) made payable to the Paul Taylor Dance Company, 552 Broadway, New York, NY 10012.

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Not just anyone can build a house. And not just anyone can create a dance. Paul Taylor, however, is a master builder who can do both. His precise constructions of human bodies on stage have a solid base, beautiful framework, and are polished to perfection. (In his spare time, he really does enjoy construction.)

Like construction methods change and no two houses are the same, Taylor has been creating new ways to move for the past 40 years. Each of his approximately 100 pieces are distinctive. Serious and almost grotesque at times, sensuous and sanguine at others, often hysterically funny. Taylor can do it all. He will leave you with that satiated feeling where you want to laugh and cry at the same time.

It’s hard to imagine that a man who started off at Syracuse University as a painter and swimmer could have this kind of impact on the dance world. Luckily for us, though, Taylor’s life turned to dance when he began taking classes at the age of 22 after being faced with the impossibility of creating a three-dimensional figure on a flat canvas. After college, Taylor caught Martha Graham’s eye and was a soloist in her company for seven years. He was also a protege of George Balanchine and, along with Merce Cunningham, is one of the only living links to this modern dance legacy. His heart really belongs to choreography, though, where his work has been described as his “moving sculptures” as he allows them to attain the life and feel he longed for in his art. The way his sculptures move on stage has earned Taylor numerous honors and awards including the prestigious McArthur Foundation Fellowship, or “Genius Award.” Over the course of his dancing career, Taylor has delighted audiences around the world with his work. Taylor has also been influencing countless young dancers. Today his movement has become technique, and is taught in modern dance classrooms nationwide.

In his constant search for new movements to bring out in his dancers, Taylor experiments with ordinary steps such as walking, skipping, and running, and enhances them to an extraordinary degree. He does not refrain from intensive acrobatic movements to sculpt the space. New heights are reached in the ways bodies are lifted and suspended into architectural poses. The very idea of trust is explored as his dancers take flying leaps onto each other’s shoulders with confidence. No matter the difficulty or style, Taylor’s work possesses a peaceful grace that is unsurpassed.

Tonight, Hancher’s stage will be exploding with movement that is pure Taylor. Among with the world premieres of the Hancher-commissioned Arabesque, and the recently-premiered Cascade, we will be treated to a renowned Taylor favorite, the tango-seasoned Piazzolla Caldera. It’s a work which has been described as Taylor’s most exciting and most sensuous piece yet.

Piazzolla Caldera will truly give the audience a sense of Taylor’s signature style.

A coladera, or caudillo, is described by Webster’s Dictionary as “a state of violent agitation.” The term really describes this piece. Piazzolla Caldera is filled with conflicting images. Giving the audience the essence of tango instead of simply recreating the dance, Piazzolla Caldera sinks and swoons to music of the legendary Argentine composer and performer Astor Piazzolla. Furthermore, Piazzolla himself delivers his own unique twist on the tango, layering electric instruments and a jazz influence into the traditional tango melody. Piazzolla once commented that his work was designed “to make the mind dance not the feet.” Taylor seems to play into Piazzolla’s remark by breaking down the audience’s expectations of what tango should be. In places where traditional male-led steps are found, Taylor-surprises us with flashy leaps and fast and furious turns and turns, so that, in fact, the women often are in control. Yet the essence of the tango, with its steamy appeal and simmering passion, is never lost. This peppy piece tells the not-so-innocent stories of bold lovers in a world of good and evil. The scene has an unsettling feeling of a smoky nightclub located on the outskirts of hell. In this dark dimension outside our own, the seven bare-chested men, and five women draped in filmy dresses confront each other with sharp intensity.

Taylor truly invests himself into his choreography by using motion to shape what he wants to say. He uses dance phrases as a substitute for words. According to his distinguished autobiography, Private Domain, Taylor has come to the conclusion that speaking with movement is preferred, while “any sort of verbal communication is risky.” However, Taylor still agreed to be the subject of a documentary film entitled Dancermaker, which features Paul Taylor and his dancers and gives the audience a taste of the life led by a traveling company. When asked to describe the film and the interview process, Mr. Taylor says, “I don’t think I’ve come off as that much of a good guy. It might be a little too honest. I’ve never been comfortable talking so freely.” But on stage, Taylor never stutter. In a world of disintegrating values, Paul Taylor challenges himself by confronting challenging subjects like bigotry and hypocrisy with grace. He articulates these American imperfections in a lighthearted and even humorous way.

Professionals all over the world covet his movement. Taylor choreography has been performed by a wide range of dance companies such as American Ballet Theatre and Cloud Gate Dance Theatre of Taiwan. Yet his movement always seems to best suit to his own dancers. This may be due to his rehearsal and choreography technique. When Mr. Taylor comes to a rough spot and can’t think of a step, he frequently turns to his well-trained dancers and asks them to improvise. He says that they are very valuable to the creative process, and he usually takes what they come up with and shapes their movements to fit his own vision. When Taylor first begins a work, he has only a vague plan of what it is he wants; the real work is taking place as it happens when he is in the studio with the dancers. When he needs a fresh perspective on a piece he is currently working on, he often leaves the studio for a couple days and finds consolation in his other hobbies which are just as important to him as dance, such as gardening, nature walks — and construction.

After a piece is built, Taylor often remains unsure how his final product looks. What he’s seen in the studio is rarely what the piece will look like on stage and Taylor thrives for nights when a piece is premiered and he can be in the audience watching the outcome of his work. He seldom makes adjustments on a piece after it has been performed.

“I always trust my imagination,” Taylor exclaims, which has proved to be very reliable. His independence and confidence have made the Paul Taylor Dance Company what it is today, undoubtedly one of America’s most lovable dance companies.

The San Francisco chronicle states: “Here, at century’s end, is the finest example anywhere of the art that has been this county’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.” This company, now in it’s 45th season, has developed its own history which in itself is an accomplishment. Much like a well-built house that stands the test of time, you images you see tonight will stand in your mind long after the curtain drops.

Because of his respect that is reflected between him and the art form, Taylor has evolved into a great spokesperson for modern dance, although he would most certainly rather let his dances do the speaking for him. After all, through dance, humans can express what words are often unable to say. Tonight each one of you will gain a better understanding of the language of modern dance as told by The Paul Taylor Dance Company.

Becca Marquette is a junior dance major at The University of Iowa and a student staff member at Hancher Auditorium.
The Master Builder

by Becca Marcotte

Not just anyone can build a house. And not just anyone can create a dance. Paul Taylor, however, is a master builder who can do both. His precise constructions of human bodies on stage have a solid base, beautiful framework, and are polished to perfect performance. (Yes, in his spare time, he really does enjoy construction.)

Like construction methods change and no two houses are the same, Taylor has been creating new ways to move for the past 40 years. Each of his approximately 100 pieces are distinctive. Serious and almost grotesque at times, sensuous and steampy at others, often hystericly funny. Taylor can do it all. His work will leave you with that satisfied feeling where you want to laugh and cry at the same time.

It’s hard to imagine that a man who started off at Bryn Mawr College as a poet and swimmer could have this kind of impact on the dance world. Luckly for us, though, Taylor’s life turned to dance when he began taking classes at the age of 22 after being faced with the impossibility of creating a three-dimensional figure on a flat canvas. After college, Taylor sought Martha Graham’s eye and was a soloist in her company for seven years. He was also a protégé of George Balanchine and, along with Merce Cunningham, is one of the only living links to this modern dance legacy. His heart really belongs to choreography, though, where his work shows through his “moving sculptures” has allowed him to attain the life and feeling he longed for in his art. The way his sculptures move on stage has earned Taylor numerous honors and awards including the prestigious McArthur Foundation Fellowship, or “Genius Award.” Over the course of his dancing career, Taylor has delighted audiences around the world with his work. Taylor has also been influential in creating numerous dance companies and also in modern dance, although he would certainly rather let his dances do the speaking for him. After all, through dance, human can express what words are often unable to say. Tonight each one of you will gain a better understanding of the language of modern dance as told by The Paul Taylor Dance Company.

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American Ballet Theatre

Twylla 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 slickly, staccato, syncopated style—controlled abandonment and studied constraints making formal discipline—with her own modern dance company, creating such critical and popular successes as Eight Jelly Rolls and The Six 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 funny, modern choreographers. It was a lot riskier to deconstruct ballet conventions at American Ballet Theatre, a citadel of classicalism, 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—more precisely, Thorpesian—attitude and energy, and owed at least as much to vaudville as it did to ballet. Baryshnikov had been in this country for less than two years when he began working with Tharp. Their collaboration brooded over 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 repertoire, 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 Bolshoi 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 putting your head and rubbing your stomach.”

Susan Jones, the ballet mistress for Push, was a member of the corps de ballet in the original production. “The physical challenge of doing Twyla’s movement was compounded by the fact that you had to respond very quickly,” says Jones. “The pace of the work combined with the style hit Ballet Theater’s corps de ballet right between the eyes. Twyla had never worked with a corps de ballet, par 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 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 tap 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 outstanding 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.”

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

For ticket information, call the Hancher Box Office at 319/335-1160, or toll-free at 1-800-HANCHER.
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chardonnay and some friends by
the fire." - E.H. '52

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Amidst the plethora of dance events at Hancher Auditorium this fall (seven major U.S. dance companies in just a 10-week span) are the University of Iowa Dance Company's annual Dance Gala performances, November 12 and 13. With eight works on the program, FAST FORWARD/Dance Gala '99 promises to follow the same recipe for success of the 18 Dance Galas before it: a rich melting 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 Siegenthal, 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 Berkley, Alicia Brown, Armando Duarte and Alan Senes.

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, my 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 choreographers 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 last dea, Dance Bicentenaire, set to the music of Benjamin Godard, has been described as "flowing melodically through intricate lists, twists, turns and full adagio extensions."

Billy Siegenthal, 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). Siegenthal'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 Gioachino Rossini. David Berkley has selected several rock 'n roll hits from the '50s and '60s—including "One Hundred Pounds of Clay," "Rescue Me," and the theme from the T.V. classic "Route 66"—for his ensemble piece, Big Sleeves/Naked Shoulders, for 11 dancers. Alan Senes'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 restoring 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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Guest chromatographers 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 chromatographers for Dance Gala '99 include Charlotte Adams, David Berkley, Alicia Brown, Armando Duarte and Alan Sener.

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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 $29 patron tickets which include an $18 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.
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.

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MERCANTILE

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 Maraczek’s Parfumerie. The manager, Georg Nowack, is constantly at odds with a young woman named Amalia Balash, but is unaware that they are in fact anonymous pen pals known to each other in their letters only as “Dear Friend.” As time passes, the two postal lovers fix a date to meet in person. Arriving at the Café Imperial to meet his mystery correspondent, Georg realizes that it is Amalia, but does not identify himself to her. Eventually, their relationship blossoms into love and he reveals the truth by quoting from their letters.

One of the jewels of musical theater, She Loves Me had the 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 musicals 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 Maritello 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.

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“A musical play with which everyone can fall in love. . . it is dear, charming and wholeheartedly romantic.”

So wrote Norman Nadel of The World Telegram & Sun about the original Broadway production of She Loves Me in 1963. She Loves Me truly is a story with which everyone can fall in love. In fact, in one form or another most of us already have. Based on Hungarian playwright Miklos Laszio’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 Maraczek’s Parfumerie. The manager, Georg Nowack, is constantly at odds with a young woman named Amalia Balash, but is unaware that they are in fact anonymous pen pals known to each other in their letters only as “Dear Friend.” As time passes, the two postal lovers fix a date to meet in person. Arriving at the Café Imperial, to meet his mystery correspondent, Georg realizes that it is Amalia, but does not identify himself to her. Eventually, their relationship blossoms into love and he reveals the truth by quoting from their letters.

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

You’re sure to love She Loves Me.
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)
XMB. Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher

“What Makes a Great?” National Symphony conductor Leonard Slatkin, speaker. Oct. 20, 7 pm, Iowa City Public Library

National Symphony Orchestra. Oct. 21, 8 pm, HA

Panel Discussion with Bill T. Jones. Oct. 23, 12:30 pm, Riverside Theatre

The Breathing Show—Bill T. Jones Solo—World premiere. Oct. 23, 8 pm, HA

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

The Importance of Being Earnest. Oct. 7, 8, 9, 16 & 20, 8 pm. Oct. 10 & 11, 7, 3 pm, U.C. Mable


DEPARTMENT OF DANCE—www.uiowa.edu/~dance/

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

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

Senia Noshland, fiction reading. Oct. 19, 8 pm, FI

Jonis Agee, fiction reading. Oct. 2, 8 pm, FL

Arthur Sze, poetry reading. Oct. 29, 8 pm, W151 PBAB

MUSEUM OF ART—www.uiowa.edu/~artmus/

Fall 1999 Exhibitions, MA

Dec. 31. Shaping Earth: African Vessels

Nov. 30. Paul Cornell: Drawing the Line

Dec. 15. Honoré Daumier: Chronicler of His Time

Nov. 7. Art is Or/ful is Art: The Graphic Work of Dieter Roth

Nov. 7. Buzz Specter: Authors and Thinkers

Nov. 3. Different Strokes: International Woodline Ceramics

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

Literary Connections: Klinge, Pizzaro and Jess


Perspectives. 12:30 pm, MA

“Nonaah Duombwe: African Artist, Motarch and Guardian of the Past,” Barbara Frank, speaker. Oct. 20


From Living Room to Gallery: The Elliot Collection,” Pamela Trimpol, speaker. Nov. 3

Music in the Museum, 7 pm, MA

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

The Chamber Singers of Iowa City. Dec. 3

SCHOOL OF MUSIC—www.uiowa.edu/~music/

University Symphony. Oct. 20, 8 pm, HA

Kontorei. Oct. 22, 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 1:00 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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Gross Indecency (The Three Trials of Oscar Wilde). Oct. 14, 15, 21, 22 & 23, 8 pm; Oct. 24, 3 pm, E. C. Mabie

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MUSEUM OF ART—www.uiowa.edu/~artmss/

Fall 1999 Exhibitions, MAA

Through Dec. 31: Shipping 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 (My) Life is Art: The Graphic Work of Dieter Roth
Sept. 11-Nov. 7: Buzz Specter: Authors and Thinkers
Sept. 11-Dec. 31: Different Strokes: International Woodfire Ceramics

Art of the Month, 10 am, MAA Members' Lounge

Literary Connections: Klinge, Picasso and Jess—Session III: "Jazz: Pasted Poetry", Justin Quinn, speaker. Nov. 13

Perspectives, 12:30 pm, MAA

"Noumi Dourbyke: African Artist, Matronch and Guardian of the Past," Barbara Frank, speaker. Oct. 20
"Bouchou: The Face of the 20th Century's Film screening. Oct. 27
"From Living Room to Gallery: The Eliot Collection," Pamela Trimp, speaker, Nov. 3

Music in the Museum, 2 pm, MAA

Catherine Kennedy, violin and James Kennedy, guitar. Nov. 7
The Chamber Singers of Iowa City. Dec. 3

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HANCHER AUDITORIUM—www.uiowa.edu/~hancher

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