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THE FOUNDATION FOR DANCE PROMOTION INC.  
Presents

# 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 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 Lila Wallace-Reader's Digest Fund Program for Leading Dance Companies.

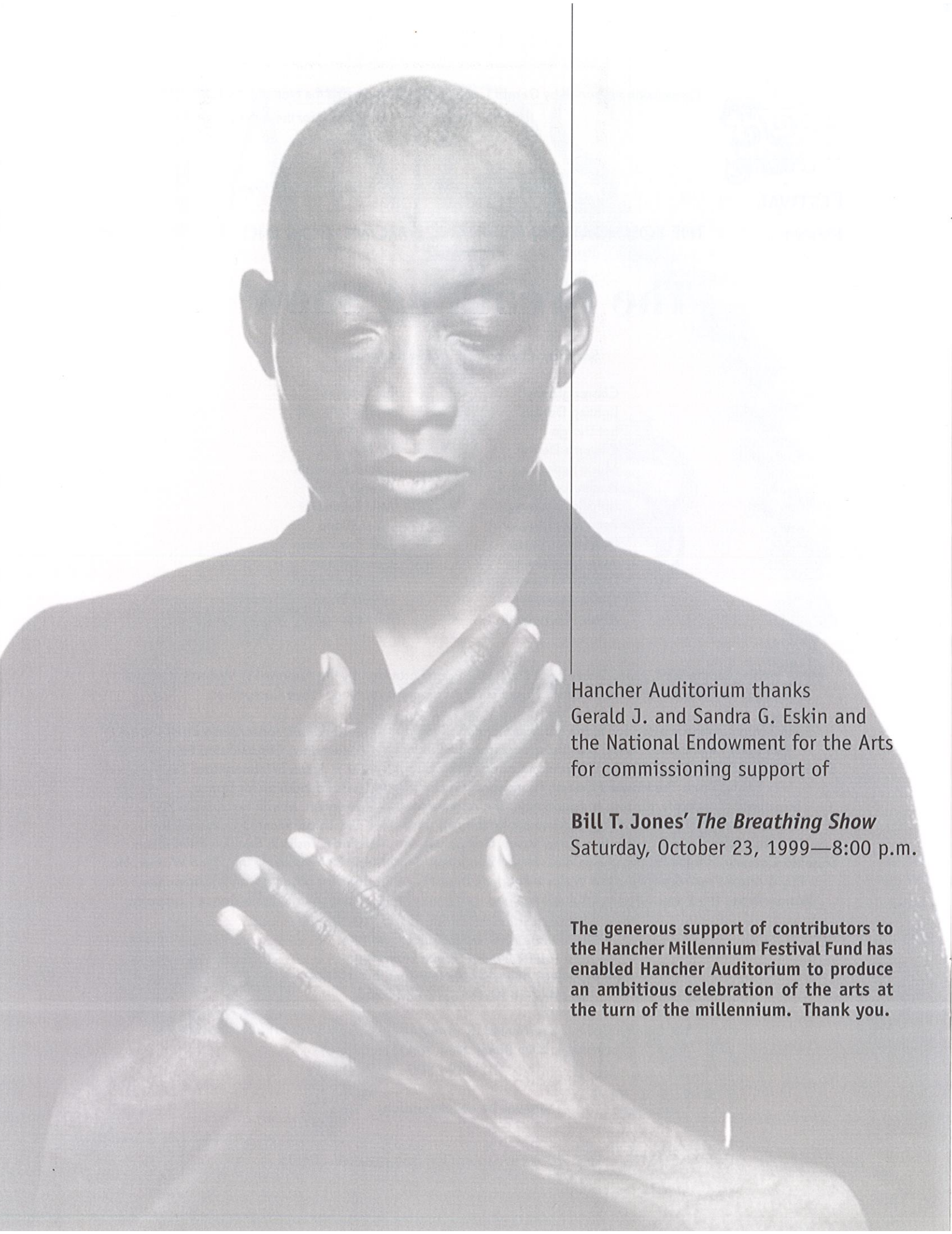
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Bill T. Jones/Arnie Zane Dance Company  
c/o Foundation for Dance Promotion  
853 Broadway Suite 1706, New York, NY 10003  
212-477-1850 Fax: 212-777-5263

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There will be no intermission.



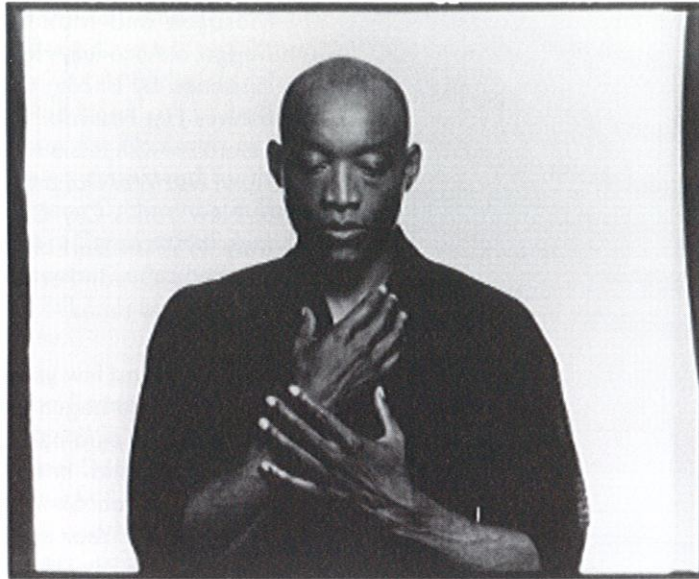


Hancher Auditorium thanks  
Gerald J. and Sandra G. Eskin and  
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for commissioning support of

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

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## **The Breathing Show**

**Some Schubert Songs**

*Performed by Bill T. Jones*

**Ghostcatching**

Movement and Voice: Bill T. Jones

Image and Sound: Paul Kaiser and Shelley Eshkar

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 Compaq 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>.

**TBArranged (sic)**

*Performed by Bill T. Jones*

**Garden**

*A Film by Abraham Ravett*

**Gardening**

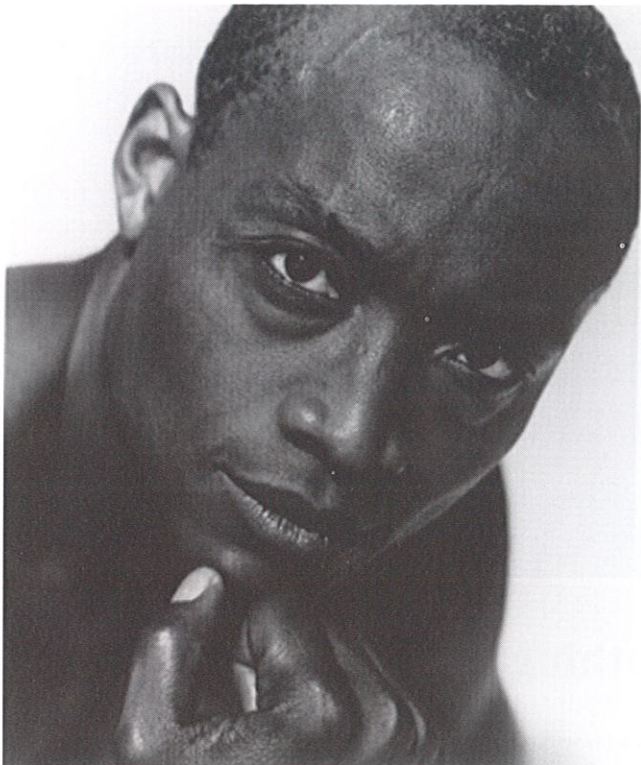
*Performed by Bill T. Jones*

*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*.





## 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 Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Mr. Jones choreographed and performed nationally and internationally as a soloist and duet company with his late 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 Diversions Dance 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 for St. Luke's Chamber Orchestra. In July 1995, Mr. Jones directed and performed in a collaborative work with Toni

Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessie Norman, *How! Do! We! Do!* premiered at New York'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 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 Grande Opera. He also directed *Lost in the Stars* for the Boston Lyric Opera. 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 Swamp*, which was filmed for PBS's *Great Performances* series, and *Untitled* for *Alive from Off Center*, which aired on PBS in July 1989. In early 1992, a documentary on Bill T. Jones' *Last Supper at Uncle Tom's Cabin/The Promised Land* was aired on Dance 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 premiered on PBS in January 1997. Mr. Jones' work was profiled in the Blackside documentary entitled *I'll Make Me a World: A Century of African-American Arts*, which aired in February 1999.

In addition to the MacArthur Fellowship,

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, Bill T. Jones and Arnie Zane were awarded a New York Dance and Performance (Bessie) Award for the Joyce Theater season, and in 1989, Mr. Jones was awarded another Bessie for his work, *D-Man in the Waters*. Mr. Jones, along with his collaborators Rhodessa Jones and Idris Ackamoor received an Izzy Award for *Perfect Courage* in 1990. Mr. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. 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 Distinguished Alumni Award. Mr. Jones served as the 1998 Robert Gwathmey Chair at the Cooper Union for the Advancement of Art and Science.

Mr. Jones' memoirs, *Last Night on Earth*, were published by Pantheon Books in September 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published by Station Hill Press. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin, in the fall of 1998. Mr. Jones is proud to have contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

**Robert Wierzel** (Lighting Designer) has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company for over ten years, on numerous projects including *Still/Here* and *Last Supper at Uncle Tom's Cabin/The Promised Land*; *Dream on Monkey Mountain* at The Guthrie Theater; as well as with the Boston Lyric Opera; Lyon Opera Ballet; the Welsh dance company, Diversions; London's Contemporary Dance Trust and the Deutsche Opera Berlin. Mr. Wierzel is the recipient of 1993 and 1999 New York Dance and Performance (Bessie) Awards for Lighting Design for his work with the company. He has



also worked with Philip Glass; musicians Lou Reed and John Cale; The New York City Opera; The Houston Grand Opera; Glimmerglass Opera; the Canadian Opera; Seattle Opera; with choreographers Margo Sappington, Molissa Fenley and J. Fregalette-Jansen and with artists Red Grooms and Robert Longo. Mr. Wierzel has his undergraduate degree from the University of South Florida and his MFA from the Yale School of Drama.

**Bjorn G. Amelan** (Set Designer) was the partner of the late fashion designer Patrick Kelly from 1983 until Mr. Kelly passed away on January 1, 1990. Mr. Amelan moved to the United States when he began to collaborate with Bill T. Jones in 1993. He has designed sets for the following works of Bill T. Jones: *Green and Blue* for the Lyon Opera Ballet; *We Set Out Early... Visibility Was Poor* for the Bill T. Jones/Arnie Zane Dance Company and *How! Do! We! Do!* for Bill T. Jones and Jessye Norman in conjunction with the Lincoln Center's Great Performers New Visions series.

**Liz Prince** (Costume Designer) has worked extensively with Bill T. Jones, designing productions for his company as well as for the Boston Ballet and the Berlin Opera Ballet. Recent design work includes Ralph Lemon's *Geography*, Meg Stuart's *Remote* for Mikhail Baryshnikov's White Oak Dance Project and Mark Dendy's *Les Biches* for the Pacific Northwest Ballet. Ms. Prince's costumes have been exhibited at the New York Public Library for the Performing Arts, the Cleveland Center for Contemporary Art, Snug Harbor Cultural Center and the Whitney Museum at Philip Morris. She 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 high school diploma from the Dillard School of the Performing Arts in Fort Lauderdale, Florida, his bachelors degree in music from the Vanderbilt University Blair School of Music, and his masters degree from the University of Michigan School of Music. An accomplished violinist, His works have been performed by the orchestras of Detroit, Florida, Memphis, and Oakland, the American Composers Orchestra, the Peter Sparling Dance Company, the Uhuru

African Dance Company, members of the Blair String Quartet, and broadcast on National Public Radio. Mr. Roumain has completed his fifth orchestral work in *Hip-Hop Essay For Orchestra*, and is currently composing a new work for the American Composers Orchestra's millennium celebration at Carnegie Hall during the 1999-2000 concert series and two new works for the Bill T. Jones/Arnie Zane 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.F.A. and M.F.A. in filmmaking and photography 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 Japan Foundation, The Hoso Bunka Foundation, the John Simon Guggenheim Memorial Foundation, and the National Foundation for Jewish Culture. His films have been screened internationally including the Museum of Modern Art, Anthology Film Archives, The Collective For Living Cinema, N.Y.C., Pacific Film Archives, Berkeley, CA, S.F. Cinematheque, L.A Forum, Innis Film Society, Toronto, Canada, and Image Forum, Tokyo, Japan. Mr. Ravett teaches filmmaking and photography at Hampshire College, Amherst, MA.

**Paul Kaiser's** early work was in experimental filmmaking (with such films as *Timothy and Colourblind*) and performance audiotapes (including *Talking my way about theirs* and *Thoughts on erasing blank tape*). He later spent 10 years teaching students with severe learning disabilities, with whom he collaborated on making multimedia depictions of their own minds (a body of work honored by a Computerworld/Smithsonian Award in 1991). In 1994, Mr. Kaiser founded Riverbed ([www.riverbed.com](http://www.riverbed.com)), 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/flicker-track*. In 1996, Mr. Kaiser became the first digital artist to receive a Guggenheim Fellowship. In 1998, he received an award from the Foundation for Contemporary Performance Art together with Shelley

Eshkar.

**Shelley Eshkar** 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. Eshkar's innovations in three-dimensional figural drawing and animation have aroused considerable attention in the fields of computer graphics, dance and architecture. Mr. Eshkar joined Riverbed 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 Performance Art 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 1985-1995 she danced with the Berlin Ballet and various groups in New York. In January 1996, Ms. Wong joined the Bill T. Jones/Arnie Zane 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 his theater artistry with and for a varied range of dance, music, film, theater artists and production projects. During his career, Mr. Bain has toured as stage manager for many dance companies including Twyla Tharp's 1992 New York City Center Season and Japan Tour, Nikolais Dance Theatre, The Murray Louis Dance Company, Molissa Fenley, David Parsons, Les Ballets Trockadero de Monte Carlo and Carlota Santana Spanish Dance. Between 1978 and 1986, he was the technical director for The American Dance Asylum, The Murray Louis Dance Company, The Vine Dance Theater and J.R. Mitchell's Universal Jazz Orchestra. Mr. Bain joined Bill T. Jones/Arnie Zane Dance Company in 1986.



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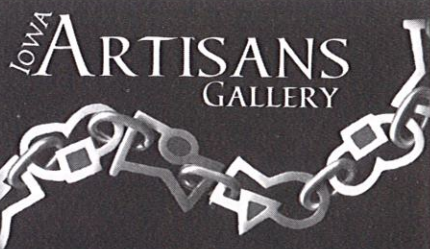


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## Der Strom (The Torrent)

*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 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,  
lay 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

## Alinde

*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?  
Alinde!"

"I must go to my wife and children,  
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?  
Alinde!"

"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 huntsman rides swiftly along,  
My heart is heavy.

"Huntsman, have you not seen my love?  
Alinde!"

"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:  
Alinde!"  
"Alinde," came the soft echo;  
Then I saw her at my side.  
"You searched so faithfully. Now you find me."

Translation © Richard Wigmore, 1990

**Nähe des Geliebten (Nearness of the Beloved)**  
*Johann 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 lullaby the warder's tread,  
Far, far from love and thee, Mary;  
To-morrow eve, more stilly laid,  
My vesper song, thy wail, 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 bursts 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 hapless lover's dying thought,  
Shall be a thought on thee, Mary.  
And if return'd from conquer'd foes,  
How blithely will the evening close,  
How sweet the linnet sing repose,  
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 distinctive slinky, slouchy, syncopated style—controlled abandon and studied casualness masking formal discipline—with her own modern dance company, creating such critical and popular successes as *Eight Jelly Rolls* and *The Bix Pieces*. In 1973, she captured the zeitgeist with *Deuce Coupe*, choreographed on members of her own company and of the Joffrey Ballet. The piece was danced to songs by the Beach Boys, as graffiti artists painted the backdrop during performance. Not surprisingly, *Deuce Coupe* and its choreographer garnered a lot of attention.

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

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

But the ballet continues to delight and surprise audiences—and challenge the dancers. Set to Franz Joseph Haydn's Symphony No.

82, *Push* opens with a prelude danced to Joseph Lamb's *Bohemia Rag* and staged in front of the curtain. The style and tone of the piece are encapsulated in this witty, offbeat introduction, performed by the bowler-hatted principal male dancer and his two female companions, roles originated by Marianna Tcherkassky and Martine van Hamel.

"It was exciting and fun to be a part of the ballet, but there were times when I felt totally inadequate," says Tcherkassky. "In classical ballet you have all these rules, and here we were breaking them. The hardest part was dropping one's inhibitions and trying to be open to what Twyla had to give. She

combined with the style hit Ballet Theater's *corps de ballet* right between the eyes. Twyla had never worked with a *corps de ballet*, per se, before *Push*, and what she created in the second movement is incredible. She just wowed us. She has what I call units of choreography, and we spent several days learning unit after unit after unit. Then we started combining the units in different orders. The stage traffic is very complicated, yet she was able to envision all of this when she came in to the studio. It's very plotted out, very mathematical, and miraculous."

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

Tharp transformed Baryshnikov so completely that he looked like her male counterpart, right down to his deadpan expression. "Misha was so hungry for finding new ways of moving, he absorbed everything," says Tcherkassky. "Twyla would give him something to do, and he always got it the first time. That's

part of his genius—understanding style. It was like he got inside her skin and became her, in a way."

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

Alternating in the Baryshnikov role this season are two of the company's most gifted



would give you a series of movements and then reverse them, so you'd go through the gamut of different combinations, putting them together in every way possible. It was a great mental exercise. We were learning a new language. At the end of the day my ankles would hurt because of all the shifts of direction. I also had to concentrate on relaxing my upper body, which was very hard because of all the changes of direction. The style of the movement is very relaxed and loose, but the legs have to be very strong, so it was hard to find a balance. It often felt like patting your head and rubbing your stomach."

Susan Jones, the ballet mistress for *Push*, was a member of the *corps de ballet* in the original production. "The physical challenge of doing Twyla's movement was compounded by the fact that you had to respond very quickly," says Jones. "The pace of the work



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."

"Ethan and Angel have to bring their own personalities to the piece," says Jones. "That comes through in the phrasing and the timing. Twyla used to videotape all her rehearsals, and when we went to revive *Push*, she had me go through all the tapes and pull out teaching material. You can see the roots of the steps, the choreography in the raw. It's always good for the dancers, after they've learned the choreography, to look at the tapes and see what Twyla was trying to get across. It allows them to be a part of the process. But I try not to show the tapes too much. To a certain extent, the role has to evolve within them. There are boundaries, of course, all the way through. The steps are set. But in the rag, for instance, the timing of these little exchanges of weight is all very personal. The dancers have to have a very clear sense of the phrasing that is in them. Twyla wants them to find that. If you don't have that originality, that input, then you're just mimicking somebody. The essence of who they are has to come through, and it's an enormous challenge. But Angel and Ethan come to the part with such a fresh outlook, and have so much energy and personality, that I'm confident they can make it their own."

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

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

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

## 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.

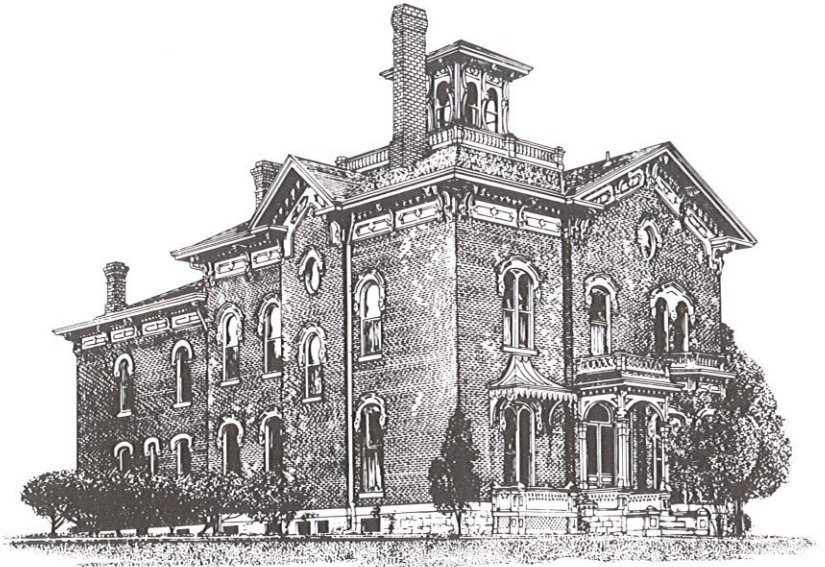
A Showcase merchandising committee makes several buying trips during the year to gift shows, as well as contacting local artists, and ordering from catalog companies to seek out exciting merchandise. Popular gift choices this past year included character dolls, jewelry, and a variety of small musical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

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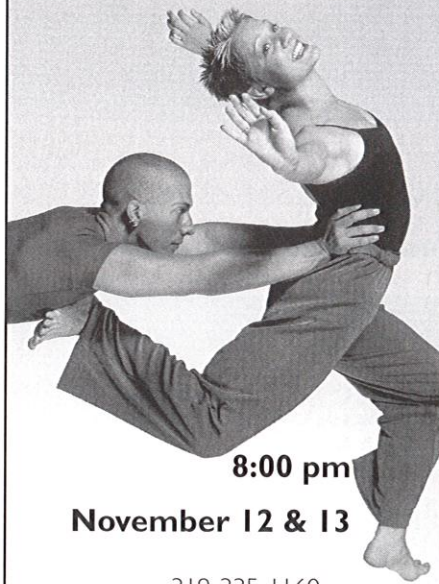
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Hancher Auditorium

## DANCE GALA '99 ▷▷|



8:00 pm

November 12 & 13

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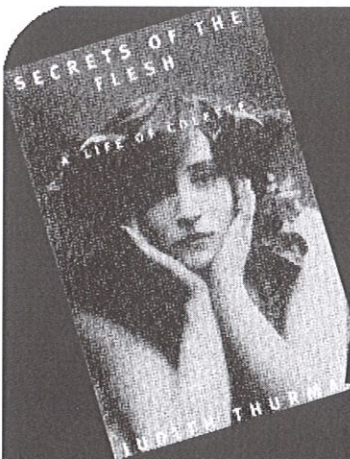
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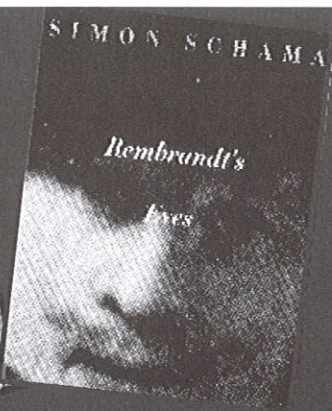
If you lose an article during a performance, please ask any usher for assistance. Articles not claimed immediately following the performance will be sent to lost and found at the campus parking office located in the Iowa Memorial Union parking ramp.

## Perfumes, etc.

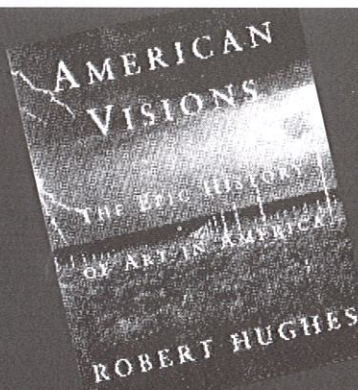
Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be reseated should speak with Box Office personnel.



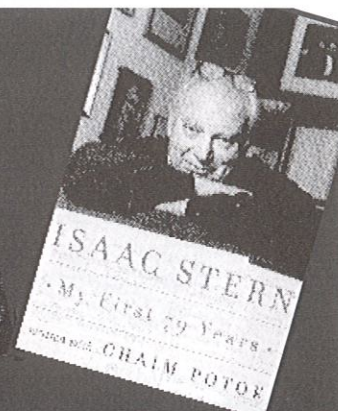
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# FAST FORWARD/Dance Gala '99

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

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

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

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

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



phers are working with music that spans three centuries.

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

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

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

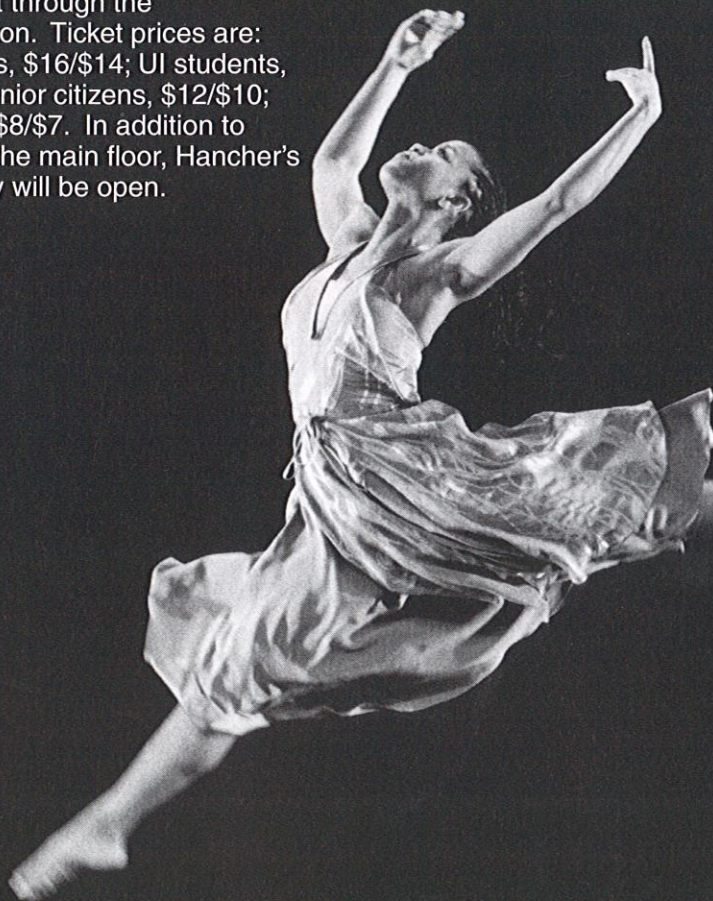


Armando Duarte is restaging his poignant and mysterious duet, *Prelude*, which was given its first performance at Space/Place last spring. The work is set to Debussy's *Afternoon of a Faun* which will be performed live by flautist Tadeo Coelho, UI School of Music associate professor. Alicia Brown's *Journey*,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

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

Tickets are available for purchase at the Hancher Box Office. Audience members who wish to provide additional, much-needed financial support to Dance Gala are encouraged to purchase \$30 patron tickets which include a \$16 tax-deductible

contribution to the UI Dance Department through the UI Foundation. Ticket prices are: nonstudents, \$16/\$14; UI students, \$12/\$10; senior citizens, \$12/\$10; and youth, \$8/\$7. In addition to seating on the main floor, Hancher's first balcony will be open.



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



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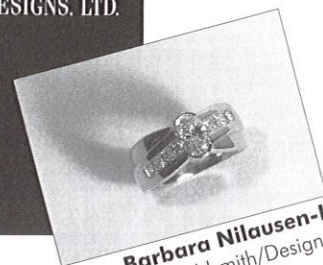
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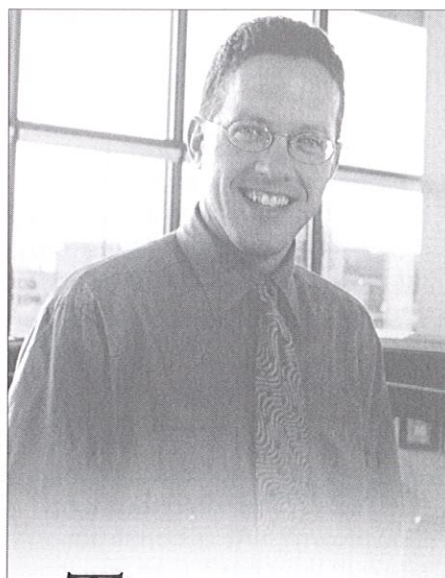


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## STOMP—

### A GREAT SHOW FOR FAMILIES.

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

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

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

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

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

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

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

## LISTEN UP! *Stomp* returns

"It's a piece of theatre that's been created by musicians," says *Stomp* co-creator Steve McNicholas. "It doesn't have narrative and it doesn't have dialogue and it doesn't have melody particularly, but it is totally rhythmically based. Everything that happens in the show is totally to do with rhythm. The prime directive for all the performances is: rhythm comes first. Movement comes second, and we try to make that mixture more interesting and more palpable by adding levels of comedy to it."

*Stomp*, a unique combination of percussion, movement and visual comedy, was created in Brighton, England, in the summer of 1991. It was the result of a 10-year collaboration between its creators, Luke Cresswell and Steve McNicholas.

They first worked together in 1981, as members of the street band Pookiesnackenburg and the theater group Cliff Hanger. Together, these groups presented a series of street comedy musicals at the Edinburgh Festival in the early '80s. After two albums, a UK television series and an extensive European tour, Pookiesnackenburg also produced the highly acclaimed "Bins" commercial for Heineken Lager. The piece was originally written and choreographed by Luke as part of the band's stage show; it proved to be the starting point for *Stomp*'s climactic dustbin dance.

Luke and Steve formed Yes/No People in 1986, which began as a "dance band with taste, thrills, humanity and a sense of humor" (*Melody Maker*). Between 1987 and 1990 Luke staged, as artistic and musical director, four large scale outdoor events including: *Beat the Clyde*, which involved floating a drum orchestra on a pontoon in the center of Glasgow, and – the largest of these events – the Heineken Hove Lagoon Show, which involved a 120 piece drum orchestra, the Brighton Festival Chorus

and a full orchestra string section. By 1991 Yes/No People went on to produce, finance and direct *Stomp*, which previewed at London's Bloomsbury Theatre and premiered at the Assembly Rooms in Edinburgh.

The following year, *Stomp* toured Australia, and also enjoyed a successful run at the Montréal Comedy Festival, London's Royal Court Theatre and at the Barcelona Olympic, Galaway, Aarhus and Belfast Festivals.

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

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

*Stomp* began its run at the Orpheum Theatre in New York in 1994 after a sell-out run at Sadler's Wells in London's West End. The show is still running in New York with an American cast. *Stomp* was nominated for Best Entertainment in the 1994 Olivier Awards (the British equivalent of the Tony's) and won the Olivier for Best Choreography. Stateside, they won an Obie and a Drama Desk Award for Most Unique Theatre Experience.

The cast of *Stomp* recorded music for the movie *Tank Girl* and the Quincy Jones album *Q's Jook Joint*. They were also featured in a series of three commercials for Target stores (which won Best Campaign of the Year at the RAA awards). The





company also appears in the "Mr. Frear's Ears" series of short films on Nickelodeon, and in *Brooms* (which was nominated for a 1997 Academy Award).

In September of 1995, the original cast, after sell-out tours across the United States and in Japan, performed an expanded version of the show in the open air amphitheater at the Acropolis in Athens.

More recently, *Stomp* has made appearances on "The Late Show with David Letterman," "The Tonight Show," on the NBC sitcom "Mad About You," and on their own HBO special, "Stomp Out Loud."

Many people wonder where *Stomp* finds all of the things they use to make their music? "From anywhere," says Cresswell. "A lot of it is using manual props because they obviously lend them-

selves to rhythm and drumming like a broom or hitting a dustbin or hammers—they are quite obvious things. Other ideas are more surreal, like walking on oil drums . . . But they are all everyday objects that you can use, anybody can find and anyone can have a go at."

In a week's time *Stomp* is likely to go through 20 brooms, 40 gallons of water, 2 gallons of floor paint, 6 wooden poles, 1 fire bucket, 10 garbage can lids, 2 hatchet handles, 4 wheel rims, 8 fist-sized chunks of chalk, 4 rolls of gaffer tape, 6 ace bandages, 6 disposable ice packs and 6 ball-peen hammer handles.

Rhythm is the music of everyday life. "If *Stomp* has a message," says Steve, "it is that you can make something out of nothing. Using junk, household and industrial objects, by its very nature challenges the issue of waste and challenges the notion of culture as being highbrow or detached."

Come and see what all this noise is about. Supported by University of Iowa Men's Intercollegiate Athletics with additional support from Canterbury Inn & Suites and *The Gazette*, *Stomp* will be at Hancher Auditorium January 28-30. Noise has never sounded so good!

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



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### 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.

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

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

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

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

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

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### Hancher Cafe

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

### UI Arts Center List-serve

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

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

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

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

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

So wrote Norman Nadel of *The World Telegram & Sun* about the original Broadway production of *She Loves Me* in 1963. *She Loves Me* truly is a story with which everyone can fall in love. In fact, in one form or another most of us already have. Based on Hungarian playwright Miklos Laszlo's 1937 boulevard comedy *Parfumerie*, this story has been delighting audiences for over 60 years. From its most recent adaptation, the Meg Ryan and Tom Hanks film *You've Got Mail*, to the 1949 MGM musical *In The Good Old Summertime*, to the 1940 Jimmy Stewart and Margaret Sullivan film *The Shop Around the Corner*, audiences have smiled about this story of two anonymous pen pals who fall in love, despite their discordant relationship in real life.

Written by *Fiddler on the Roof* songwriters Sheldon Harnick and Jerry Bock, *She Loves Me* takes place in a city in Hungary in the 1930s. It concerns the adventures of the staff of Maracek's Parfumerie. The manager, Georg Nowack, is constantly at odds with a young woman named Amalia Balash, but is unaware that they are in fact anonymous pen pals known to each other in their letters only as "Dear Friend." As time passes, the two postal lovers fix a date to meet in person. Arriving at the Café Imperiale to meet his mystery correspondent, Georg realizes that it is Amalia, but does not identify himself to her. Eventually, their relationship blossoms into love and he reveals the truth by quoting from their letters.

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

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

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

You're sure to love *She Loves Me*.



*Dance* OF IOWA  
MICHAEL KOHLI — Director

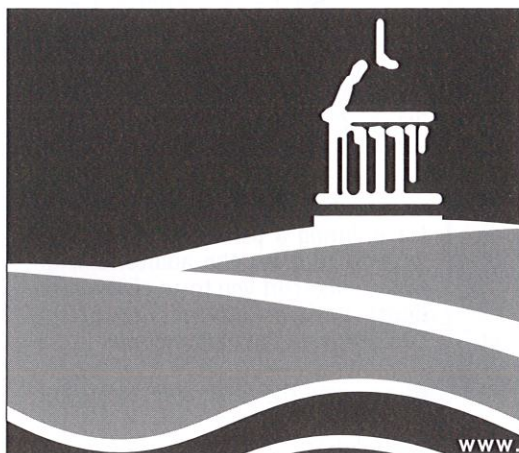
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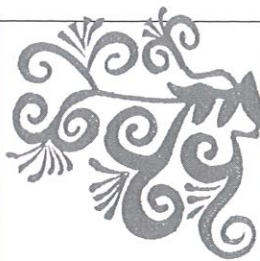
Dorothy Fields and Irving Berlin

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

For ticket information call the Iowa City  
Community Theatre Box Office at 338-0443







## Iowa Center for the Arts

# CALENDAR

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

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

### HANCHER AUDITORIUM—[www.uiowa.edu/~hancher](http://www.uiowa.edu/~hancher)

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 THEATRES—[www.uiowa.edu/~theatre/](http://www.uiowa.edu/~theatre/)

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

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

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

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

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

Jonis Agee, fiction reading. Oct. 28, 8 pm, PL

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

### MUSEUM OF ART—[www.uiowa.edu/~artmus/](http://www.uiowa.edu/~artmus/)

#### Fall 1999 Exhibitions, MA

Through Dec. 31: *Shaping Earth: African Vessels*  
Sept. 11-Oct. 31: *Paul Conrad: Drawing the Line*  
Sept. 11-Oct. 31: *Honoré Daumier: Chronicler of His Time*  
Sept. 11-Nov. 7: *Art is Life/Life is Art: The Graphic Work of Dieter Roth*  
Sept. 11-Nov. 7: *Buzz Spector: Authors and Thinkers*  
Sept. 11-Dec. 31: *Different Stokes: International Woodfire Ceramics*

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

*Literary Connections: Klinger, Picasso and Jess*

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

#### Perspectives, 12:30 pm, MA

"Bauhaus: The Face of the 20th Century" film screening. Oct. 27

"From Living Room to Gallery: The Elliott Collection," Pamela Trimpe, speaker, Nov. 3

"Old Master Drawings from the Permanent Collection," Julie Hochstrasser, 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

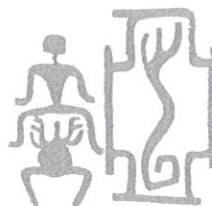
### SCHOOL OF MUSIC—[www.uiowa.edu/~music/](http://www.uiowa.edu/~music/)

Kantorei. Oct. 22, 8 pm, CRH

Composers Workshop. Oct. 24, 8 pm, CRH

University Choir. Oct. 27, 8 pm, CRH

Ksenia Nosikova, 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 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

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

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

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



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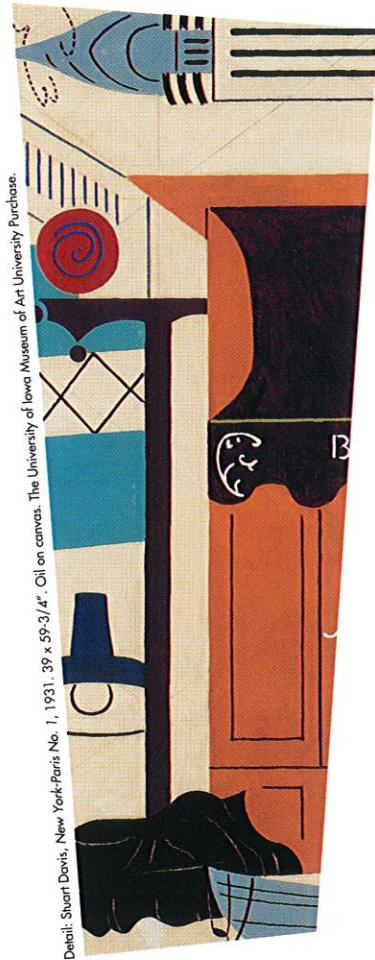


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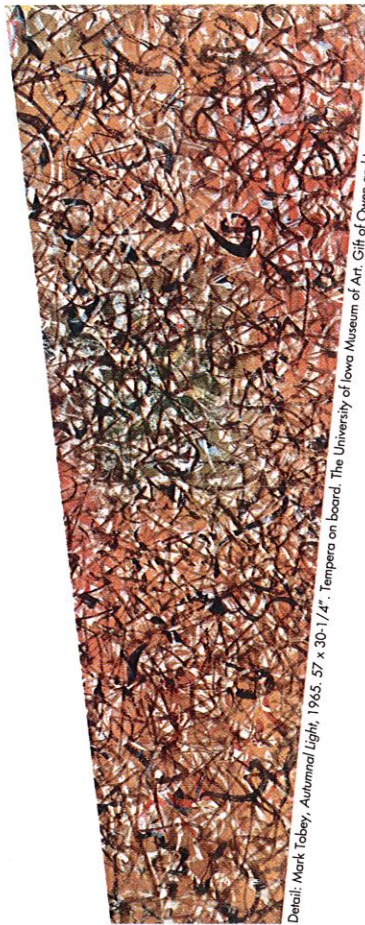
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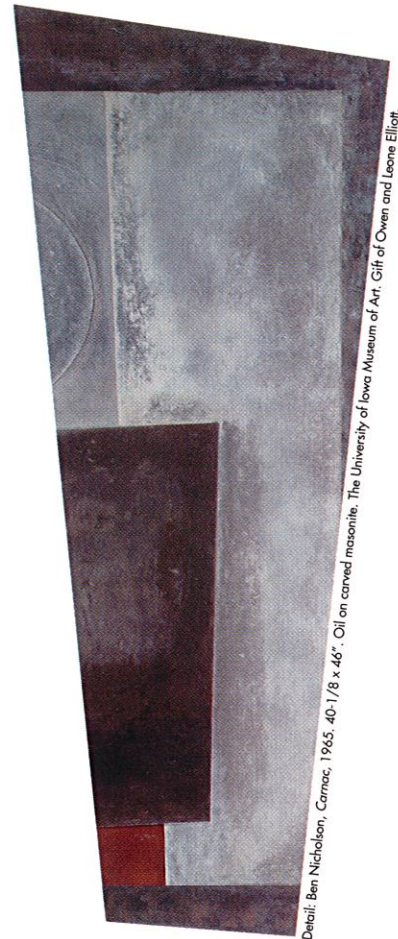
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Detail: Stuart Davis, *New York-Paris No. 1*, 1931. 39 x 59-3/4". Oil on canvas. The University of Iowa Museum of Art University Purchase.



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



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



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