HANCHER AUDITORIUM
1999-2000 ~ At This Moment

a fleeting moment
The Breathing Show

Saturday, October 23, 1999–8:00 p.m.

Choreography: Bill T. Jones
Lighting Design: Robert Wierzel
Set Design: Bjorn Amelan
Costume Design: Liz Prince
Music Performed by: Daniel Romm
Production: Gregory Bain
Lighting Supervisor: Miki Takahashi
Rehearsal Director: Janet Wong
Executive Director: Jodi Rom Krizer
Associate Director: Bjorn Amelan
Director of Development: Shannon Sneed
Office Manager: Lynette Rizzo
Artistic Consultant: Bill Katz

Major funding for the Bill T. Jones/Arnie Zane Dance Company provided by the Andrew W. Mellon Foundation and the Lila Wallace-Reader’s Digest Fund Program for Leading Dance Companies.


Bill T. Jones/Arnie Zane Dance Company
C/O Foundation for Dance Promotion
853 Broadway Suite 1706
New York, NY 10003
212-477-1850 Fax: 212-777-5263

The Breathing Show is presented by arrangement through IMG Artists
420 West 45th Street
New York, NY 10036
Fax: 212-489-8200

There will be no intermission.
The Breathing Show

Saturday, October 23, 1999–8:00 p.m.

Choreography: Bill T. Jones
Lighting Design: Robert Wierzel
Set Design: Bjorn Amelan
Costume Design: Liz Prince
Music Performed by: Danyal Roumain
Production Director: Gregory Bain
Lighting Supervisor: Miki Takahashi
Rehearsal Director: Janet Wong
Executive Director: Jodi Pam Krizer
Associate Director: Bjorn Amelan
Director of Development: Shannon Snead
Office Manager: Lynette Rizzo
Artistic Consultant: Bill Katz

Major funding for the Bill T. Jones/Arnie Zane Dance Company provided by the Andrew W. Mellon Foundation and the Lola Wallace-Reader’s Digest Fund Program for Leading Dance Companies.


Bill T. Jones/Arnie Zane Dance Company
853 Broadway Suite 1706, New York, NY 10003
212-477-1850 Fax: 212-777-5263

The Breathing Show is presented through arrangement through IMG Artists
420 West 45th Street New York, NY 10036
Fax: 212-489-8200

There will be no intermission.
Hancher Auditorium thanks
Gerald J. and Sandra G. Eskin and
the National Endowment for the Arts
for commissioning support of

Bill T. Jones' The Breathing Show
Saturday, October 23, 1999—8:00 p.m.

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

The Breathing Show

Some Schubert Songs
Performed by Bill T. Jones

Ghostcatching
Movement and Voice: Bill T. Jones
Image and Sound: Paul Kasser and Shelley Ebbkar

Additional design and motion correction: Susan Ankraut and Michael Girard
Ghostcatching was commissioned by the Cooper Union for the Advancement of Science and Art.
Additional support generously provided by Unreal Pictures; Discreet, a division of Autodesk; the
Computer Corporation (Workstation Division); Modern Uprising Studios; the Keith
Haring Foundation; the Estate Project for Artists with AIDS and the Foundation for Contemporary
Performance Arts. For more information, see http://www.riverbed.com/ghostcatching.htm.

The Arranged (sic)
Performed by Bill T. Jones

Garden
A Film by Abraham Ravett

Gardening
Performed by Bill T. Jones

The Breathing Show: Bill T. Jones Solo was co-commissioned by Hancher Auditorium,
The University of Iowa, and the National Endowment for the Arts
with additional support from the Andrew W. Mellon Foundation
and University of California at Los Angeles Center for the Performing Arts.

The Breathing Show: Bill T. Jones Solo was partially developed in
Minneapolis, under the auspices of the Walker Art Center.

Special thanks to Aaron Davis Hall for its assistance
in the production of The Breathing Show.
The Breathing Show

Some Schubert Songs
Performed by Bill T. Jones

Ghostcatching
Movement and Voice: Bill T. Jones
Image and Sound: Paul Kasser and Shelley Ebbek

Additional design and motion correction: Susan Amkraut and Michael Girard
Ghostcatching was commissioned by the Cooper Union for the Advancement of Science and Art. Additional support generously provided by Unreal Pictures; Discreet, a division of Autodesk; the Company Computer Corporation (Workstation Division); Modern Uprising Studios; the Keith Haring Foundation; the Estate Project for Artists with AIDS and the Foundation for Contemporary Performance Arts. For more information, see http://www.theriverbed.com/ghostcatching.htm.

TBArranged (sic)
Performed by Bill T. Jones

Garden
A Film by Abraham Ravett

Gardening
Performed by Bill T. Jones

The Breathing Show: Bill T. Jones Solo was co-commissioned by Hancher Auditorium, The University of Iowa, and the National Endowment for the Arts with additional support from the Andrew W. Mellon Foundation and University of California at Los Angeles Center for the Performing Arts.

The Breathing Show: Bill T. Jones Solo was partially developed in Minneapolis, under the auspices of the Walker Art Center.

Special thanks to Aaron Davis Hall for its assistance in the production of The Breathing Show.

Hancher Auditorium thanks
Gerald J. and Sandra G. Eskin and
the National Endowment for the Arts for commissioning support of

Bill T. Jones' The Breathing Show
Saturday, October 23, 1999—8:00 p.m.

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

BILLY JONES, a 1994 recipient of a MacArthur Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Company [then called Bill T. Jones/Arnie Zone & Company] in 1982, Mr. Jones choreographed and performed nation-wide and internationally as a soloist and duet company with his partner, Arnie Zane.

In addition to creating over 50 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, Berkshire Ballet, Berlin Opera Ballet and Dances Company, among others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and at St. Luke's Chamber Orchestra. In July 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, Diggis, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Seattle Opera's Howl! We'll Do! Welcomed at New York City's City Center in May of 1999 as part of Lincoln Center's Great Performers of New Visions series. During the past few years, Mr. Jones has also begun to work with several opera companies around the world. In 1990, he choreographed for Sir Michael Tippett's New Year under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed and choreographed Mother of Three Sons, which was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. He also directed Last in the Stars for the Boston lyric Opera in 1993. Mr. Jones' theater involvement includes co-directing Perfect Courage with Rhodessa Jones for Festival 2000 in 1990. In 1994, he directed Derek Walcott's Dream on Monkey Mountain for the Guthrie Theater in Minneapolis, MN.

Television credits for Mr. Jones include Fever Swamps, which was filmed for PBS's Great Performances series, and Underfire, which aired on PBS from October 14 to 21, 1989. In 1990, early 1992, a documentary on Bill T. Jones' Last Supper at Uncle Tom's Cabin/The Promised Land was aired in America as part of PBS's Great Performances series. CBS's Sunday Morning broadcast two features on Mr. Jones' work, once in 1993 and again in 1994. Still/Here was co-directed for television by Bill T. Jones and Gretchen Bender and aired nationally and internationally. The making of Still/Here was also the subject of a documentary by Bill Moyers and David Grubin entitled Bill T. Jones: Still/ Here with Bill Moyers which premièred on PBS in January 1997.

Mr. Jones has received several other prestigious awards. In 1979, Mr. Jones was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Arnie Zane was awarded a New York Dance and Performance (Bessie) Award for the Joyce Theater season, and in 1989, Mr. Jones was awarded a Bessie for his work, D-Man in the Waters. Mr. Jones, along with his collaborator Rhodessa Jones and Idris Ackamoor received an Izzy Award for Perfect Courage. In 1993, Mr. Jones was presented with the Dance Magazine Award. Mr. Jones has received honorary doctorates from the Art Institute of Chicago, Bard College and the Juilliard School and the SUNY Binghamton Distinct Sloan Alumni Award. Mr. Jones served as the 1998 Robert Gwathmey Chair at Columbia University for the Advancement of Art and Science.

Mr. Jones' memoir, Last Night on Earth, was published in 1985 by William Morrow and Company. His other works include the novel A Dance with the Devil (1980),; the book Howl! We'll Do!; and the essay collection, The Dancing Image (1983).

Liz Prince (Costume Designer) has worked extensively for all aspects of the production for his company as well as for the Boston Ballet and the Berlin Opera Ballet. Recent design work includes Ralph Lauren's Geography, Meg Stuart's Remot e for Mikhail Baryshnikov's White Oak Dance Project and Mark Dendy's Les Biches for the Pacific Northwest Ballet. Mr. Prince's costume work is included in Permanent Collections at the National Museum of American History, Washington, D.C., the Smithsonian Institution, Washington, D.C., and the Museum at FIT. He has received a 1990 Bessie award for costume design.

Daniel Bernard Roumain (Composer), currently a doctoral student at the University of Michigan School of Music, received his bachelor's degree from the New England Conservatory of Music and his master's degrees from the University of Michigan School of Music. An accomplished violinist, his works have been recently performed in Detroit, Florida, Memphis, and Oakland, the American Composers Orchestra, the Peter Sparker Dance Company, the Ushura African Dance Company, members of the Blair String Quartet, and broadcast on National Public Radio. Mr. Roumain has recently composed a new work for The Hop Essay For Orchestra, and is currently composing a new work for the American Composers Orchestra's millennium cel ebration on Christmas Eve during the 1999-2000 concert series and two new works for the Bill T. Jones/Arnie Zone Dance Company.

Abraham Ravett was born in Poland in 1947, raised in Israel and immigrated to the United States in 1955. He holds a B.A. in Film and Television from the Academy of Motion Picture Arts and Sciences and has been an independent filmmaker for the past 25 years. Mr. Ravett received grants for his work from the National Endowment for the Arts, The Artists Foundation Inc, Boston, MA. The Massachusetts Council on the Arts and Humanities, The Japantown Foundation, The Hosso Bunka Foundation, The John Simon Guggenheim Memorial Foundation, and the National Foundation for Jewish Culture. His films have been screened internationall y including the Museum of Modern Art, Anthology Film Archives, The Collective for Educational Programming, MoMA, 500 North Broadway, Berkeley, CA, S.F. Cinematheque, L.A. Forum, Innes Film Society, Toronto, Florida, Canada, and Image Forum, Tokyo, Japan. Mr. Ravett teaches filmmaking and photography at Hampshire College, Amherst, MA.

Paul Kaiser's early work was in experiment al filmmaking [with such films as Timbuck and Coloursinb] and performance audio tapes [including Talking my way about the west on a map of Montana on an erasing blank tape]. He later spent 10 years teaching students with severe learning disabilities, with whom he worked in new collaborative efforts in their drawing and depictions of their own minds [a body of work honored by a Computerworld/Smithsonian Award in 1991]. In 1994, Mr. Kaiser did a series of collage films [with Buffalo Tom] and produced a digital arts studio in New York City.

Kaiser has collaborated with Robert Wilson, Bill T. Jones and Mercia Cunningham. His most recent work is if by chance/Blicker track. In 1996, Mr. Kaiser became the first digital artist to receive a B.F.A. from The Cooper Union School of Art in 1993, pursuing a multidisciplinary fine arts education. Mr. Kaiser's innovations in three-dimensional figurative drawing and animation have aroused considerable attention in the fields of computer graphics, dance and architecture. Mr. Kaiser joined RSBI in 1995 where, together with Paul Kaiser, he has collaborated with Bill T. Jones and with Merce Cunningham, receiving an award for this work from the Foundation for Contemporary Performing Arts in 1998. He has lectured to such diverse groups as SIGGRAPH, the Congress of Research in Dance, Jacob's Pillow Dance Festival, University of California at Berkeley, the Brooklyn Academy of Music, the Cooper Union, Harvard University Graduate School of Design, and Aarhus University in Denmark.

Janet Wong (Rehearsal Director) received her early training at the Jean M. Wong School of Ballet in Hong Kong and the Royal Ballet School in London. From 1976-1980 she danced with the Australian Ballet and various groups in New York. In January 1996, Ms. Wong joined the Bill T. Jones/Arnie Zone Dance Company as rehearsal director. Since then, she has found new dreams and continues to search for new paths.

Gregory Bain (Production Director) has been active in dance production and stage management, as well as audio and video recording, since 1971. He developed the theater arts with and for a varied range of dance, music, film, theater artists and production projects. During his career, Mr. Bain has collaborated on many dance companies including Twyla tharp’s 1992 New York City Season and Japan Tour, Nikolai Dance Theatre, The London Company, Melissa Fossey, David Parsons, Les Ballets Trackodere de Monte Carlo and Carlo Santana Spanish Dance. Between 1977 and 1981 he worked as Director of The American Dance Asylum, The Murray Louis Dance Company, The Vine Dance Theatre, The Coltrane’s Universal Society Jazz Orchestra. Mr. Bain joined Bill T. Jones/Arnie Zone Dance Company in 1986.
The Breathing Show: Biographies

Bill T. Jones, a 1994 recipient of a MacArthur Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Company [then called Bill T. Jones/Arnie Zone & Company] in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his partner, Arnie Zone.

In addition to creating over 50 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Houston Ballet, Lyrical Opera Company, Paul Taylor Dance Company, and others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke's Chamber Orchestra. In July 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, Diggie, at Alice Tully Hall, commissioned by Lincoln Center's SeriousFun Festival. His collaboration with Jesse Norman, How Do We Meet? performed at New York City's City Center in May 1999 as part of Lincoln Center's Great Performers New Visions series.

During the past few years, Mr. Jones has also begun to work with several opera companies around the world. In 1990, he choreographed the roles of Siegfried in Richard Wagner's Der Ring des Nibelungen at the Bayreuth Festival, Germany. He also collaborated on a production of The Magic Flute, and in 1991, he worked with the Dutch State Opera on a production of Der Rosenkavalier. He has also worked with the Metropolitan Opera in New York City on a production of Verdi's Aida.

Mr. Jones has received several other prestigious awards. In 1979, Mr. Jones was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Mr. Jones received the Doris Duke Award. In 1986, Arnie Zone was awarded a New York Dance and Performance (Bessie) Award for the Joyce Theater series, and in 1989, Mr. Jones was awarded the Bessie for his work, D-Man in the Waters. Mr. Jones, along with his collaborator Rhodessa Jones and Idris Ackamoor received an Iszy Award for Perfect Cour- tesy. In 1993, Mr. Jones was presented with the Dance Magazine Award. Mr. Jones has received honorary doctorates from the Art Institute of Chicago, Bard College, the Juilliard School and the SUNY Binghamton Disting- guished Alumni Award. Mr. Jones served as the 1998 Robert Gwathney Chair at the University of Oklahoma for the Advancement of Art and Science.

Mr. Jones' memoir, Last Night on Earth, was published in 1999. He has served on the boards of several institutions, including the New York Public Library for the Performing Arts, the Cleveland Center for Contemporary Art, Swig Harbor Cultural Center and the Museum of African American History and Culture.

Liz Prince (Costume Designer) has worked extensively with Bill T. Jones and Arnie Zone on a variety of productions, including creating costumes for the company's production of John Cage's Imaginary Landscape. She is also a professor at the University of Michigan, where she has been teaching since 1984. Prince has received the 1990 Bessie award for costume design.

Daniel Bernard Roumain (Composer), currently a doctoral student at the University of Michigan School of Music, received his bachelor's degree from Brown University. He is the Artistic Director of the University of Michigan School of Music; an accomplished violinist, his work has been heard in concerts at the Library of Congress, and he is the recipient of a Guggenheim Fellowship. In 1998, he received an award from the Foundation for Contemporary Performance Art together with Shelley Eskhan.

Shelley Eskhan is a multimedia artist and experimental animator who received a B.F.A. from the Cooper Union School of Art in 1993, pursuing a multidisciplinary fine arts education. Mr. Eskhan's innovation in three-dimensional figurative drawing and animation have aroused considerable attention in the fields of computer graphics, dance and architecture. Mr. Eskhan joined the faculty of the Department of Fine Arts at Incarnate Word College in 1993, where, in collaboration with Paul Kos, he has collaborated with Bill T. Jones and with Merce Cunningham, receiving an award for work from the Foundation for Contemporary Perform- ance Art in 1998. He has lectured to diverse groups as SIGGRAPH, the Congress of Research in Dance, Jacob's Pillow Dance Festival, University of California at Berkeley, the Brooklyn Academy of Music, the Cooper Union, Harvard University, Graduate School of Design, and Aarhus University in Denmark.

Janet Wong (Rehearsal Director) received her early training at the Jean M. Wong School of Ballet in Hong Kong and the Royal Ballet School in London. From 1978 to 1981, she was a principal dancer with the National Ballet of Canada and various groups in New York. In January 1996, Ms. Wong joined the Bill T. Jones/Arnie Zone Dance Company as rehearsal director. Since then, she has found new paths and continues to search for new paths.

Gregory Bain (Production Director) has been active in dance production and stage management, as well as audio and video recording, since 1971. He developed his theater arts work with a varied range of dance, music, film, theater artists and production projects. During his career, Mr. Bain has collaborated on a variety of dance companies including Twyla Tharp’s 1992 New York City Season and Japan Tour, Nikolas Dance Theatre, The John W. and Mary L. McLaughlin Foundation, and others. He is also a producer of a digital arts studio in New York City.

He has collaborated with Robert Wilson, Bill T. Jones and Merce Cunningham. His most recent work is If by chance/Bicker- track. In 1996, Mr. Kos became the first digital artist to receive a grant from the Creative Capital Foundation, and in 1998, he received an award from the Foundation for Contemporary Performance Art together with Shelley Eskhan.
Der Strom (The Torrent)
Anonymous
My life rolls sullenly onward; it rises and falls in unruly waves. Here it billows up, there swoops down, in wild troughs and lofty crests.
Through silent valley, green meadow it streams now with gentle quivering, yearning for rest, for a tranquil world, it feeds itself on tranquil life.
But never finding what it seeks, and every yearning, on it storms, rolls angrily in ceaseless flight, is never happy, is never serene.
Translation, William Mann, 1966

Litanei auf das Fest Aller Seelen (Litany for All Soul’s Day)
Johann Georg Jacobi
Rest in peace, all souls who have done with fearful torment, who have achieved sweet dreams, sated of life, hardly born, passed over from the world.
all souls, rest in peace!
Those on whom the sun never smiled, fry awake on thorns beneath the moon, until God, in heaven’s pure light, They might once see face to face: all who have passed hence, all souls, rest in peace!
Translation © Richard Wigmore, 1990

Nähe des Geliebten (Nearness of the Beloved)
Johans Wolfgang von Goethe
I think of you when sunlight Glints from the sea.
I think of you when the moon’s glimmer Is reflected in streams.
I think of you when, with a dull roar, Dust rises;
In the depths of the night, when on the narrow bridge The traveler trembles.
I hear you when, with a dull roar, The waves surge up, I often go to listen in the tranquil grove When all is silent.
I am with you, however far away you are.
You are close to me.
The sun sets, soon the stars will shine for me. Would that you were here!
Translation © Richard Wigmore, 1990

Normans Gesang (Norman’s Song)
Sir Walter Scott
The heath this night must be my bed,
The bracken curtain for my head, My lofty the wanderer’s tead, Far, far from love and thee, Mary; Tomorrow eve, more stilly laid. My wester song, thy wall, sweet maid! It will not waken me, Mary!
I may not, dare not, fancy now The grief that clouds thy lovely brow. I dare not think upon thy vow; And all it promised me, Mary, No fond regrets must Norman know; When burns Clan-Alpine on the foe, His heart must be like bended bow, His foot like arrow free, Mary.
A time will come with feeling fraught, For, if I fall in battle fought, Thy hopeless lover’s dying thought, Shall be a thought on thee, Mary, And if return’d from conquer’d foes, How bilithly will the evening close, How sweet the linnet sing repose, To my young bride and me, Mary!
Translation © Richard Wigmore, 1990
**Der Strom (The Torrent)**

Anonymous

My life rolls sullenly onward: it rises and falls in unruly waves. Here it billows up, there swoops down, in wild tides and lofty crests.

Through silent valley, green meadow it streams now with gentle quivering, yearning for rest, for a tranquil world, it feasts itself on tranquil life.

But never finding what it seeks, and every yearning, on it storms, rolls angrily in ceaseless flight, is never happy, is never serene.

Translation, William Mann, 1966

**Litanei auf das Fest Aller Seelen (Litany for All Soul’s Day)**

Johann Georg Jacobi

Rest in peace, all souls who have done with fearful torment, who have achieved sweet dreams, sated of life, hardly born, passed over from the world.

all souls, rest in peace!

Those on whom the sun never smiled, try awake on thorns beneath the moon, until God, in heaven’s pure light, They might once see face to face: all who have passed hence, all souls, rest in peace!

Translation © William Mann, 1966

**Alln**

Johann Friedrich Rochlitz

The sun sinks into the deep ocean, She was due to come. Calmly the reaper walks by. My heart is heavy.

"Reaper, have you not seen my love? Allnelt!"

"I must go to my wife and child, I cannot look for other girls. They are waiting for me beneath the linden tree."

The moon has entered its heavenly course, Still she does not come. There a fisherman lands his boat. My heart is heavy.

**Fisherman, have you not seen my love? Allnelt!**

"I must see how my oyster baskets are, I never have time to chase after girls. Look what a catch I have!"

The bright stars appear, Still she does not come. The hunter rides swiftly along, My heart is heavy.

"Huntman, have you not seen my love? Allnelt!"

"I must go after the brown roebuck - I never care to look for girls. There he goes in the evening breeze!"

The grove lies here in blackest night, Still she does not come. I wander alone, away from all mankind, Anxious and troubled.

"To you, Echo, I can confess my sorrow: Allnelt!"

"Alinda, come the soft echo; Then I saw her at my side. You searched so faithfully. Now you find me."

Translation © Richard Wigmore, 1990

**Nähe des Gellöbien (Nearness of the Beloved)**

Johann Wolfgang von Goethe

I think of you when sunlight Ripples from the sea. I think of you when the moon’s glimmer Is reflected in streams.

I think of you when, with a dull roar, Dust rises; In the depths of the night, when on the narrow bridge The traveler trembles.

I hear you when, with a dull roar, The waves surge up, I often go to listen in the tranquil grove When all is silent.

I am with you, however far away you are. You are close to me! The sun sets, soon the stars will shine for me. Would that you were here!

Translation © Richard Wigmore, 1990

**Normans Gesong (Norman’s Song)**

Sir Walter Scott

The heath this night must be my bed, The bracken curtain for my head, My lot is the wanderer’s tread, Far, far from love and thee, Mary; Tomorrow eve, more stilly laid, My vesper song, thy wall, sweet maid! It will not wake me, Mary!

I may not, dare not, fancy now The grief that clouds thy lovely brow. I dare not think upon thy vow; And all it promised me, Mary. No fond regrets must Norman know; When bursts Clan-Alpine on the foe, His heart must be like bented bow, His foot like arrow free, Mary.

A time will come with feeling fraught, For, if I fall in battle fought, Thy hopeless lover’s dying thought, Shall be a thought on thee, Mary. And if return’d from conquer’d foes, How bitherto will the evening close, How sweet the linden ring reposes, To my young bride and me, Mary!

Translation © Richard Wigmore, 1990
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 choreographic style with a distinct, slow-paced, syncopated style—controlled abandon and controlled expressiveness—within formal discipline—with her own modern dance company, creating such critical and popular successes as Eight Deadly Rituals and The Six Pieces. In 1973, she created the zeitgeist with Dance Coupe, choreographed on members of her 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, Dance 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 classicalism, and present Baryshnikov in a role that subverted his Russian training. This was, however, precisely what Baryshnikov wanted. He had worked so hard to become a classically American—or, more precisely, Tharpian—attitude and energy, and owed at least as much to vaudeville as 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 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 Brahamia Raga 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-hat- ted principal role dancer and his two female companions, roles originated by Mariana Tcherkasovskaya 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 Tcherkasovskaya. “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 combined with the style of 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 knew how. She has that I call units of choreography, and we spent several days learning the unit, until the unit felt right. Then we started combining the units in different arrangements. Then, due to traffic, it was very complicated, but 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 sur- prising ways. “Twyla is very intuitive and observant,” says Tcherkasovskaya. “My calves always used to get pretty tight, so Twyla noticed shaking them, loosen- ing them up. Twyla stuck that into Push. I had a day I was waiting for rehearsals to begin, and I started to beat around a string that was hanging down from the ceil- ing. Twyla used that in the choreography. I would see every day movements, and incorpo- rate them into her choreography. She brought things out of me that I didn’t know I knew were there.”

Tharp transformed Baryshnikov so completely that he couldn’t even recognize his character, right down to his speech patterns. “Misha was so hungry for finding new ways of moving, he absorbed everything,” says Tcherkasovskaya. “Twyla would give him whatever he wanted to do, and he always got it first time. That’s part of his genius—understanding style. It was like he got inside her style 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 drop- ping down to the energy level way down and be- ing yourself. The other thing’s that challeng- ing for everyone that I’ve worked with since Misha is that there’s a tendency in the begin- ning to think that you have to really push and go out to the audience. In actuality, you’re having the audience to you, Twyla said that when we first see him, in the rag, it’s as if the audience is interacting with you through a keyhole.”

Alternating in the Baryshnikov role this sea- son are two of the company’s most gifted dancers, Angel Corella and Ethan Stiefel. “There’s a lot of freedom in the choreogra- phy,” says Stiefel. “On a given day it’s very difficult,” says Stiefel during re-hearsals. “The steps are the steps, but the syncopations and rhythms and approach to the steps are personal. Susan has given me a foundation, and I am making my way through it.”

“Ethan and Angel have to bring their own interpretation and visualize,” says Jones. “That comes through in the phrasing and the timing. Twyla used to videotape all her rehears- als, and when we went to revive Push, she had me go through all the tapes and pull out teaching material. You can see the steps, the choreography in the raw. It’s all 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 to be a part of the process. It may not be the steps but it’s the context, the mood. To a certain extent, the mood is part of the process. There are boundaries, of course, all the way through. The steps are set. But in the rag, for instance, the timing of the rag is different, and the fundamental exchanges of weight is all very personal. The dancers have to have a very clear sense of the phrasing that is in there. Twyla wants them to find that, that you don’t have that originality, that input, then you’re just mimicking somebody. You have to feel the way of being who you are to come through, and it’s an enormous challenge. But Angel and Ethan control the part of the rag, the energy and the outlook, and have so much energy and per- sonality, that I’m confident they can make it own.”

Push Comes to Shove is one of three pieces that will be performed by the American Bal- let Theater when they perform at Hancher on November 2 and 3. Also on the evening’s program is Robert Alford’s Pas Pas Deuxes, which was performed at Hancher in 1976 by 3 ABT dancers, and a new work by Lar Lubovitch that was commissioned by Hancher with the support of Herbert A. and Joan Wilson and the National En- dowment for the Arts.

For ticket information, call the Hancher Box Office at 319/335-1600, or toll-free of 1- 800 HANCHER.
American Ballet Theatre

Twyla Tharp was already recognized within the dance world as one of the most versatile and original voices of her generation by the time she choreographed Push Comes to Shove in 1976. She had developed her own highly original style, based on the use of a vast repertoire of simple, sudden, syncopated style—characterized by a disjunctive, staccato movement and an emphasis on lightness, delicacy, and humor. In 1973, she created the ballet Push Comes to Shove, which was well-received and became one of her most popular works. It was a ballet that focused on the energy and dynamism of a group of dancers, and it was a significant departure from the more traditional ballet repertoire.

Twyla Tharp was born in 1939 in St. Louis, Missouri, and grew up in a family of dancers. She began her ballet training at the age of three and was accepted into the Joffrey Ballet at the age of five. She continued her training at the Joffrey Ballet School and later joined the company as a dancer. She quickly rose through the ranks and became a soloist with the company. In 1970, she left the Joffrey Ballet to form her own company, the Twyla Tharp Dance Company. Over the years, she has created numerous works for her company, as well as for other companies around the world. Her works have been performed in theaters, concert halls, and museums, and have received international acclaim.

Twyla Tharp's style is known for its innovations in choreography, its use of unconventional movement vocabulary, and its incorporation of elements from other art forms, such as jazz and rock music. She has been recognized with numerous awards and honors, including the National Medal of Arts from the United States government, the Dance Magazine Award, and the Kennedy Center Honor. She has also served as a visiting professor at numerous universities, including the University of Pennsylvania, the Juilliard School, and the University of California, Berkeley.

Tharp's work continues to push the boundaries of dance and to inspire new generations of dancers. Her contributions to the field of dance are significant, and she remains a vital and influential figure in the world of contemporary dance.

Read more about American Ballet Theatre on the World Wide Web: www.abt.org
Upcoming Events
For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbook.

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

Binoculars Rental
Rental binoculars are available at the Hancher Showcase. Binoculars are available at a rental rate of $5 per show. A security deposit is required. Inquire at the Showcase for more information.

Hancher Showcase
The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its fifth year in this new location during the 1999-2000 season. This delightful gift shop, which is operated by approximately 65-75 volunteers each year, provides an opportunity for Hancher patrons to purchase unique gifts that are available at reasonable prices and not found elsewhere in the Iowa City area.

A Showcase merchandising committee makes several buying trips during the year to gift shows, as well as contacting local artists, and ordering from catalog companies to seek out exciting merchandise. Popular gift choices this past year included character dolls, jewelry, and a variety of small musical instruments.

The Guild Showcase is open during every Hancher event and on Wednesdays from 11 a.m. to 2 p.m. A special Holiday sale schedule is planned for Tuesday, Wednesday, and Thursdays from Nov. 16-Dec. 16, 10 a.m. to 1 p.m.

When attending a Hancher event take time to browse and shop the Guild Showcase. New merchandise is being added all the time. Your purchase benefits Hancher Auditorium.

8:00 pm
November 12 & 13
319-335-1160 or 1-800-HANCHER
TDD and Disabilities call 319-335-1158

"...Santiago finally came to realize that the old man is just an old man the sea is just the sea the boy is just a boy and the fish ... should be grilled and served with a salad of mangos, roasted peppers and cilantro and complemented with a glass of chardonnay and some friends by the fire." E.H. '52

THANKS FOR EATING OUR FOOD

The Moveable Feast
Market Deli Catering
1006 Melrose Avenue, Iowa City, Iowa
319-339-9938 fax 319-339-9940

Composing this fall-
from Random House
www.prairielights.com
open 9 am daily • downtown Iowa City • Out of town? Call 1-800-295-book
Upcoming Events
For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbook.

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/.

Binoculars Rental
Rental binoculars are available at the Hancher Showcase. Binoculars are available at a rental rate of $5 per show. A security deposit is required. Inquire at the Showcase for more information.

Hancher Showcase
The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its fifth year in this new location during the 1999-2000 season. This delightful gift shop, which is operated by approximately 65-75 volunteers each year, provides an opportunity for Hancher patrons to purchase unique gifts that are available at reasonable prices and not found elsewhere in the Iowa City area.

A Showcase merchandising committee makes several buying trips during the year to gift shows, as well as contacting local artists, and ordering from catalog companies to seek out exciting merchandise. Popular gift choices this past year included character dolls, jewelry, and a variety of small musical instruments.

The Guild Showcase is open during every Hancher event and on Wednesdays from 11 a.m. to 2 p.m. A special holiday sale schedule is planned for Tuesday, Wednesday, and Thursdays from Nov. 16-Dec. 16, 10 a.m. to 1 p.m.

When attending a Hancher event take time to browse and shop the Guild Showcase. New merchandise is being added all the time. Your purchase benefits Hancher Auditorium.

Hancher Auditorium
DANCE GALA '99 DDDD
8:00 pm
November 12 & 13
319.335.1160 or 1.800.HANCHEER
TDD and Disabilities
call 319.335.1158

"...Santiago finally came to realize that the old man is just an old man..." the boy is just a boy and the fish... should be grilled and served with a salad of mangoes, roasted peppers and cilantro and complemented with a glass of chamomile tea and some friends by the fire." E.H. '52
THANKS FOR EATING OUR FOOD

The Moveable Feast
Market Deli Catering
1006 Melrose Avenue Iowa City, Iowa
319.339.9338 fax 319.339.9940

American Visions
by Robert Hughes
Art/ American History
paper Nov 99
My First 79 Years
by Isaac Stern / Chaim Potok
Autobiography
Oct 99

Coming this fall:
from Random House
www.prairielights.com

open 9 am daily • downtown Iowa City • Out of town? Call 1-800-295-book

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.

Perfumes, etc.
Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be seated should speak with Box Office personnel.
Amidst the plethora of dance events at Hancher Auditorium this fall (seven major U.S. dance companies in just a 10-week span) are the University of Iowa Dance Company’s annual Dance Gala performances, November 12 and 13. With eight works on the program, FAST FORWARD/Dance Gala ’99 promises to follow the same recipe for success of the 18 Dance Galas before it: a rich melange of diverse choreography by five members of the UI dance faculty, spiced with works by three guest artists, and presented with gusto by UI student dancers.

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

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

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

From a musical perspective, FAST FORWARD/ Dance Gala ’99 should have wide appeal for the performers and audiences alike. From Mozart and Rossini to the rollicking overture to Candide by Leonard Bernstein; from "golden oldies" of the ’50s and ’60s, to the contemporary jazz of Christian McBride, Dance Gala’s choreo-}


ganners are working with music that spans three centuries.

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

Billy Siegenfeld, a 1997 recipient of the Ruth Page Dance Award, is one of the country’s hottest jazz choreographers. For Dance Gala ’99, the UI Dance Company will perform Gettin’ To It, a section from a larger work entitled Released in Their Own Custody (Trading Romance for a Good Piece of Fruit). Siegenfeld’s work has been described as "futuristic 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,” “I Will Follow Him” and the theme from the T.V. classic Route 66—for his ensemble piece, Big Sleeves/Naked Shoulders, for 11 dancers. Alan Sener’s work, Jive Mozart, uses the allegro section from Mozart’s String Quartet in B-flat Major for an ensemble piece for 14 women.

Armando Duarte is restaging his poigniant and mysterious duet, Prelude, which was given its first performance at SpacePlace last spring. The work is set to Dobsbush’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 Wren and lighting by 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 $10 tax-deductible contribution to the UI Dance Department through the UI Foundation. Ticket prices are: nonstudents, $165; UI students, $100; UI senior citizens, $125; and youth, $8.50. In addition to seating on the main floor, Hancher’s first balcony will be open.

Last year’s Dance Gala was a sell-out.
Amidst the plethora of dance events at Hancher Auditorium this fall (seven major U.S. dance companies in just a 10-week span) are the University of Iowa Dance Company’s annual Dance Gala performances, November 12 and 13. With eight works on the program, FAST FORWARD/Dance Gala ‘99 promises to follow the same recipe for success of the 18 Dance Galas before it: a rich melange of diverse choreography by five members of the UI dance faculty, spiced with works by three guest artists, and presented with gusto by UI student dancers.

Guest choreographers on this year’s Dance Gala program include Joan Buttram, an associate professor of dance at the University of Georgia; Diane Coburn-Bruning, a New York City-based choreographer whose works have been performed by such companies as the Pennsylvania Ballet and Pacific Northwest Ballet; and Billy Siegentfeld, 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 Sener.

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

“Looking back, it has been a wonderful experience for me, our young dancers and, hopefully, our audiences who have watched our depart-

ment 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 contemporary jazz of Christian McBride, Dance Gala’s choreogra-

phers are working with music that spans three centuries.

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

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

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

Armando Duarte is restaging his poignant and mysterious duet, Prelude, which was given its first performance at SpacePlace last spring. The work is set to Debussy’s Afternoon of a Faun which will be performed live by flutist 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 $10 tax-deductible contribution to the UI Dance Department through the UI Foundation. Ticket prices are: nonstudents, $16.50; UI students, $9.50; senior citizens, $12.50; and youth, $8.50. In addition to seating on the main floor, Hancher’s first balcony will be open.

Last year’s Dance Gala was a sell-out.
You are making money.

Is your money making money? Talk to the proven financial advisors in our Private Banking & Investments group. Through personalized financial planning, and portfolio management strategies designed to fit your objectives, they'll have your money working as hard as you are. So you'll both be doing well. Call 356-9040.

MERCANTILE
You are making money.

Is your money making money? Talk to the proven financial advisors in our Private Banking & Investments group. Through personalized financial planning, and portfolio management strategies designed to fit your objectives, they'll have your money working as hard as you are. So you'll both be doing well. Call 356-9040.

MERCANTILE
LISTEN UP!

"It's a piece of theatre that's been created by musicians," says Stomp co-creator Steve McNicolas. "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 payable 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 Pookiespicknickerburger 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, Pookiepicknickerburger also produced the highly acclaimed "Bims" 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 clausitic stuffed dance.

Luke and Steve formed Yes/No People in 1986, which began as a "dance band with taste, in style, humanity and a sense of humor" (Melody Maked). Between 1987 and 1990 Luke staged, as artist 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 Home 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 premiered 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 Montreal Comedy Festival, London's Royal Court Theatre and at the Barcelona Olympic, Galway, Aarhus and Belfast Festivals. In 1999 the group produced three 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 O'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. Free's Ears" series of short films on Nickelocean, and in Brouns (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 BBC 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 every day objects that you can use, anybody can find and anyone can go get 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 pales, 1 fire bucket, 10 garbage can lids, 2 hatchet handles, 4 wheel rims, 8 fist-sized chunks of chalk, 4 rolls of golf tape, 5 oce bondages, 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 lightweight or de-touched."
STOMP—
A GREAT SHOW FOR FAMILIES.

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

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

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

3. Talk about pitches. Do bigger pieces of wood make a different sound when you hit them together than smaller ones do? What happens to the pitch when you tilt a hard plastic container filled with water and 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 this cast members of Stomp wear?

LISTEN UP!

"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 payable by adding levels of comedy to it."

Stomp, a unique combination of percussion, movement and visual comedy, was created in Brighton, England, in the summer of 1991. It was the result of a 10-year collaboration between its creators, Luke Cresswell and Steve McNicholas. They first worked together in 1981, as members of the street band Pookiesnackenburger and the theatre group Cliff Hanger. Together, these groups presented a series of street comedy musicals at the Edinburgh Festival in the early 80's. After two albums, a UK television series and an extensive European tour, Pookiesnackenburger 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 clausitic dance.

Luke and Steve formed Yes/No People in 1986, which began as a "dance band with taste, thrift, 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 premiered 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, Gaiety, Aarhus and Belfast Festivals.

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

The year 1993 saw a return to Melbourne, Australia, with a limited run of a specially created 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 O'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 CAA awards). The company also appears in the "Mr. Frizz's Ears" series of short films on Nick- elodeon, and in Brains (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 bongo 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 rins, 8 fist-sized chunks of chalk, 4 rolls of golf 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 deta-ched."
Since 1884...

- Photographic Equipment and Services
- Photofinishing
- Custom Framing
- Expertise

Let us be your full service camera store!

Hancher Auditorium
Auditorium Staff
Joel Albets, Group Sales Coordinator
Brian Anstedt, Technical Director
Winston Borchag, Assistant Director for Arts Center Relations
Wally Chappell, Director
Michelle Coleman, Education Coordinator
Bill Dawkins, Custodian
Rita Decker, Custodian
Richard Gless, Box Office Manager
Janis Haukiovits, Administrative Assistant
Loren Howard, Custodian
Judy Hurley, Assistant Director for Marketing
Hallie, Assistant Box Office Manager
Leslie Ireland-Anstedt, Box Office Manager
Al Jurs, Lead Custodian
Casey Martin, Assistant Technical Director
Vito Maulding, Director of Development
Ronn McCollum, Design Artist
Tim Meier, Secretary/Assistant
Stephanie Miller-Lamb, Stage Manager
Gary Sanborn, Audio/Electronics Engineer
Julie Scott, Administrative Assistant
Chuck Swanson, Associate Director
Connie Tipton, House Manager

Hancher Graduate Assistant Staff
Tammy Baker, Advertising Assistant
Aron Oltendorn, House Manager Assistant
April Darling, Stage Assistant
Sarah Green, Stage Assistant
Daniel Grimes, Stage Assistant
Abigail Hutton, Stage Assistant
Deborah Eve Lombard, Graphics Assistant
Adam Lundgren, House Manager Assistant
Emily Nielson, Education Assistant
Theresa Rooney, Cafe Services Assistant
Tim Sievers, Box Office Assistant

Student Volunteer 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 909, when required.

Student Volunteer Staff
Hancher Auditorium
Horizon Theatre Mainstage November 21, 1999
David Thayer Theatre
an Iowa Partnership in the Arts World Premiere
515 $7 students, seniors, youth
319-321-0100 or 1-800-HANCHE R
Produced with generous support from
City Plaza Hotel, Iowa City

Discover How Heirloom-Quality Furniture is Handcrafted.
You'll see our craftsmen at their workbenches as they create the finest hardwood furniture to be found anywhere. Take our FREE GUIDED TOUR and see the Amana Difference.

Iowa Book & Supply
8 South Clinton Street
Iowa City, IA 52244
319-337-4188 or FAX 319-337-2045

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 aside of an accompanying friend. With the advent of audio description a trained descriptor takes on the role of informative friend.

At designated performances, persons wanting to take advantage of the description service reserve headphones which attach to small receivers about the size of a deck of cards. (The system is similar to the one in use in the audizrrarium for hearing augmentation. Prior to the show, a narrative version of the playbill is broadcast, as well as an initial visual 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 Capital and University Serum Clubs, and the Iowa City Rotary: the Braverman Foundation, and Mrs. Syd Spade, in Iowa City, this service is available to Hancher audiences for selected performances.
Since 1884...

- Photographic Equipment and Services
- Photofinishing
- Custom Framing
- Expertise

Let US be your full service camera store!

Henry Louis, Inc.
PHOTOWORLD
506 West College Street
334-1105
Free parking

A Tale We Told
The Queen On The
Evening Of The
Fourth Day Of Our
Journey To The East
by Rinde Eckert

Discover How Heirloom-Quality
Furniture Is Handcrafted.

Amana Furniture
Shop
Amana, Iowa
1-800-247-5968 • www.amanafurniture.com
Factory Tours: Tuesdays, Daily, Mon.-Sat.; Saturdays Open Daily

Hancher Auditorium Staff
Joel Albets, Group Sales Coordinator
Brian Anstedt, Technical Director
Winston Bartley, Assistant Director for Arts Center Relations
Wally Chappell, Director
Michelle Coleman, Education Coordinator
Bill Dawkins, Custodian
Rita Decker, Custodian
Richard Glass, Box Office Manager
Janis Haunstein, Administrative Accountant
Loren Howse, Custodian
Judy Hurly, Assistant Director for Marketing
Hal Ide, Assistant Box Office Manager
Leslie Ireland-Anstedt, Assistant Box Office Manager
Al Jurs, Lead Custodian
Casey Martin, Assistant Technical Director
Victor Maxwell, Director of Development
Ronn McClain, Design Artist
Tim Meier, Secretary
Stephanie Miller-Lamb, Stage Manager
Gary Sanborn, Audio/Electronics Engineer
Julie Scott, Administrative Assistant
Chuck Swanson, Associate Director
Connie Tipswold, House Manager

Hancher Graduate Assistant Staff
Tamara Baker, Advertising Assistant
Aron Chittenden, House Manager Assistant
April Darling, Stage Assistant
Sarah Green, Stage Assistant
Daniel Grimes, Stage Assistant
Abigail Huttet, Stage Assistant
Deborah Eve Lombard, Graphics Assistant
Adam Lundgren, House Manager Assistant
Emily Nelson, Education Assistant
Theresa Romieu, Cafe Services Assistant
Tim Steuer, 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.

Hancher Auditorium
The University of Iowa
231 Hancher Auditorium
Iowa City, IA 52242-1294
319/335-1139
ttel,
fax, 319/335-1180
web, http://www.uiowa.edu/~hancher/
Hancher Box Office
319/335-1191 or 1-800-HANCHERE
1000, 319/335-1198
fax, 319/335-2284
email, hancher-box-office@uiowa.edu

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 full-sighted ones, courtesy of our 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 aides 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 headphones which attach to small receivers about the size of a deck of cards. (The system is similar to the one used in the audiobook for hearing augmentation.) Prior to the show, a narrated version of the playbill is broadcast, as well as an initial visual 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 slippered 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 of Iowa Foundations, the Braverman Foundation, and Mr. and Mrs. Syd Speake of Iowa City, this service is available to Hancher audiences for selected performances.

If you would like further information about the service, please contact Leslie Ireland-Anstedt at Hancher Auditorium at (319) 335-1158 or 1-800-HANCHE.
Hancher Cafe

Make Hancher Cafe a part of your night on the town. The Cafe, located on the mezzanine with a lovely view of the Iowa River, Hancher green, and City Park, offers a tempting assortment of beverages, snacks, and desserts before and after most performances. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the Cafe only, and no food or drink is permitted inside the auditorium.

UI Arts Center
List-serve

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

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

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

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

U.S. Cellular

The way people talk around here.

1-888-BUY-USCC
Iowa City 155 Hwy 1 West Iowa City, IA 52240 319-430-5823
Corvallis 2411 Second Street Corvallis, IA 52241 319-430-5800


Dr. Leslie Kramer
Cedar Rapids Dermatology
411 10th Street SE Cedar Rapids
Call for appointment: 362-3434

Working together
to support the arts.

Donna & Paul Davis
Office: 351-3355
Home: 351-6870
44 Shurges Corner Drive
Iowa City, IA 52246
E-mail: 720ne.215@compuserve.com

“Can you be young without money, but you can’t be old without it.”
TENNESSEE WILLIAMS

Mike Margolin
Helping people make intelligent investment decisions for over twenty years.
354-6464
Registered Representative • Iowa City
*Securities offered through Luthe Lebanon Securities, Inc. (DSL) 1204 Locust Street Des Moines, IA 50309 (515) 288-7888
Member FDIC, SIPC & DRS, DSL is not an affiliated company.

Cedar Rapids Dermatology
411 10th Street SE, Cedar Rapids

Cedar Rapids Dermatology
411 10th Street SE, Cedar Rapids

Hudson River Gallery & Frame Co.

fine art conservation framing

PHONE: 358-8488
538 S. 50th STREET

Hudson River

Radisson

The difference is genuine. 150

Radisson Hotel Iowa City

Hogshander Plaza 1225 North Dodge Street
Iowa City, IA 52245

319-337-2000 • Fax 319-337-2066
24-hour toll free reservations: 1-800-333-3333

visit us at www.radisson.com or contact your travel professional.
Hancher Cafe

Make Hancher Cafe a part of your night on the town. The Cafe, located on the mezzanine with a lovely view of the Iowa River, Hancher green, and City Park, offers a tempting assortment of beverages, snacks, and desserts before and after most performances. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the Cafe only, and no food or drink is permitted inside the auditorium.

UI Arts Center List-serve

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

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

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

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

U.S. Cellular

Applauds

Hancher’s Season Performances

The way people talk around here.

1-888-BUY-USCC

Iowa City 155 Hwy 1 West Iowa City, IA 52240 319-430-5823
Coralville 2411 Second Street Coralville, IA 52241 319-430-5000


Dr. Leslie Kramer

Cedar Rapids Dermatology

411 10th Street SE Cedar Rapids

Call for appointment: 362-3434

Working together to support the arts.

Donna & Paul Davis

Office: 351-3355
Home: 351-6870
E-mail: 7206.2153@compuserve.com

Office: 347-6870
Home: 347-6871
E-mail: paul.davis@compuserve.com

Donna: MSEE 1983
Paul: BBA 1984

“Can you be young without money, but you can’t be old without it.”

TENNESSEE WILLIAMS

Mike Margolin

Helping people make intelligent investment decisions for over twenty years.

354-6464

Registered Representative • Iowa City

Radisson Hotel Iowa City

The difference is genuine. 515

Radisson Hotel Iowa City is known for its genuine warmth, hospitality. Exceptional service combined with our 10,000 square foot of flexible space to perfect environment for meetings. From executive boardrooms to the grand 5,800 square foot ballroom. Art nouveau accommodations up to 500. Our experienced professionals can ensure your own meeting is special, personalized and affordable.

HIGHLAND PARK • 1201 NORTH RING STREET

IOWA CITY, IA • 52240

319-246-3333 • 800-228-3333

Web: www.hilton.com • A Hilton hotel & resort

chair@hilton.com • 319-356-6815

www.radisson.com

www.radissonhotelmagazine.com

www.hilton.com
"A musical play with which everyone can fall in love... it is dear, charming and wholeheartedly romantic."

So wrote Norman Nadel of The World Telegram & Sun about the original Broadway production of *She Loves Me* in 1963. *She Loves Me* truly is a story with which everyone can fall in love. In fact, in one form or another most of us already have. Based on Hungarian playwright Miklos Laszlo’s 1937 boulevard comedy *Parfume*, 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 *The Good Old Summertime*, to the 1960 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 songwriter Sheldon Harnick and Jerry Bock, *She Loves Me* takes place in a city in Hungary in the 1930s. It concerns the adventures of the staff of Maracek’s Parlorium. The manager, Georg Nervack, 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!* and that year’s Tony winner *Hello, Dolly!* While She Loves Me developed an adoring following, being hailed by John Chapman of The Daily News as the show that “made all the other music shows in the big Broadway shops look like clods-hoppers,” 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 1992 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* at the UI Dance Department’s Space/Place Theatre in North Hall. The show will be directed by John Murrieta with musical direction by Matthew Castle, both School of Music faculty members. Set and costume designs will be done by Margaret Week and lighting design by Gary Holmequist.

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

You’re sure to love *She Loves Me*.

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

So wrote Norman Nadel of The World Telegram & Sun about the original Broadway production of *She Loves Me* in 1963. *She Loves Me* truly is a story with which everyone can fall in love. In fact, in one form or another most of us already have. Based on Hungarian playwright Miklos Laszlo’s 1937 boulevard comedy Parlorium, 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 *It’s a Good Old Summertime*, to the 1960 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.
Iowa Center for the Arts

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

HANCHER AUDITORIUM—www.uiowa.edu/~hancher

The American Boychoir. Oct. 24, 3 pm, HA
Capitol Steps. Oct. 28-29, 8 pm, HA
American Ballet Theatre. Nov. 2-3, 8pm, HA
Alvin Ailey American Dance Theater. Nov. 19-20, 8pm, HA

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

The Importance of Being Earnest. Oct. 7, 8, 9, 16 & 20, 8 pm; Oct. 10 & 17, 3 pm.
E.C. Mobbie
Gross Indecency (The Three Trials of Oscar Wilde). Oct. 14, 15, 21, 22 & 23, 8 pm;
Oct. 24, 3 pm, E.C. Mobbie

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

Jonis Agee, fiction reading. Oct. 28, 8 pm, PL
Arthur Sze, poetry reading. Oct. 29, 8 pm, W151 PBA

MUSEUM OF ART—www.uiowa.edu/~artmuse/

Fall 1999 Exhibitions, MA
Through Dec. 31: "Shopping Earth: African Vessels"
Sept. 11-Oct. 31: "Paul Carroll: Drawing the Line"
Sept. 11-Oct. 31: "Howard Daemmre: Chronicle of His Time"
Sept. 11-Nov. 7: "Art is Life: Title 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

Perspectives, 12:30 pm, MA
"Diaboulé: The Face of the 20th Century" Film screening. Oct. 27
"From Living Room to Gallery: The Elliott Collection," Pamela Tropme, speaker. Nov. 3
"Old Master Drawings from the Permanent Collection," Julie Hochstatter, speaker, Nov. 10

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

SCHOOL OF MUSIC—www.uiowa.edu/~music/

Kontext. Oct. 22, 8 pm, CRH
Composers Workshop. Oct. 24, 8 pm, CRH
University Choir. Oct. 27, 8 pm, CRH
Ksenia Noskova, piano. Oct. 29, 8 pm, CRH

HANCHER AUDITORIUM Information

Hancher Auditorium is a component of the Division of Student Services, University of Iowa.

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 5:30 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 your 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 Watchers: The auditorium’s acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

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

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

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

The Next Generation Of American Eagle

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

Call your Travel Agent, or American at 1-800-433-7300, or book online at www.aa.com.
Hancher Auditorium Information

Hancher Auditorium is a component of the Division of Student Services, University of Iowa.

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:30 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 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 sound 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.
M.C. Ginsberg Objects of Art proudly embraces the University of Iowa's creative spirit through its support of the performing and visual arts.