Dance Theater Foundation, Inc. presents

ALVIN AILEY
AMERICAN DANCE THEATER

Friday and Saturday, November 19 and 20, 1999—8:00 p.m.

Founder—Alvin Ailey

Artistic Director—Judith Jamison

Associate Artistic Director—Masazumi Chaya

Company Members

The Alvin Ailey American Dance Theater is produced by Dance Theater Foundation, Inc.

Executive Director—Sharon Gersten Luckman

The Board of Trustees of Dance Theater Foundation, Inc. gratefully acknowledges

The Ford Foundation for its leadership support.

Major funding is also provided by the National Endowment for the Arts,
the New York State Council on the Arts—a State Agency,
the New York City Department of Cultural Affairs, The Shubert Foundation, and Merrill Lynch & Co., Inc.

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Hancher Auditorium thanks John W. and Mary Ann Colloton and the National Endowment for the Arts for commissioning support of Jawole Willa Jo Zollar’s *C: Street & B’s Avenue*

Friday & Saturday, November 19 and 20, 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.

**DIVINING**

(1994)

Choreography by Judith Jamison
Music by Kinsho Finke & Monti Ellison
Costumes Originally Designed by Manzumi Chaya
Costumes by Andy Kay (Jamison Project)

Lighting Originally Designed by Chennai Spence
Lighting by Timothy Hunter (Jamison Project)

SEEDING

(Friday, November 19)
Matthew Rushing, Glenn A. Sims, Clifton Brown, Vernard J. Gilmore, Bernard Gaddis

(Saturday, November 20)
Linda Denise Evans, Bahiyah Sayyed, Vernard J. Gilmore, Briana Reed, Clifton Brown

RESTING

(Friday, November 19)
Matthew Rushing

(Saturday, November 20)
Linda Denise Evans

MOVING ON

(Friday, November 19)

(Saturday, November 20)
Linda Denise Evans, Bahiyah Sayyed, Dwana Adajah Smallwood, Benoit Swan Pouffer, Clifton Brown, Amos J. Machonie, Jr., Briana Reed, Vernard J. Gilmore, Richard Witter, Venus Hall

Funds for this revival were provided, in part, by The Gladys Krieble Delmas Foundation.

**ASCENSION**

(1998)

To Mom, one of the most compassionate people I have ever known... rest in peace.

Choreography by Troy O’Neil Powell
Music by Michael Wimberly
Costumes by Barbara Forbes
Lighting by Brenda Dolan

(Friday, November 19)
Bahiyah Sayyed, Askia Swift, Guillermo Asca, Uri Sands

(Saturday, November 20)
Désirée Vlad, Matthew Rushing, Jeffrey Geradis, Glenn A. Sims

The creation of this work was made possible, in part, by the New Jersey Performing Arts Center, the John S. and James L. Knight Foundation, the Jerome Foundation, and with public funds from the New York State Council on the Arts, a State Agency.
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DIVINING
[1994]
Choreography by Judith Jamison
Music by Kimati Donwuko & Monti Ellison
Costumes Originally Designed by Manzaumi Chaya
Costumes by Andy Kay [Jamison Project]
Lighting Originally Designed by Chenault Spence
Lighting by Timothy Hunter [Jamison Project]

SEEKING
[Friday, November 19]
Matthew Rushing, Glenn A. Sims, Clifton Brown, Vernard J. Gilmore, Bernard Gaddis

[Saturday, November 20]
Linda Denise Evans, Bahiyah Sayyed, Vernard J. Gilmore, Briana Reed, Clifton Brown

RESTING
[Friday, November 19]
Matthew Rushing

[Saturday, November 20]
Linda Denise Evans

MOVING ON
[Friday, November 19]

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Linda Denise Evans, Bahiyah Sayyed, Dwana Adahia Smallwood, Benoit-Swan Pouffer, Clifton Brown, Amos J. Marchion, Jr., Briana Reed, Vernard J. Gilmore, Richard Witter, Venus Hall

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Bahiyah Sayyed, Askia Swift, Guillermo Asca, Uni Sands

[Saturday, November 20]
Désirée Vlad, Matthew Rushing, Jeffrey Garofias, Glenn A. Sims

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Born in New York, Troy O’Neil Powell began his dance training at the age of nine at the Alvin School. In 1987, he received the A.R.T.S. award and joined Alvin Alley (formerly the Alvin Alley Repertory Ensemble). Mr. Powell joined The Alley in 1991 and since then has appeared as guest artist with Complexions - A Concept in Dance and the Kathy Posin Dance Company. Featured in an American Express commercial with the AAADT, Mr. Powell has also appeared on television in George Wolfe’s The Colored Museum, and the PBS Great Performances Special A Pym in for Alvin Alley choreographed by Judith Jamison. Mr. Powell teaches workshops and master classes, as well as lectures both internationally and in the United States.

**INTERMISSION**

Ct STREET-BY AVENUE  
(1999)

Choreography by Jawole Willa Jo Zollar

**SECTION I**

“Reggae Jump” Composed by Michael Wimberly  
“Sound Falls Round Me” Composed by Jawole Willa Jo Zollar and Michael Wimberly  
“13 Trumpets” Musical Concept by Jawole Willa Jo Zollar  
“Thumb Piano & Drum Suite” Arranged by Michael Wimberly

**SECTION II**

“Picasso Suites” Composed Performed by David Murray

Text written by Niczak Shange  
Costumes by Stefan Mor  
Lighting by Roma Flowers

(Friday, November 19)

Renee Robinson, Linda Denise Evans, Solange Sandy Groves, Dwana Adolfo Smallwood, Bahysh Sadye, Stephanie Powell, Aisha Thomas, Matthew Rushing, Bernard Gaddis, Guillermo Asco, Richard Winters, Jeffrey Gortados, Amos J. Machnic, Jr., Benno-Swain Posfield, Kristoffer Stover

(Saturday, November 20)

Désirée Vlad, Linda Canossa, Murray Bolles, Briana Reed, Cheryl Ann Rowley, Venus Hall, Lynn Barre, Uri Sands, Glenn A. Sim, Asia Swift, Edward Franklin, Clifton Brown, Troy O’Neil Powell, Vernard J. Gilmore, Kevin E. Bosman

Ct Street-BY Avenue was commissioned by Hancher Auditorium/The University of Iowa with special support from John W. and Mary Ann Colloton, Iowa City.

The creation of this work was also made possible by a grant from AT&T, the generous support of Loren & Jesse Britz, and with public funds from the New York State Council on the Arts, a State Agency.

Born and raised in Kansas City, MO, Jawole Willa Jo Zollar was steeped from childhood in both sacred and secular aspects of popular African-American culture. She trained with Joseph Stevenson, a student of Katherine Dunham; received a BA in dance from the University of Missouri at Kansas City; and earned a MFA in dance from Florida State University. In 1984, four years after her move to New York City, she founded Urban Bush Women. Jawole Zollar has been commissioned to set work on Alvin Alley American Dance Theater, Ballet Arizona, Philadanco, Florida State University, Florida A&M University of Maryland and University of Florida.

**INTERMISSION**

**REVELATIONS**  
(1960)

Choreography by Alvin Ailey  
Music: Traditional  
Decor and Costumes by Vys Harper

Costumes for “Rocky My Soul” redesigned by Barbara Forbes  
Lighting by Nicola Carmichael

**PIGGLM OF SORROW**

“I Been ‘Buked”  
Arranged by Hall Johnson  
The Company

“Didn’t My Lord Deliver Daniel”  
Arranged by James Miller

(Friday, November 19)

Kristofer Storey, Venus Hall, Briana Reed

(Saturday, November 20)

Kristofer Storey, Stephanie Powell, Aisha Thomas

“Fix Me, Jesus”  
Arranged by Hall Johnson

(Friday, November 19)

Muracy Bolles, Edward Franklin

(Saturday, November 20)

Linda Cañero, Bernard Gaddis

**TAKE ME TO THE WATER**

“Processional/Honor Honor”  
Adapted and arranged by Howard A. Roberts

(Friday, November 19)

Kevin E. Bosman, Lynn Barre, Kristofer Storey, Clifton Brown

(Saturday, November 20)

Asia Swift, Sheryl Ann Rowley, Clifton Brown, Kristofer Storey

“Wade in the Water”  
Adapted and arranged by Howard A. Roberts

(Friday, November 19)

Kevin E. Bosman, Lynn Barre, Kristofer Storey, Clifton Brown

(Saturday, November 20)

Linda Denise Evans, Amos J. Machnic, Jr., Bahysh Sadye

“I Wanna Be Ready”  
Arranged by James Miller

(Friday, November 19)

Amos J. Machnic, Jr.

(Saturday, November 20)

Guillermo Asco
Born in New York, Troy O'Neal Powell began his dance training at the age of nine at the Alley School. In 1987, he received the A.R.T.S. award and joined Aliley (formerly the Alvin Ailey Repertory Ensemble). Mr. Powell joined The Alley in 1991 and since then has appeared as guest artist with Complexions - A Concept in Dance and the Kathy Poin Dance Company. Featured in an American Express commercial with the AAADT, Mr. Powell has also appeared on television in George Wolfe's The Colored Museum, and the PBS Great Performances Special A Pym for Alvin Ailey choreographed by Judith Jamison. Mr. Powell teaches workshops and master classes, as well as lectures both internationally and in the United States.

INTERMISSION:

Ct STREET-BY AVENUE
(1999)

Choreography by Jawole Willa Jo Zollar

SECTION I

"Raggae Jump" Composed by Michael Wimberly
"Sound Falls Round Me" Composed by Jawole Willa Jo Zollar and Michael Wimberly
"15 Trumpets" Musical Concept by JawoleWillia Jo Zollar
"Thumb Piano & Drum Suite" Arranged by Michael Wimberly

SECTION II

"Pigasso Suites" Composed Performed by David Murray

Text written by Ntazake Shange
Costumes by Stefani Mis
Lighting by Roma Flowers

(February, November 19)

Renée Robinson, Linda Denise Evans, Solaange Sandy Gervais, Dwana Adelto Smallwood, Bahiyah Sayyid, Stephanie Powell, Aisha Thomas, Matthew Rushing, Bernard Gaddis, Guillermo Asco, Richard Winters, Jeffrey Gendolnic, Amos J. Machanic, Jr., Benj-Swain Poyler, Kristoffer Stoey

INTERMISSION:

REVELATIONS
(1960)

Choreography by Alvin Ailey
Music: Traditional
Decor and Costumes by Vav Harper
Costumes for "Rocky M. Scott" redsigned by Barbara Forbes
Lighting by Nicola Canovock

PILGRIM OF SORROW
"I Been 'Buked"
Arranged by Hall Johnson
The Company

"Didn't My Lord Deliver Daniel"
Arranged by James Miller

(February, February 19)

Kristoffer Stoey, Venus Hall, Briana Reed

"Fix Me, Jesus"
Arranged by Hall Johnson

(February, February 19)

Vince Bolles, Edward Franklin

"Take Me to the Water"
"Procesional/Honor, Honor"
Adapted and arranged by Howard A. Roberts

(February, February 19)

Kevin E. Bossman, Lynn Borre, Kristoffer Stoey, Clifton Brown

"Wade in the Water"
Adapted and arranged by Howard A. Roberts
"Wade in the Water" sequence by Ella Jenkins

(February, February 19)

Asko Swift, Sheryl Ann Rowley, Clifton Brown, Kristoffer Stoey

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MOVE, MEMBERS, MOVE

"Sinner Man"
Adapted and arranged by Howard A. Roberts
(Friday, November 19)
Glenn A. Sims, Clifton Brown, Troy O'Neill Powell

"Tuesday"
Adapted and arranged by Howard A. Roberts and Brother John Sellers
The Company

"You May Run On"
Arranged by Howard A. Roberts and Brother John Sellers
The Company

"Rocks My Soul in the Bosom of Abraham"
Adapted and arranged by Howard A. Roberts
The Company

* Used by special arrangement with Galaxy Music Corporation, New York City.

All performances of Revelation are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to the Alvin Alley American Dance Theater.

ALL ABOUT AILEY

The Alvin Alley American Dance Theater grew from a now faded performance of March, 1958, at the 92nd Street Young Men's Hebrew Association in New York. Led by Alvin Alley and a group of young black modern dancers, that performance changed forever the perception of American dance. The Alley company has gone on to perform for an estimated 1 million people in 46 states and in 68 countries on six continents, including a second recent historic residency in South Africa. The company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of black cultural expression and the preservation and enrichment of the American modern dance heritage.

Born in Rogers, Texas, on January 5, 1931, Alvin Alley was introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade.

When Mr. Alvin began creating dance, he drew upon his "blood memories" of Texas, the blues, spirituals and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work—Revelations.

Although he created 79 ballets over his lifetime, Alvin Alley maintained that his company was not exclusively a repository for his own work. Today, the company continues Mr. Alley's legacy of presenting important works of the past and commissioning new ones. In all, more than 170 works by over 65 choreographers have been performed by the Alley company.

In 1989, after the death of Alvin Alley, Judith Jamison was appointed artistic director of the Alvin Alley American Dance Theater. Ms. Jamison wrote in her autobiography, Dancing Spirit, "I hope I'm a continuation of Alvin's vision. He has left me a road map. It's very clear. It works."

JUDITH JAMISON
ARTISTIC DIRECTOR

Judith Jamison was appointed artistic director of the Alvin Alley American Dance Theater in 1989, after the death of her mentor, Alvin Alley. A native of Philadelphia, she studied with the late Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Alley American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Alley created some of his most enduring roles for her, most notably the tour de force solo Cry. This year she celebrates her 20th anniversary as artistic director of The Alley.

After leaving the company, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical Sophisticated Ladies. In 1988, she formed her own company, The Jamison Project, and a PBS special depicting her creative process, Judith Jamison: The Dancermaker, aired nationally the same year.

A highly regarded choreographer, Ms. Jamison has created works for many companies. Divining (1984), returns to The Alley as a new work this season. A flight (1991), Hymns (1993), Riverside (1995), Sweet Release (1996), and Echo: Far From Home (1998) are other major works she has choreographed for the company.

Ms. Jamison is a master teacher, lecturer and author. Her autobiography, Dancing Spirit, was published in 1993. She is a noted authority on modern dance and an advocate for education in the arts. She sits on the boards of several organizations including Jacob's Pillow and the advisory board of the Harkness Center for Dance Injuries. She is the recipient of many awards and honorary degrees, most recently a Prime Time Emmy Award for Outstanding Choreography in the PBS Great Performances...
MOVE, MEMBERS, MOVE  
“Sinner Man”  
Adapted and arranged by Howard A. Roberts  
[Friday, November 19]  
Glenn A. Sims, Clifton Brown, Troy O’Neil Powell  
[Saturday, November 20]  
Benoit-Swan Pouffer, Richard Witter, Vernard J. Gilmore  
“The Day is Past and Gone”  
Arranged by Howard A. Roberts and Brother John Sellers  
The Company  
“You May Run On”  
Arranged by Howard A. Roberts and Brother John Sellers  
The Company  
“Rocks My Soul in the Bosom of Abraham”  
Adapted and arranged by Howard A. Roberts  
The Company  

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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.uio.edu/~hancher.

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special Dance in America: A Hymn for Alvin Ailey and the highly prestigious Kennedy Center Honor for lifetime achievement in the performing arts.

Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally invigorated. Her presence has been a catalyst, propelling the organization in new directions—the development of the Women's Choreography Initiative, company performances at the Olympic Arts Festival, national appearances by the company in the American Express television and print ads, and the company's unprecedented return to South Africa. She has continued Mr. Ailey's practice of showcasing the talents of emerging choreographers from within the ranks of the company. As artistic director of the Ailey School, official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including the dance of West Africa. She has also been a guiding force in establishing a BFA program with The Allee School and Fordham University, which offers a unique combination of superb dance training and a superior liberal arts education. She is committed to maintaining the arts in the forefront of our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. Her focus remains on the importance of the constant rejuvenation of the Aliley legacy—dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future.

MasaSuzumi ChAYA
ASSOCIATE ARTISTIC DIRECTOR

MasaSuzumi Chaya was born in Fukoka, Japan where he began his classical ballet training. Upon moving to New York on December 19, 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the company for 15 years. He also appeared on Japanese television in both dramatic and musical productions. In 1986, he became the company's rehearsal director, after serving as assistant rehearsal director for two years. A master teacher, both on tour with the company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named associate artistic director of the company.


In the many years of his involvement with the company, Mr. Chaya has continued to provide invaluable creative assistance in all facets of its operations. He assisted in the creative development of an American Express commercial featuring the company and each year offers creative direction for the company photo shoots. He has also appeared on Japanese television in both dramatic and musical productions.

MasaSuzumi Chaya wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Mchihiko Oka.

RonnI FAVOS
REHEARSAL DIRECTOR

Roni Favors began dancing as a child in her hometown of Iowa City, Iowa. After graduating from high school, she traveled to New York to continue her studies at The Ailey School. Ms. Favors has been a member of Ailey II (formerly Alvin Ailey Repertory Ensemble), the Alvin Ailey American Dance Theatre, and the Lor Lubovitch Dance Company, as well as appearing in several music videos and television commercials. She also served as Lubovitch’s assistant in setting his works on several companies, including Ailey's Broadway and Ballet du Nord. Ms. Favors was the ballerina instructor in AlveyCamp's 1989 inaugural session in Kansas City and served as the artistic director there in 1999. She was the founding director of New York’s CAS/AlveyCamp, and provided guidance in the national implementation of the program. Ms. Favors assumed the position of assistant rehearsal director in 1997 and rehearsal director in 1999. During the company’s return to South Africa in 1999, Ms. Favors engaged and rehearsed South African students who performed in Alvey’s Memory in Johannesburg.

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

Hancher Auditorium

The University of Iowa

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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 main 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.

Special Dance in America: A Hymn for Alvin Ailey and the highly prestigious Kennedy Center Honor for lifetime achievement in the performing arts.

Today, Judith Jamison presides over a renewed Ailey organization, artistically and financially invigorated. Her presence has been a catalyst, propelling the organization in new directions – the development of the Women’s Choreography Initiative, company performances at the Olympic Arts Festival, national appearances by the company in the American Express television and print ads, and the company’s unprecedented return to South Africa. She has continued Mr. Ailey’s practice of showcasing the talents of emerging choreographers from within the ranks of the company. As artistic director of The Alvin Ailey School, official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including the dance of West Africa. She has also been a guiding force in establishing a BFA program with The Allee School and Fordham University, which offers a unique combination of superb dance training and a superior liberal arts education. She is committed to maintaining the arts in the forefront of our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. Her focus remains on the importance of the constant rejuvenation of the Alvin legacy as a dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future.

MASAZUMI CHAYA

ASSOCIATE ARTISTIC DIRECTOR

Masazumi Chaya was born in Fukuoka, Japan where he began his classical ballet training. Upon moving to New York on December 19, 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the company for 15 years. He also appeared on Japanese television in both dramatic and musical productions. In 1985, he became the company’s rehearsal director, after serving as assistant rehearsal director for two years. A master teacher, both on tour with the company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named associate artistic director of the company.


In the many years of his involvement with the company, Mr. Chaya has continued to provide invaluable creative assistance in all facets of its operations. He assisted in the creative development of an American Express commercial featuring the company and each year offers creative direction for the company photo shoots. He has also appeared on Japanese television in both dramatic and musical productions.

Masazumi Chaya wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

RONNI FAVORS

REHEARSAL DIRECTOR

Ronni Favors began dancing as a child in her hometown of Iowa City, Iowa. After graduating from high school, she traveled to New York to continue her studies at The Ailey School. Ms. Favors has been a member of Ailey II (formerly Alvin Ailey Repertory Ensemble), the Alvin Ailey American Dance Company, and the Lor Lubovitch Dance Company, as well as appearing in several music videos and television commercials. She also served as Lubovitch’s assistant in setting his works on several companies, including companies in Cleveland, Ballet and Ballet du Nord. Ms. Favors was the ballet instructor in Ailey Camp’s 89th inaugural session in Kansas City and served as the artistic director there in 1999. She was the founding director of New York’s CAS/AileyCamp, and provided guidance in the national implementation of the program. Ms. Favors assumed the position of assistant rehearsal director in 1999 and rehearsal director in 1999. During the company’s return to South Africa in 1999, Ms. Favors engaged and rehearsed South African students who performed in Alvin Ailey’s Memoir in Johannesburg.

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Student 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 accepts internships to UI students who gain experience and skills in marketing the performing arts.

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WHO'S WHO IN THE COMPANY

GUILLERMO ASCÁ (Reno, NY), or "Moe," as he is affectionately known, was awarded a scholarship to The Academy of Dance and has danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble). Ballet Metropolitano de Caracas, Ballet Hispanico, Dance Company, and Footprints Dance Project. Mr. Asca joined the company in 1993.

LYNN BAKER (Ft. Lauderdale, FL) began her dance training at Ballet Hispanico in 1993. She continued her studies at the New World School of the Arts and began performing with Frederick Brother and Company in Miami. She joined the Philadelphia Dance Company (Philadelphia) in 1993 where she danced for four seasons. She has also performed with William's Henry Dance Theatre and Eisa Monte Dance. Ms. Barre joined the company in 1997.

MUCY BOLES (Kemohien, Mexico) graduated from the Walnut Hill School for the Arts in Massachusetts and received the first award in modern dance by the National Foundation for the Arts. She danced with Feld Ballet/NY (now Ballet Tech), Elisa Monte Dance Company, and also appeared in the 1993 Broadway musical, The Red Shoes. In 1994, Ms. Boles joined the company. In 1997, she became a cast member of the Broadway musical, The King and I, and rejoined the company in 1998.

KEVIN E. BOYER (Anderson, SC) began training with Andrew Kuharsky at the Greenville Ballet where he later made his performing debut. Mr. Bozern was a scholarship student at The Academy of Dance and has danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble), the Martha Graham Dance Company and Donald Byrd/The Group. He was in the 1995 revival tour of Your Arms Too Short to Box With God. Mr. Bosen joined the company in 1997.

CLINTON BROW (Goodyear, AZ) began dancing at the age of 5 at the Ballet Arizona, Arizona Ballet, and The Academy of Dance. He was a BFA student at the Academy and has danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble). He is also a former scholarship student of Alvin Ailey II's (Alvin Ailey Repertory Ensemble) second company. Mr. Gaddis joined the company in 1993.

JEFFREY GERODIAS (San Diego, CA) studied at the San Diego School of Creative and Performing Arts and the Boston Conservatory of Music and Theater. He also studied at The Academy of Dance. He was a recipient of a Dona Wood Foundation Award during the summer of 1994. He has danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble) and he joined the company in 1996.

VERNON J. GILMORE (Chicago, IL) began dancing at Carlin Performing Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theatre with Marinka Orsza, Hani Yara, and Ross and Emily Stein. He received a dance scholarship at The College of Dance, and is a graduate of La Guardia High School for the Performing Arts. During the spring of 1993, he was a scholarship student at the Pennsylvania Ballet, and in 1994 she was a finalist in the Arts Recognition and Talent Search in Miami, FL. She has danced with "El Picado de la Traitora" in Opera and Ballet Jefatura. Mr. Gálvez joined the company in 1996.

LINDA SÁNCHEZ (Brandeis, NY) began her dance training at Ballet Hispanico in 1993. She has danced with the Joffrey Ballet and with The New World School of the Arts and has performed with Alvin Ailey II (Alvin Ailey Repertory Ensemble) and the company in 1996.

LINDA SÁNCHEZ (Brandeis, MD) began her dance training at the Baltimore School for the Arts and studied on scholarship at The Academy of Dance. She received first place in the National ACT-SON Competition sponsored by the NACAAP and was a finalist in the Arts Recognition and Talent Search in Miami, FL. Ms. Evans has performed with the Capitol Ballet and Hubbard Street Dance Company. She joined the company in 1992.

EDWARD FRANKLIN (Detroit, MI) studied at The Academy of Dance where he was a recipient of a Dona Wood Foundation Award. He is a graduate of the North Atlantic School of Performing Arts and has performed with the Glory Harrison Dance Company in Atlanta and the Philadelphia from 1992 to 1996 and joined the company in 1996.

BERNARD GADDIS (Philadelphia, PA) is a graduate of the Creative and Performing Arts High School and received scholarships to the Dance Theatre of Harlem, Pennsylvania Ballet and The Academy of Dance. He has performed with Lea Dance Theatre, Koren Dance Company and Philadelphia. He is also a former artistic director and founder of Philadelphia's second company. Mr. Gaddis joined the company in 1993.

STEPHANIE POWELL (Bakersfield, CA) studied at the Civic Dance Center and on scholarship with Pacific Northwest Ballet and American Ballet. She received her B.A. from the University of California at Berkeley in sociology and education. Ms. Powell has been a member of the Oakland Ballet Company, Dance Theatre of Harlem, and Donald Byrd/The Group. She also danced with the San Francisco Opera, modeled internationally and appeared in music videos for MC Hammer, Janet Jackson, and Kenny G with Savion Glover. Ms. Powell joined the company in 1999.

ROY O'NEIL POWELL (New York, NY) began his dance training at the age of 5 at the Juilliard School of the Arts, and has danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble) and the company in 1996.

SOLANGE SANDY GROVES (Port-of-Spain, Trinidad) began her dance training at the Caribbean School of Dance. She is an alumnus of The Academy of Dance and has danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble) after receiving her BFA degree from The Juilliard School. Ms. Sandy Groves joined the company in 1994.

BAYHAN SAYED (Brooklyn, NY) received her BFA degree in dance from the Juilliard School and studied at The Academy of Dance as a scholarship student. She has danced with Complexions - A Concept in Dance, Philadelphia, and Donald Byrd/The Group. Mr. Powell joined the company in 1997.

URI SANDS (Miami, FL) studied at the New World School of the Arts in Miami under Donald Lewis. He continued his training at The Philadelphia Dance Company and has danced with the Joffrey Ballet of Chicago and Alvin Ailey II. Mr. Sands has danced with the Juilliard School and the company in 1999. He joined the company in 1992.

GLENN A. SIMS (Long Branch, NJ) began his training at the Academy of Dance Arts in Red Bank, NJ. He was a scholarship student at The Academy of Dance and attended The Juilliard School. He has performed for the King of Morocco and danced in works by Glen Tetley, Paul Taylor, José Limón, and Lily York. Mr. Sims joined the company in 1997.

DWANA ADIAH SMALLWOOD (Brook- lyn, NY) has a degree in modern dance from the North Carolina School of the Arts and also studied at the Martha Graham Center of Contemporary Dance, LaGuardia High School of Performing Arts, and as a scholarship student at the Academy of Dance. She is a former member of the North Carolina Black Repertory Company and three-time first place winner of the Alvin Ailey's Amateur Night. Ms. Smallwood was a member of Alvin Ailey II (Alvin Ailey Repertory Ensemble) and the company in 1999.

KRISTOFER STOREY (Pittsburgh, PA) began his training in Pittsburgh at the Pittsburgh Ballet Theater School and went on to study at The Juilliard School. He received his BFA in dance from The Juilliard School and studied at The Academy of Dance as a scholarship student. He was then selected for the Alvin Ailey II (Alvin Ailey Repertory Ensemble) and joined The Juilliard School in 1991.

BRIANA REED (St. Petersburg, FL) graduated from The Juilliard School and received her BFA in dance and studied at The Academy of Dance as a scholarship student. She was then selected for the Alvin Ailey II (Alvin Ailey Repertory Ensemble) in 1997 and became a member of the company in 1998.

RENEE ROBINSON (Washington, DC) began her training in classical ballet at the Joffrey-Ballet School of Ballet. She was the recipient of two Ford Foundation scholarships to The School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem and The Juilliard School. Ms. Robinson was a member of Alvin Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1991.

CHERYL ANN ROWLEY (Milwaukee, WI) began dancing more than 11 years ago. She trained at the New World School of Dance and the American Ballet. She received her BFA in Dance from the Juilliard School and studied Alvin Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1999.

MATTHEW RUSHING (Los Angeles, CA) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, University of California, Los Angeles, and the Juilliard School. He attended The Academy of Dance. He has received the Spotlight Award and was named a Presidental Scholar in the Arts. Mr. Rushing danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1992.

MATTHEW RUSHING (Los Angeles, CA) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, University of California, Los Angeles, and the Juilliard School. He attended The Academy of Dance. He has received the Spotlight Award and was named a Presidental Scholar in the Arts. Mr. Rushing danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble) and joined the company in 1992.

BAYHAN SAYED (New York, NY) received her BFA degree in dance from The Juilliard School and studied at The Academy of Dance as a scholarship student. She has danced with Complexions - A Concept in Dance, and Donald Byrd/The Group. Mr. Powell joined the company in 1997.

SOLANGE SANDY GROVES (Port-of-Spain, Trinidad) began her dance training at the Caribbean School of Dance. She is an alumnus of The Academy of Dance and has danced with Alvin Ailey II (Alvin Ailey Repertory Ensemble) after receiving her BFA degree from The Juilliard School. Ms. Sandy Groves joined the company in 1994.

BAYHAN SAYED (Brooklyn, NY) received her BFA degree in dance from The Juilliard School and studied at The Academy of Dance as a scholarship student. She has danced with Complexions - A Concept in Dance, and Donald Byrd/The Group. Mr. Powell joined the company in 1997.
WHO'S WHO IN THE COMPANY

GUILLERMO ASCA (Rigo Park, NY), or "Moose," as he is known, was awarded a scholarship to The Academy and has danced with Alley II (Alvin Alley Repertory Ensemble). Ballet Metropolitano de Caracas, Ballet Hispanico, Dance Companions and Foot Prints Dance Project. Mr. Ascá joined the company in 1994.

LYNN BARKE (St. Laurens, FL) began her dance training at St. Laurens Ballet Company in 1992. She has also performed with the Charleston Ballet and City Ballet of Atlanta. Ms. Barke joined the company in 1997.

MUCY BOLLES (Kernersville, NC) graduated from the Walnut Hill School for the Arts in Massachusetts and received the first national award in modern dance from the National Foundation for the Arts. She danced with Feld Ballet/NY (now Ballet Tech), Elisa Monte Dance Company and also appeared in the 1993 Broadway musical, The Red Shoes. In 1994, Ms. Bolles joined the company. In 1999, she became a co-member of the Broadway musical, The King and I, and rejoined the company in 1998.

KEVIN E. BOSEMAN (Anderson, SC) began training with Andrew Kubarsky at the Greenville Ballet where he later made his performing debut. Mr. Boseman was a scholarship student at the Greenville Ballet and has danced with Alley II (Alvin Alley Repertory Ensemble), the Martha Graham Dance Company and Donald Byrd/The Group. He was in the 1993 revival tour of Your Arms Too Short to Box With God. Mr. Boseman joined the company in 1997.

CLINTON BROWN (Goodyear, AZ) began dancing at the age of five at various schools including Take 5 Dance Academy, Ballet Arizona, New School for the Arts, and The Academy where he was a BFA student in the Alley/Fordham Dance Program. He has also received a number of scholarships and awards including the Martin Luther King Scholarship from the city of Phoenix, AZ and the Arts National Scholarship. Mr. Brown joined the company in 1999.

LINDA CÁCERES (Bronx, NY) began her dance training at Ballet Hispanico School and is a graduate of LaGuardia High School for the Performing Arts. During the summer of 1993, she was a scholarship student at the Pennsylvania Ballet, and in 1994 she was a finalist in the Arts Recognition and Talent Search in Miami, FL. She has danced with El Piccola Teatro de la Opera and Ballet School. Ms. Cáceres joined the company in 1996.

LINDA DEANES EVANS (Baltimore, MD) began her dance training at the Baltimore School for the Arts and studied on scholarship at The Alley School. She received first place in the National ACT-SO Competition sponsored by the NAACP and was a finalist in the Arts Recognition and Talent Search in Miami, FL. Ms. Evans has performed with the Chapel Ballet and Hubbard Street Dance Company. She joined the company in 1992.

EDWARD FRANKLIN (Detroit, MI) studied at The Alley School, where he was a recipient of a Dona Wood Foundation Award. He is a graduate of The North Atlanta School of Performing Arts and performed with the Gary Harrison Dance Company in Atlanta. He moved to Philadelphia from 1994 to 1996 and joined the company in 1996.

BERNARD GADGIS (Philadelphia, PA) is a graduate of the Creative and Performing Arts High School and received scholarships to Dance Theatre of Harlem, Pennsylvania Ballet and The Alley School. He has performed with Le R punching Dance Theatre, Koresh Dance Company and Philadelphia. He is also a former artistic director and founder of Philadelphia's second company, Mr. Gaddis joined the company in 1993.

JERREY GERODIAS (San Diego, CA) studied at the San Diego School of Creative and Performing Arts and the Boston Conservatory of Music, Theater and Dance. He also studied at The Alley School where he was a recipient of a Dona Wood Foundation Award during the summer of 1994. He has danced with Alley II (Alvin Alley Repertory Ensemble) and he joined the company in 1996.

VERNARD J. GILMORE (Chicago, IL) began dancing at Caroll Performing Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theatre with Marquita Keyes, Hamit Ross and Emily Stein. He received a dance scholarship to Alfred Krone College, was a finalist in the National ACT-SO Competition in dance in 1993, and studied on scholarship at The Alley School. A former member of Alley II (Alvin Alley Repertory Ensemble) he joined the company in 1997.

VENUS HALL (Chicago, IL) trained at Joseph Holmes Chicago Dance Theatre under the direction of Rondy Duncas and Harriet Ross. She was a scholarship student at Bratol College where she received her B.F.A. and was named to numerous honor societies. Ms. Hall is a former all-city winner of dance in the NAACP ACT-SO Competition. She studied on scholarship at The Alley School, was a member of Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1996.

AMOS J. MACHANIC, JR. (Miami, FL) studied dance at The New World School of the Arts and continued his training at The Alley School, where he was a scholar ship recipient. He is a member of Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1996.

BENOIT-SWAN POUFFE (Paris, France) attended the Conservatoire National Supérieur de la Danse de Paris and was a scholarship student at The Alley School. He was first prize winner at the European Contemporary Dance Competition in Italy, and has worked with Complexions - A Concept in Dance, Philadelphia, and Donald Byrd/The Group. Mr. Pouffe joined the company in 1997.

STEPHANIE POWELL (Bakersfield, CA) studied at the Civic Dance Center and on scholarship with Pacific Northwest Ballet and American Ballet. She received her B.A. from the University of California at Berkeley in sociology and education. Mr. Powell has been a member of the Oakland Ballet Company, Dance Theatre of Harlem, and Donald Byrd/The Group. He is a recipient of the San Francisco Opera, modeled internationally and appeared in music videos for MC Hammer, Janet Jackson, and Kenny G with Savius Glover. Ms. Powell joined the company in 1993.

TROY O'NEIL POWELL (New York, NY) studied at The Alley School from the age of six and attended the New York School for the Performing Arts. He was a finalist in the Arts Recognition and Talent Search in Miami, Florida. He has assisted choreographers as Judith Jamison, Lewis Jef ferson and Alwin Ras and has danced with Alley II (Alvin Alley Repertory Ensemble). Mr. Powell joined the company in 1991.

BRIANA REED (St. Petersburg, FL) graduated from The Julliard School and received a BFA degree in dance and studied at The Alley School as a scholarship student. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem and The Alley School. Ms. Robin son was a member of Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1998.

RENEE ROBINSON (Washington, DC) began her training in classical ballet at the Jules Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem and The Alley School. Ms. Robinson was a member of Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1998.

CHERYL ANN ROWLEY (Miami, FL) began dancing more than 11 years ago. She has trained at The New World School in Florida and has received the Barrymore Award. Ms. Rowley performed with Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1999.

MATTHEW RUSHING (Los Angeles, CA) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, San Francisco Ballet Dance Center and The Alley School. He has received the Spotlight Award and was named a President al Scholar in the Arts. Mr. Rushing danced with Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1999.

URI SANDS (Miami, FL) studied at the New World School of the Arts in Miami under Donald Lewis. He continued his training at The Miami City Ballet as a scholarship recipient. He has danced with Complexions - A Concept in Dance and with Donald Byrd/The Group. In 1996, he became a member of the Frankfurt Ballet under the artistic direction of William Forsythe and joined the company in 1998.

GLENN A. SIMS (Long Branch, NJ) began his training at the Academy of Dance Arts in Red Bank, NJ. He was a scholarship student at The Alley School and attended The Julliard School. He has performed for the King of Morocco and danced in works by Glen Tetley, Paul Taylor, Jose Limon, and Lily Yorke. Ms. Sims joined the company in 1997.

DWANA ADJAMIA SMALLWOOD (Brooklyn, NY) has a degree in modern dance from the North Carolina School of the Arts and also trained at the Martha Graham Center of Contemporary Dance, LaGuardia High School of Performing Arts, and as a scholarship student at The Julliard School. Ms. Smallwood was a member of Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1995.

KRISTOFER STOREY (Pittsburgh, PA) began his training in Pittsburgh at the Pittsburgh Ballet Theatre School and went on from the Julliard School. Ms. Sands Groves joined the company in 1994.

BAHIAH SAYED (Brooklyn, NY) received her BFA degree in dance from the Julliard School and studied at The Alley School as a scholarship student. She has danced with Complexions - A Concept in Dance and with Donald Byrd/The Group. In 1996, she became a member of the Frankfurt Ballet under the artistic direction of William Forsythe and joined the company in 1998.

GLENN A. SIMS (Long Branch, NJ) began his training at the Academy of Dance Arts in Red Bank, NJ. He was a scholarship student at The Alley School and attended The Julliard School. He has performed for the King of Morocco and danced in works by Glen Tetley, Paul Taylor, Jose Limon, and Lily Yorke. Ms. Sims joined the company in 1997.

DWANA ADJAMIA SMALLWOOD (Brooklyn, NY) has a degree in modern dance from the North Carolina School of the Arts and also trained at the Martha Graham Center of Contemporary Dance, LaGuardia High School of Performing Arts, and as a scholarship student at The Julliard School. Ms. Smallwood was a member of Alley II (Alvin Alley Repertory Ensemble) and joined the company in 1995.

KRISTOFER STOREY (Pittsburgh, PA) began his training in Pittsburgh at the Pittsburgh Ballet Theatre School and went on from the Julliard School. Ms. Sands Groves joined the company in 1994.
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Merrill Lynch is the proud sponsor of The Alley® School.

AlleyII (formerly Alvin Alley Repertory Ensemble)
To help talented students from The Alley School make the leap from the studio to the stage, Ms. Alley formed Alley II in 1974. Under the artistic direction of former Alley dancer Sylvie Watts, Alley II has emerged as a professional company in its own right. It has won critical acclaim for its national tours, residencies at major universities and programs in public schools all over the United States. Last year the company performed in Cuba at the XVI Festival Internacional de Ballet de La Habana. Alley II celebrates its 25th Anniversary Season at New York City’s Aaron Davis Hall, March 31 - April 2, 2000.

Metropolitan Life Foundation is the proud sponsor of Alley II.

AlleyCAMP
AlleyCAMP is a unique program which brings under-served youth (ages 11-14) to a summer day camp that combines dance classes with personal development workshops, creative communication classes and field trips. Started in 1989 by the Kansas City Friends of Alvin Alley, there are currently AlleyCamps in Kansas City, Bridgeport, CT, Chicago, IL, and New York City (in collaboration with the Children’s Aid Society). The newest AlleyCAMP will launch in Boston, MA in the summer of 2000.

AXA Foundation is the proud sponsor of CAS/AlleyCAMP in New York.

Arts In Education & Community Outreach
Thousands of young people have been introduced to the uniqueness of the Alley aesthetic and explored their creative potential through Alley’s arts-education and community outreach programs. The curriculum-based AlleyDance Kids program integrates dance with academic studies. Other programs offered by the Alley organization include technique classes, mini-performance residencies, workshops and free performances throughout the world.

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YOU CAN ALSO CONTACT ALLEY on the Internet at http://www.alvinalley.org. The site includes general information and tour schedules for the Alvin Alley American Dance Theater and Alley II (Alvin Alley Repertory Ensemble) as well as information about The Alley School.

For more information on the Alvin Alley® Dance Theater Foundation: 211 West 62nd Street, 3rd Floor, New York, NY 10023, (212) 767-6590, Fax (212) 767-0825, Internet at http://www.alvinalley.org.

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The Alley® School

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Alley® II (formerly Alvin Alley Repertory Ensemble)

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Metropolitan Life is the proud sponsor of Alley® II.

AlleyCamp®

AlleyCamp® is a unique program which brings under-served youth (ages 11-14) to a summer day camp that combines dance classes with personal development workshops, creative communication classes and field trips. Started in 1989 by the Kansas City Friends of Alvin Alley, there are currently AlleyCamps in Kansas City, Bridgeport, CT, Chicago, IL, and New York City (in collaboration with the Children’s Aid Society). The newest AlleyCamp® will launch in Boston, MA in the summer of 2000.

AXA Foundation is the proud sponsor of CAS/AlleyCamp in New York.

Arts in Education & Community Outreach

Thousands of young people have been introduced to the uniqueness of the Alley aesthetic and explored their creative potential through Alley’s arts-in-education and community outreach programs. The curriculum-based AlleyDance Kids program integrates dance with academic studies. Other programs offered by the Alley organization include technique classes, mini-workshops, and special performances throughout the world.

*The Alley® School/Fordham University Bachelor of Fine Arts Degree Program in Dance—This four-year program inaugurated in Fall 1998, offers an extraordinary combination of superior dance training and an excellent liberal arts education. For more information, call Fordham at (212) 636-6710 or Alley at (212) 767-0590, ext. 505.

YOU CAN ALSO CALL ALLEY on the Internet at http://www.alvinalley.org. The site includes general information and tour schedules for the Alvin Alley American Dance Theater and Alley II (Alvin Alley Repertory Ensemble) as well as information about The Alley School.

For more information on the Alvin Alley® Dance Theater Foundation 211 West 66th Street, 3rd Floor, New York, NY 10023 (212) 767-0590, Fax (212) 767-0425 Internet at http://www.alvinalley.org

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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.
Cats—
A GREAT
SHOW FOR
FAMILIES.

(Best suited for ages 7 and up.) Before the show, try these activities as a family so that everyone will enjoy the performance more.

1. Read the poems that inspired the musical in T.S. Eliot's Old Possum's Book of Practical Cats together as a bedtime story or during quiet times. The book is available in the library.

2. Draw pictures of the cats based on T.S. Eliot's poems or the songs in the musical. What does the world look like from a cat's point of view?

3. Do you have a cat? Watch to see what kind of movements your cat makes. What can you do to make yourself look and act like your cat?

4. Listen to a recording of Cats. What instruments do you hear? Talk about the music and how the tune of each song fits the character of the different cats.

5. Suggest cat names for family members, friends, teachers and other people you know.

6. Visit the library and see what else you can find about cats, England, musicals, Andrew Lloyd Webber or T.S. Eliot.

If you find yourself disoriented as you step into a world where everything surrounding you is three times its normal size, where massive lions, rusted tin cans, and rubbish compose a bigger-than-life garbage dump, and where cats the size of humans can sing and dance, don't fear. This isn't Wonderland, but the set of one of Broadway's longest running musicals—Cats.

What makes the musical Cats so enticing that it continues to propel the globe, playing in nearly 250 cities around the world each year?

Since its premiere in London on May 11, 1981, Cats has won seven Tony Awards, and the Laurence Olivier and Evening Standard Award for Best Musical. The musical is based on T.S. Eliot's book of poems Old Possum's Book of Practical Cats, which was published in 1939. Although Eliot wrote this nonsensical and seemingly pointless collection of children's poems to entertain his godchildren, he knew it would be adults reading them, so he made the poems both silly and sophisticated. Perhaps this is part of the reason why the musical, continues to be enjoyed by people of all ages.

It could also be that the fantasy world Cats creates is much like that of Shakespeare's Midsummer Night's Dream or Disney's The Little Mermaid, where the audience is magically transported to another place.

Or it could be the music. The idea for setting the poems to music occurred to Andrew Lloyd Webber while he reread the poems on a plane trip in 1972. These rhythmically irregular poems were challenging to set to music, but Lloyd Webber used his musical style to deepen the mood and the character of each cat, and bring out each cat's name and personality. The audience becomes acquainted with Rum Tum Tugger, who struts his stuff as the Elvis Presley of the cat world. You also get to know the Old Gumble Cat who leads a lazy life during the day, but protects the household from intruders at night. When you meet Grizabella the Glamour Cat and listen as she describes herself through the haunting and hypnotic song "Memory," you realize that maybe it's the way these cats seem so human that brings us back to this show again and again.

When choreographing the movement in Cats, Gillian Lynne had the task of giving each cat a poignant and strangely human personality, while maintaining the look of a real cat in each cautious step and yawning stretch. The blend of human and cat traits that she accomplished is remarkable. In fact, after the show you may wonder if the versatile and capable dancers are indeed part cat. The non-stop pulse of dance switches and swirls from ballet to jazz, and from gymnastics to boogie with feline fluidity.

As you take your seat and the show begins, the cats will creep into the theatre from all corners. Their pointed ears, sleek hand-painted costumes, and flowing tails are close enough to shut. Their voices mix with the music and fill the air. Their feet (or paws) barely seem to touch the floor as they gather onstage. This musical is not only for cat lovers. It is for anyone who wishes to be entertained in a way only the theatre can attain.

Cats will be performed at Hancher Auditorium eight times between December 7-12 and is being sponsored by the Coral Ridge Mall. For tickets, call the Hancher Box Office at 319/335-1160 or toll-free at 1-800-HANCHER.

Plan now to start your holidays off right with Cats. It's Per-Fect-ric!
You’ll have a (Jellicle) Ball!

“The whole point of doing something in theatre is to give the audience an experience they couldn’t get from any other medium.”
—Andrew Lloyd Webber

“The ideal medium for poetry, to my mind, and the most direct means of ‘social usefulness’ for poetry is the theatre.”
—T.S. Eliot

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As you take your seat and the show begins, the cats will creep into the theatre from all corners. Their pointed ears, sleek hand-painted costumes, and flowing tails are close enough to put their voices mix with the music and fill the air. Their feet (or paws) barely seem to touch the floor as they gather onstage. This musical is not only for cat lovers. It is for anyone who wishes to be entertained in a way only the theatre can attain.

Cats will be performed at Hanover Auditorium eight times between December 7-12 and is being sponsored by the Coral Ridge Mall. For tickets, call the Hanover Box Office at 319/335-1160 or toll-free at 1-800-HANCHER.

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

One of the jewels of musical theater, \textit{She Loves Me} had the unlucky distinction of premiering on Broadway in the same year as \textit{Oliver!}, \textit{Funny Girl} and that year's Tony winner \textit{Hello, Dolly!} While \textit{She Loves Me} developed an adoring following, being hailed by John Chapman of the \textit{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 crowned 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 \textit{She Loves Me} in the UI Dance Department's Sprouse/Place Theatre in North Hall. The show will be directed by John Murino with musical direction by Matthew Castles, both School of Music faculty members. Set and costume designs will be done by Margaret Wein 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 \textit{She Loves Me}.

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

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

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Hancher Guild

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

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

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

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

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and to enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call Betty Sink, president, at 351-5175 or Steve Rudkaschel, membership committee chair, at 354-7438 or the Hancher administrative offices at 335-1130.
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BA Buchman Auditorium (Business Bldg)
CRH Clapp Recital Hall
HA Hancher Auditorium
IMU Iowa Memorial Union
MA Museum of Art
FBM John Papajohn Business Bldg
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher
Cots. Dec. 7, 10, 8 pm; Dec. 11, 12, 8 & 9 pm, HA
Millenium Eve, Glenn Miller Orchestra. Dec. 31, 9 pm, HA
Monk on Monk. Jan. 22, 8 pm, HA
Yo-Yo Ma. Jan. 26, 8 pm, HA
Ahn Trio. Jan. 27, 8 pm, CRH
Joplin. Jan. 28, 8 pm; Jan. 29, 5 & 9 pm; Jan. 30, 2 pm, HA

UNIVERSITY THEATRE—www.uiowa.edu/~theatre/
A Tale We Tell The Queen. Nov. 11, 12, 13, 17, 18, 19 & 20, 8 pm; Nov. 14 & 21, 3 pm, David Thayer Theatre

The Clean St. Cycle. Nov. 19, 19 & 20, 8 pm; Nov. 21, 3 pm, Theatre B
From Behind a Mask. Dec. 2, 3 & 8, 8 pm; Dec. 5, 3 pm, Theatre B

DEPARTMENT OF DANCE—www.uiowa.edu/~dance/
Space/Place Concert. UI Dance Department. Dec. 3, 4, 8 pm Space/Place Theatre, North Hall

READINGS—www.uiowa.edu/homepage/arts/book.html
Frank Hayler, non-fiction reading. Nov. 22, 8 pm, PL
Rick Horsch, fiction reading. Nov. 30, 8 pm, PL
David Shields, fiction reading. Dec. 1, 8 pm, PL
Rhoda Hubley, non-fiction reading. Dec. 2, 8 pm, PL

MUSEUM OF ART—www.uiowa.edu/~artmuse/
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Sept. 11-Dec. 11: Different Strokes: International Woodfire Ceramics
Nov. 15-Jan. 9: Old Master Drawings from the Permanent Collection
Nov. 15-Jan. 9: Circa 1900: Art of the Turn of the Century
Nov. 15-Jan. 9: From Huygen to Robert: American Workshop Prints from the Permanent Collection

Music in the Museum. 2 pm, MA
Chamber Singers of Iowa City. Dec. 5
SnowRoka Family Festival. Dec. 5, Noon-5 pm, MA
—Estonian Pappel Theatre. 1 pm
—Iowa City Chamber Singers of Iowa City. 2 pm
—Judith the Storyteller. 3 pm
—Prevlal School of Music. 3:30 pm

SCHOOL OF MUSC—www.uiowa.edu/~music/
Master class with Constance Keene, pianist. Nov. 21, 9 pm, CRH
UI Chamber Orchestra and Kantorei. Nov. 21, 3 pm, CRH
Leopold da Fosse, violon. Nov. 21, 8 pm, CRH
University Symphony and Choruses. Dec. 1, 8 pm, CRH
Perussion Ensemble. Dec. 3, 8 pm, CRH
Coco & Corky, Old Gold Singers. Dec. 4, 8 pm; Dec. 5, 2 pm, HA

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 10:00 a.m. 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 occurs 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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Stomp. Jan 28, 8 pm; Jan 29, 5 & 9 pm; Jan 30, 2 pm, HA
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Cocoon & Coral, Old Gold Singers. Dec. 4, 8 pm; Dec. 5, 2 pm, HA

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