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# AMERICAN BALLET THEATRE

Kevin McKenzie, Artistic Director

Tuesday and Wednesday, November 2 and 3, 1999—8:00 p.m.

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Angel Corella    Guillaume Graffin    Paloma Herrera  
Robert Hill    Susan Jaffe    Julie Kent    Amanda McKerrow  
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*Apprentice:* Elizabeth Mertz

*\*Princess Grace Foundation-U.S.A. Dance Fellowship Recipient for 1999-2000*

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The Board, dancers and staff of American Ballet Theatre honor the enduring legacy of Peter T. Joseph (1950-1998)

Ballet Theatre Foundation expresses its gratitude to the National Endowment for the Arts.

American Ballet Theatre is sponsored by Philip Morris Companies Inc.

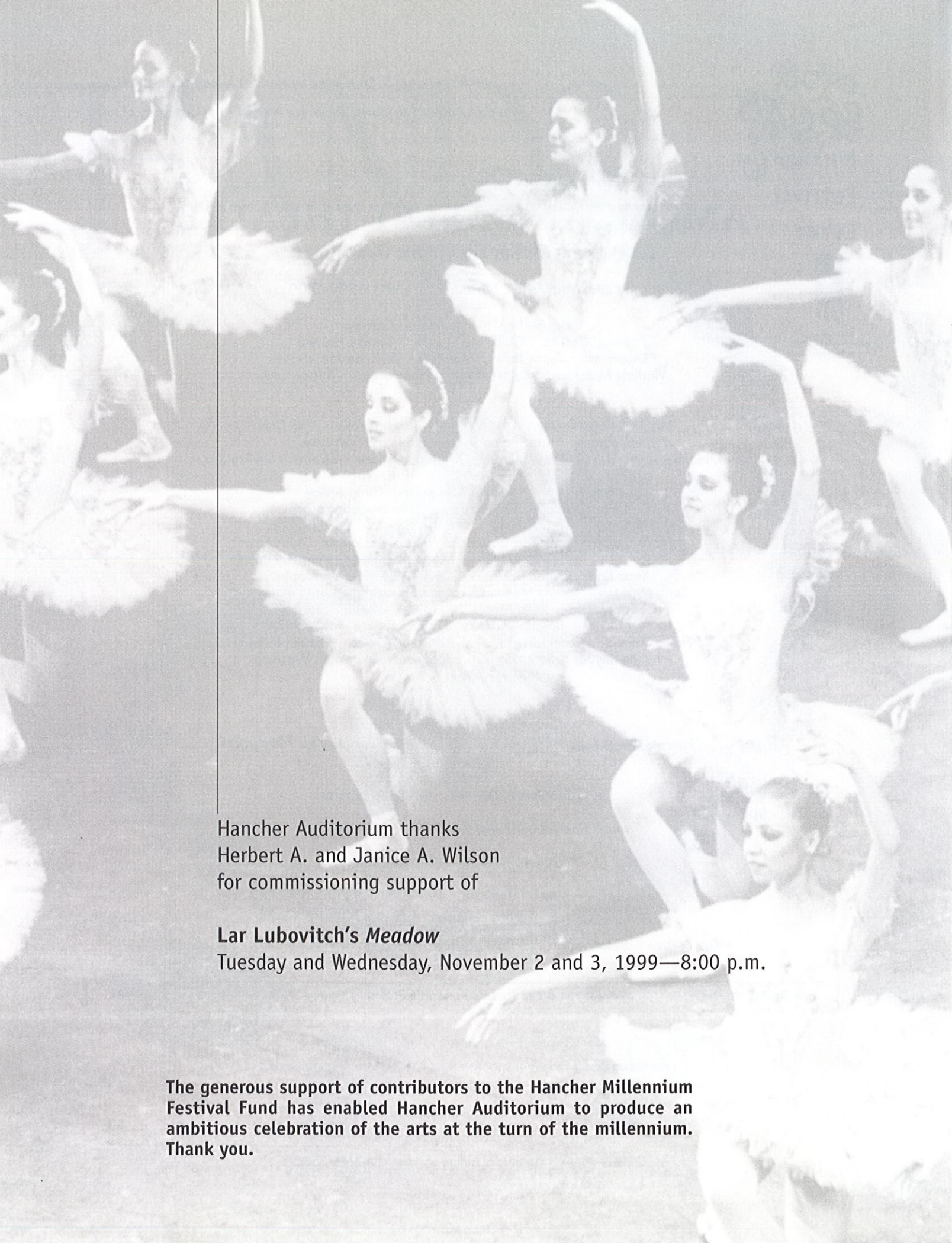
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Hancher Auditorium thanks  
Herbert A. and Janice A. Wilson  
for commissioning support of

**Lar Lubovitch's *Meadow***

Tuesday and Wednesday, November 2 and 3, 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.



## PROGRAM

### PAS DES DEESSES

*Choreography by Robert Joffrey*  
*Staged by Brunilda Ruiz and Paul Sutherland*  
*Music by John Field, arranged by John Wilson*  
*Costumes by Anver Bey Khan*  
*Lighting by Thomas Skelton*

<i>Mlle. Lucile Grah</i>	OKSANA KONOBEYEVA (Tuesday)
<i>Mlle. Fanny Cerrito</i>	AMANDA McKERROW (Wednesday)
<i>Mlle. Marie Taglioni</i>	YAN CHEN (Tuesday)
<i>M. Arthur Saint-Leon</i>	PALOMA HERRERA (Wednesday)
	ASHLEY TUTTLE (Tuesday)
	IRINA DVOROVENKO (Wednesday)
	MAXIM BELOTSEKOVSKY (Tuesday)
	GIUSEPPE PICONE (Wednesday)

*Pianist: Gladys Celeste*

*Pas des Deesses* was inspired by a Romantic lithograph of 1816 by the artist Bouvier. At the beginning of the ballet, the dancers are seen in the pose of this famous lithograph. Choreographed as a period piece to music by John Field, who was one of the foremost composers of the day, each variation shows off the qualities made famous by the quartet of great nineteenth century dancers: the languorous Grah, the darting Cerrito and the floating Taglioni—all magnificently supported by the gallant Saint-Leon.

The air of competition among the three ballerinas echoes the delicate rivalry which actually existed among these celebrated romantic dancers.

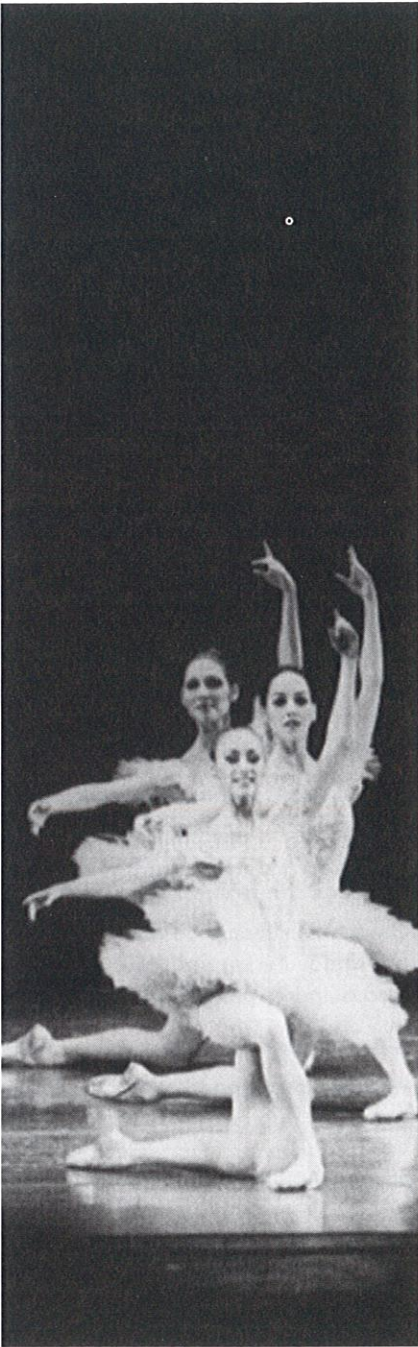
John Field (1782-1837) was an Irish piano virtuoso who originated the name and style of the Nocturne. The ballet uses selected Nocturnes, Rondos and Waltzes

*Pas des Deesses* was first danced at the 92nd Street YM-YWHA Kaufman Concert Hall, New York on May 29, 1954 in a program entitled *An Evening of Robert Joffrey Ballets* by Robert Joffrey. It was then given its world premiere with the Ballet Theatre Workshop at the Phoenix Theatre, New York City on May 7, 1956. *Pas des Deesses* was on the first program presented by The Robert Joffrey Ballet at the company's debut on October 2, 1956 at the State Teachers College, Frostburg, Maryland.

Costumes courtesy of The Joffrey Ballet of Chicago

The revival of this work was made possible in part by a Millennium Projects grant from the National Endowment for the Arts' Leadership Initiatives program.

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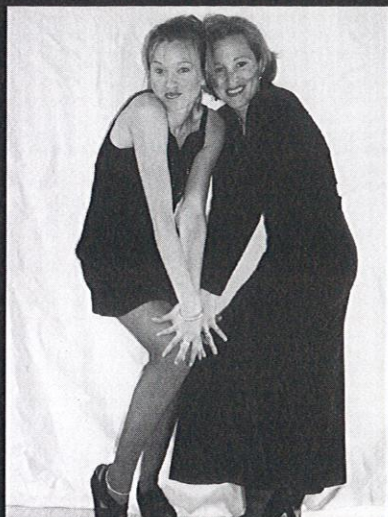
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## MEADOW

*Choreography by Lar Lubovitch*

*Assistant Choreographer: Scott Rink*

*\* Music by Franz Schubert, Gavin Bryars, Ferruccio Busoni, William David Brohn*

*Costumes by Ann Hould-Ward*

*Lighting by Brian MacDevitt*

## Night

Jennifer Alexander Tamara Barden Laura Martin

Rosalie O'Connor Johanna Snyder

Griff Braun Clinton Luckett Justin Morris Brian Reeder Sean Stewart

## New Star

(Tuesday)

SANDRA BROWN KEITH ROBERTS

(Wednesday)

JULIE KENT KEITH ROBERTS

## Song

COMPANY

The choreographer wishes to thank Scott Rink and Rebecca Rigert, members of the Lar Lubovitch Dance Company for their invaluable assistance during the creative process.

*\* Night - Franz Schubert "Die Nacht", William Brohn "Pentimento"; New Star Gavin Bryars "Incipit Vita Nova"; Song - Ferruccio Busoni "Berceuse Elegiaque" by arrangement with Hendon Music Inc., a Boosey & Hawkes company, publisher and copyright owner.*

*Meadow was created for American Ballet Theatre and received its world premiere, October 22, 1999 at City Center, New York City.*

Costumes executed by Barbara Matera.

Flying by Foy

Painting of costumes: Michelle Hill.

Ballet Theatre Foundation, Inc. gratefully acknowledges gifts from The University of Iowa's Hancher Auditorium which made this production possible.

Generous support for this production was provided by The Andrew W. Mellon Foundation.

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## PUSH COMES TO SHOVE

*Choreography by* Twyla Tharp  
*Music by* Franz Joseph Haydn and Joseph Lamb  
*Costumes by* Santo Loquasto  
*Lighting by* Jennifer Tipton

### *Prelude*

(Tuesday)

ANGEL CORELLA

IRINA DVOROVENKO      AMANDA McKERROW

(Wednesday)

JOSE MANUEL CARREÑO

GILLIAN MURPHY      ASHLEY TUTTLE

### *Movement I*

(Tuesday)

ANGEL CORELLA      IRINA DVOROVENKO  
AMANDA McKERROW

(Wednesday)

JOSE MANUEL CARREÑO      GILLIAN MURPHY  
ASHLEY TUTTLE

### *Movement II*

(Tuesday)

AMANDA McKERROW

Jennifer Alexander      Carmen Corella      Erica Cornejo      Elizabeth Gaither  
Anne Milewski      Christin Severini      Alissa Wassung      Michele Wiles  
OKSANA KONOBYEVA

Karin Ellis-Wentz      Alina Faye      Erica Fischbach      Laura Martin  
Rosalie O'Connor      Adrienne Schulte      Johanna Snyder      Shannon Volk

(Wednesday)

ASHLEY TUTTLE

Jennifer Alexander      Carmen Corella      Erica Cornejo      Elizabeth Gaither  
Anne Milewski      Christin Severini      Alissa Wassung      Michele Wiles  
YAN CHEN

Karin Ellis-Wentz      Alina Faye      Erica Fischbach      Laura Martin  
Rosalie O'Connor      Adrienne Schulte      Johanna Snyder      Shannon Volk

### *Movement III*

(Tuesday)

IRINA DVOROVENKO      GIUSEPPE PICONE

Stella Abrera      Tamara Barden      Anna Liceica      Eleena Melamed  
Joaquin DeLuz      Carlos Molina      Brian Reeder      Sean Stewart


(Wednesday)

GILLIAN MURPHY      MAXIM BELOTSEKOVSKY


Stella Abrera      Tamara Barden      Anna Liceica      Eleena Melamed  
Joaquin DeLuz      Carlos Molina      Brian Reeder      Sean Stewart

### *Movement IV*


Entire Ensemble



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*Push Comes to Shove* is staged by Susan Jones

*Push Comes to Shove* was created for American Ballet Theatre and was given its world premiere on January 9, 1976 at the Uris Theatre. The music is Haydn's *Symphony No. 82* and Joseph Lamb's *Bohemia Rag 1919*, arranged by David Bourne.

Funding for this production was generously provided by Robert Rosenkranz in memory of Peter T. Joseph.

Costumes have been underwritten by the Ellen Tracy Costume Fund.

Original funding for this production was provided by the Lila Wallace Reader's Digest Fund and Mr. and Mrs. Robert E. Rubin.

The revival of this work was made possible in part by a Millennium Projects grant from the National Endowment for the Arts' Leadership Initiatives program.

The artistry of the Principal Dancers in this performance is supported by the Lewis P. and Genevieve L. Geyser Dancers Fund.

**Programs and casting subject to change**

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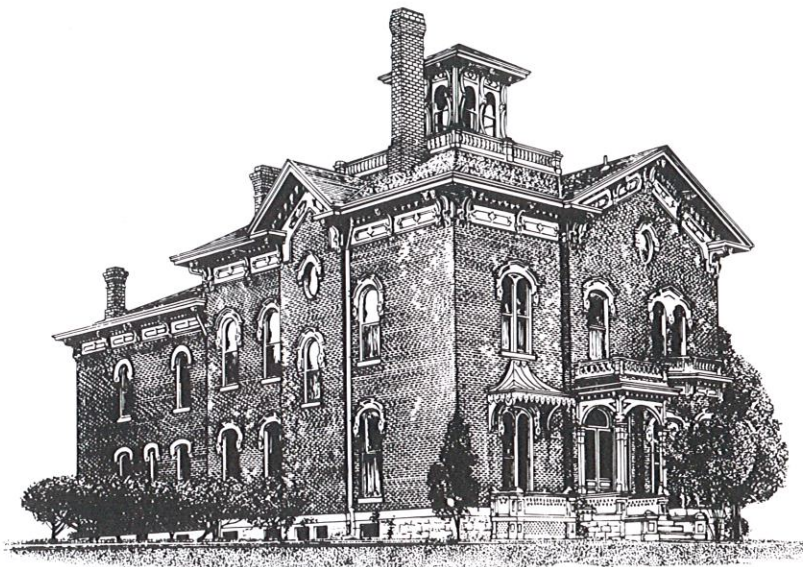
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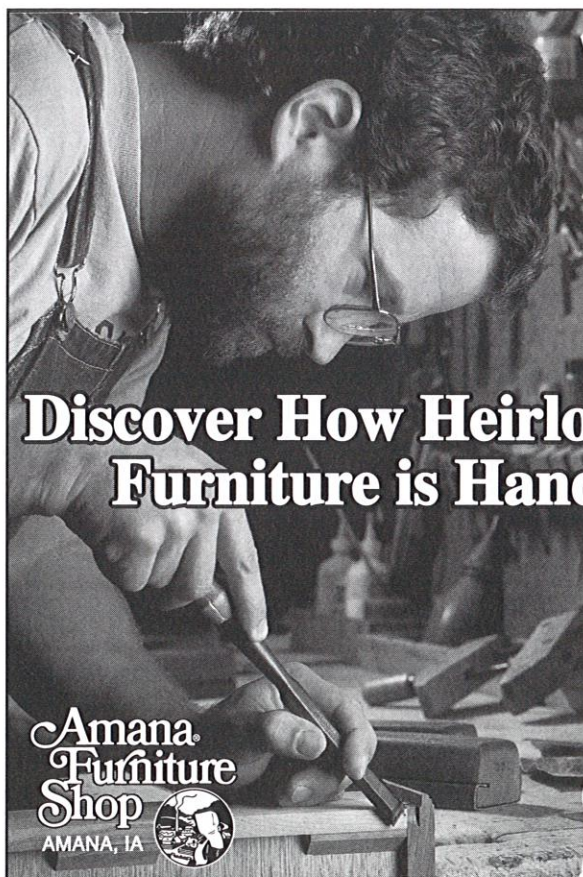


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# closing in on the millennium: 60 years of American Ballet Theatre

by Carol Maxwell Rezabek and Jake Stigers

American Ballet Theatre's founders "believed that a ballet company should assume aesthetic responsibility, respect vital traditions and preserve significant masterpieces of every style, period and origin, just as an art museum does," according to George Amberg in his 1949 book, *Ballet in America*. At the same time, he continues, the founders also believed that "a vigorous organization should be truly representative of contemporary trends and achievements; it should encourage and further modern artists, offer and promote stimulating and provocative creations, and be independent enough to afford the risk of controversy and dissent."

Tonight's program demonstrates quite nicely that, almost sixty years after its founding, American Ballet Theatre has succeeded in preserving ballet's august heritage while celebrating the achievements and evolutions of dance as we close in on the next millennium.

Under the direction of former principal dancer Kevin McKenzie since 1992, American Ballet Theatre has remained true to its founders' ideals. McKenzie told *Dance Magazine* in 1997 that American Ballet Theatre has worked to develop a good rapport, a "relationship with many different choreographers, so that no one dominates the repertoire—in the same way, frankly, in the spirit and heart that Ballet Theatre started."

You'll enjoy the fruits of those relationships tonight in a nicely balanced program representing such disparate choreographers as Robert Joffrey, Twyla Tharp and University of Iowa alumnus Lar Lubovitch. Their works represent only a fraction of what *Dance Magazine* described as the "artistic trove that is the ABT canon" and what McKenzie has called a "repertory that is a gold mine ... the seed to the identity which started Ballet Theatre."

## The Romantic Revival: *Pas de Déesses* by Robert Joffrey

*Pas de Déesses* (Dance of the Goddesses) was inspired by an 1846 lithograph featuring a quartet of leading Romantic dancers: the languorous Lucile Grahn, the dart-



ing Fanny Cerrito and the floating Marie Taglioni, all supported by the gallant Arthur Saint-Léon. The piece was a staple of the Joffrey Ballet's early repertoire, and Françoise Martinet, retired director of the University of Iowa's Department of Dance, danced the role of Taglioni more than five hundred times in the Joffrey's early productions of *Pas de Déesses*.

Martinet recently reminisced about her days dancing *Pas de Déesses* in an animated conversation recalling the piece's early history and its place in the pantheon of choreographer Robert Joffrey's greatest works. Her memories speak eloquently about the inspiration for—and the enduring popularity of—*Pas de Déesses* and the great ballerinas it celebrates.

But first, some background: Romanticism in ballet, as in music, is driven by emotion, employing evocative imagery to bend the strict rules of the previous century's Classicism. Romantic ballet's long white tutus and development of *pointe* dancing grew out of the desire of nineteenth century ballerinas to represent such otherworldly creatures as spirits, sylphs and shades. One of the ballerinas most associated with the advent of *pointe*, Marie Taglioni exemplified the ethereal Romantic ideal. *Pas de*

*Déesses* is one of perhaps only two or possibly three ballets choreographed in the Romantic style since the end of the Romantic era.

*Françoise Martinet: To me it's a gem because, of the ballets choreographed in the Romantic style—I'm not talking about the Romantic ballets, but in the Romantic style—you have what? Pas de Quatre? ... The introduction [of Saint-Léon], Bob's stroke of genius, was to take those three ballerinas, but with a man. Then you have variety, you have solos, you have pas de deux, you have pas de deux with the man, pas de deux between two girls, and then all those solos. And his choice of music was wonderful: John Fields. Just wonderful. The person who suggested that [Joffrey] use John Fields was P. W. Manchester, the critic. I think she handed him the Cerrito pas de deux and from that he drove the whole thing.*

The three ballerinas in *Pas de Déesses*, aside from being Romantic paragons, were each known for the unique terpsichorean qualities they brought to their performances. And Joffrey's choreography required, by its design, that his performers possess these disparate qualities.



FM: [Joffrey] did want those qualities, but the qualities were built into the choreography. Floating Taglioni ... I had a lot of balances. Darting Cerrito ... she does dart. The whole *pas de deux* is dart, dart, dart, dart. And flounce, all this (gesture). Languorous Grahn ... the steps were languorous, very unruffled, very calm, very laid back.

*Pas de Déesses* "was intended to appeal to the mainstream," according to Sasha Anawalt in *The Joffrey Ballet*. "And 40 years after its première, [it] is still being performed. The ballet was to be a vivification of the old-fashioned gentility, manners and grace, and into it Joffrey willed all that was good, radiant and clean in his soul, evoking an image that would stick to the company like honey." One of Joffrey's early dancers even reported that "We found that if we did not perform *Pas de Déesses*, we did not hook our audience. That's what they thought ballet was—the girls in those pretty pastel tutus and toe shoes. We could do anything after *Pas de Déesses* and they loved it. But they had to see that ballet."

FM: A Romantic ballet is not what a lot of people want out of ballet [today]—there's no pyrotechnics. It's a very difficult ballet. I have restaged it on gold-medal winners ... and they were horribly nervous before the curtain went up. So, when it seems terribly simple, it's very difficult because one wobble will ruin the whole mood of the *pas de deux* or whatever. And lots of pirouettes: to the right, to the left, in attitude front, in attitude back ... every pirouette, two pirouettes in attitude right and left, everywhere, and lots of extensions. I don't remember one performance without *Pas de Déesses*.

Can three divas actually perform as an ensemble together on stage—especially while competing for the attentions of one man? In life, the ballerinas represented in *Pas de Déesses* did have a professional rivalry (fueled in part by the social factions championing each one's supremacy). And the air of delicate competition among them has played a role of varying importance in many performances of *Pas de Déesses*, sometimes with a slight flavor of humor.

FM: The humor was very, very subtle. In all the tours that we did I can't remember hearing more than maybe a titter. And the humor is not built in the choreography. Later on [Joffrey] introduced much more humor on the exits and entrances. You know, much more cattiness among the

ballerinas. In my day we were terribly, terribly gracious. And I remember thinking the other two girls were so beautiful when we did something to each other (gesture). There was real love and camaraderie among us. The cattiness and a little bit tongue-in-cheek was introduced much later, much after me. ... At least two of the critics that I talked to when I started really looking way back on *Pas de Déesses* mentioned how they liked it much better when they played it straight. ... It could be that we were first of all terribly young dancers. We were in awe of Mr. Joffrey and everything he did so it could be that instinctively ... but also it's not in the choreography. You see, within the *pas de deux* [is] ... graciousness, I mean oozing out of you. You know, this way (gestures and sings)—terribly gracious to each other, but never with a little edge of sarcasm. There's not a single place choreographically where there's any "ha, ha" humor.

Martinet was actually thrust into the role of Taglioni when Beatrice Tompkins, who had been dancing Taglioni, got hurt in Martinet's first season touring with the Joffrey. She learned the demanding role piece by piece—in some of the strangest locations ever to be turned into rehearsal halls.

FM: [It was] my very first tour, and I think within less than a week that we had been on tour our ballet mistress, who was also one of the dancers, tore her calf muscle. [In *Pas de Déesses*, the dancers] start in one pose and at the end of the ballet they go back to the original pose. That was taught to me, I think, in the bus and in a restaurant. So, I did that the first night. Then the second night I did the opening, apotheosis and the interlude, which introduced the next *pas de deux*. And then the third night they taught me my variation. Then the fourth night, the *pas de deux*. And then the ballet was put together, with [Beatrice] teaching me her part with her crutch, and it was taught in elevators, in restaurants, in hotel rooms, on the bus, in the lobby. ... The first tour was pure adrenaline.

Of course, *Pas de Déesses* would not be complete without the presence of Saint-Léon, the male for whom the three ballerinas compete. The role is physically demanding, including as many as nineteen dead-weight lifts with no opportunity to demonstrate technical skill until nearly the end.

FM: But you know it's very strange, the boy [playing Saint-Léon] has a sixteen-measure

solo at the beginning, he has three killing *pas de deux*, and at the very end he has one lovely variation. I have never taught this piece to a boy who resented it. They were all happy. Isn't that amazing? What is shown off is his elegance and his manner. But, you know, very strong technical boys want to have something to do. They have to wait [in *Pas de Déesses*] until they're exhausted. ... I've never seen a boy anything but love doing this ballet. Because it's a great honor to dance in it. ... He is the key—he's the one that the girls each react to differently.

### The Screwball Ballet: *Push Comes to Shove* by Twyla Tharp

Twyla Tharp, who brought Hancher the American première of *Diabelli* in September, created a major hit when she turned ballet conventions on their heads with *Push Comes to Shove* (1976), her première work for American Ballet Theatre.

Tharp reveals in her 1992 autobiography, also titled *Push Comes to Shove*, that the original star of the ballet, Mikhail Baryshnikov, had himself proposed the idea of a Tharp ballet for American Ballet Theatre. Tharp was already duly impressed with Baryshnikov's perfect dance technique and generous stage manner performing the ballet classics, but could he adapt to a totally new style of movement? She needed to see him in rehearsal to convince herself that he, and she—with concerns about undertaking such a risky, high-profile assignment—could do it.

Tharp writes, "With the courage of the naive and the willfulness of the ambitious, I attended a rehearsal to see up close what all the hoopla was about. I came in a bit late, so there was no formal introduction. I crept around the edge of the space to my empty and waiting chair. Misha was rehearsing lifts with Gelsey Kirkland. ... Then suddenly, just after Gelsey had stopped the pianist with a soft wave of her hand to go back for maybe the fourteenth pass, Misha paused and, instead of following her to the upstage corner, turned a cartwheel and a somersault and landed at my feet—literally—arms outstretched somewhere around my knees. And such a grin. The one thing I had not expected from the great Russian ballet stylist of our time was acrobatics and clowning. But then, I didn't know Misha yet."

The whole world got to know another side



of Baryshnikov in *Push Comes to Shove*: a Baryshnikov who commanded off-center, modern movements, jazzy, vernacular steps and rehearsal behavior snippets with the same easy aplomb as the grand classical leaps and turns for which he was already famous—and all strung together seamlessly in Tharp's ballet.

Not only Baryshnikov had to take on the challenge of a whole new way of moving. Susan Jones, ballet mistress for the creation of *Push Comes to Shove*, who performed in the *corps de ballet*, remembers, "The physical challenge of doing Twyla's movement was compounded by the fact that you had to respond very quickly. The pace of the work combined with the style hit ABT'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."

"Choreographically, [this] section is the heart of the ballet," observes critic Marcia Siegel. "It is a meticulously planned exposition of classical ballet gone haywire; the dancers have to be more precise and musical in their mistiming than a lazy *corps* that stays sloppily in unison. ... One or two women get into the wrong group; their color-coding exposes their mistake. ... Within the line-ups and formations there's always something wrong going on. ... For no good reason, people relax their poses and walk to new positions."

And then there's the black derby hat making its way through the mix, desired by the dancers and seeming to possess some mysterious—but not too serious—significance.

Siegel suggests that the screwball subversions of ballet conventions in *Push Comes to Shove* comment on the state of ballet in America at the time of its creation. In particular, it challenges the hierarchical "star system" by showing us the casual, human side of its star and soloists, and by pointing up the value of the entire company by casting the *corps de ballet* as individuals making up a group, rather than a group performing as an individual or even serving as a background for the soloists.

## The Unknown Factor: A première by Lar Lubovitch

Choreographer Lar Lubovitch got his introduction to dance right here at the University of Iowa. He went on to study at the Juilliard School in New York under teachers including Antony Tudor, Jose Limon and the Martha Graham Company. His career took him through many modern, ballet, jazz and ethnic companies before he formed the Lar Lubovitch Dance Company in 1968.

Lubovitch's work is known for its eclecticism, radiant energy, rhapsodic style and sophisticated formal structures. He is of this country's most versatile and widely seen choreographers. And his creations appear in the repertoires of dance companies throughout the world, including American Ballet Theatre, the New York City Ballet, Paris Opera Ballet, Royal Danish Ballet, Stuttgart Ballet, Alvin Ailey American Dance Theater, Baryshnikov's White Oak Dance Project and Netherlands Dance Theater.

Not content with his considerable contributions to the worlds of ballet and modern dance, Lubovitch has also choreographed for television, the silver screen and even the world of ice dancing (he has created works for skaters including John Curry, Peggy Fleming, Dorothy Hamill and Paul Wylie). Lubovitch also made his Broadway debut in 1987 staging Stephen Sondheim's *Into the Woods*, for which he received a Tony Award nomination. His other Broadway credits include "Dance of the Seven Veils" in 1992's *Salome* starring Al Pacino and Sheryl Lee, *The Red Shoes* in 1993, and the recent revival of *The King and I*. Lubovitch's final ballet from *The Red Shoes* is now a part of American Ballet Theatre's repertory.

The *New York Times* calls Lubovitch's work "dance to bask in." *Dance Magazine* praises his "eclectic vocabulary and Broadway sensibility," saying that "the popularity of Lubovitch's choreography ... stems from its easy accessibility. It is feel-good, gracious and unabashedly entertaining dancing."

Lubovitch, like Tharp, is known for surprising and delighting audiences with his eclecticism and creativity. And his recent première, which you will see tonight, should be no exception.

## American Ballet Theatre: The vision continues

Praising the "extraordinary achievement" of American Ballet Theatre, but fretting about what he observed to be the company's cumbersome artistic committee and arguably haphazard course, George Amberg wrote in 1949, "Let there be no doubt: Ballet Theatre is America's finest company. But let there be no illusion either: We have no assurance that it will last."

Fifty years later, American Ballet Theatre shows no signs of stopping. *Dance Magazine* reported in September that "under the guidance of Kevin McKenzie, American Ballet Theatre has become an ensemble of depth, probably more so than at any time in its nearly sixty-year history."

And you can discover this depth for yourself this evening with a triumvirate program celebrating American Ballet Theatre's enduring past, present and future.

**Carol Maxwell Rezabek** received her BFA with honors in dance from The University of Iowa and her MFA in dance directing from The Ohio State University. She is a dance teacher and choreographer in Cedar Rapids.

**Jake Stigers** studied dance at The University of Iowa and has danced professionally in the daily grind of amusement park entertainment in Iowa, New Hampshire and New York. He is senior copywriter at Mattel Interactive in Hiawatha.

The two have danced together in numerous Cedar Rapids productions, and they now choreograph the Cedar Rapids Symphony Guild's Follies, which appears each March at the Paramount Theatre.



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It will be the best of the old and the new when the Alvin Ailey American Dance Theater takes the Hancher stage on November 19 and 20. Their program will include *Divining*, choreographed by the company's artistic director Judith Jamison, Troy O'Neil's *Ascension*, and the world premiere of the Hancher-commissioned *C Sharp Street & B Flat Avenue* by Jawole Willa Jo Zollar. Zollar's piece, made possible through additional support from John W. and Mary Ann Colloton and the National Endowment for the Arts, will explore the jazz climate in Kansas City that was so influential to the choreographer during her youth.

The final piece on the evening's program is an Ailey classic: *Revelations*. Choreographed by Alvin Ailey in 1960, *Revelations* is one of the company's signature pieces. In her 1993 autobiography, *Dancing Spirit*, Judith Jamison talks about *Revelations*, the choreogra-

phy, the challenges the piece presents the dancers, and what the piece has meant to her and her development as a dancer. The following is an excerpt from her biography:

*Revelations is a suite of spirituals in three sections. For me, the first section, "Pilgrim of Sorrow," which includes "I Been 'Buked and I Been Scorned," is about deliverance, about hope, about truth. It's about people who have been abused and it's about faith. It's very difficult to convey the sense of weight expressed in this section. You should feel like the burden of the world is on your shoulders. "There Is Trouble All Over This World," "Ain't Gonna Lay My Religion Down" - that's all hope and faith. Alvin called "Fix Me, Jesus" a spiritual aspiration.*

*The second section is called "Take Me to the Water," which Alvin based on his own childhood memories from Texas, when one was baptized outside the church by a lake, all dressed in white, a memory he theatricalized. The third section, "Move, Members, Move," concerns the energy and spirituality of the Black church. The dancers carry large yellow fans and wear Sunday-go-to-church straw hats. All these things were part of Alvin's blood memories. It's a very intense and very personal work, but universal in its message, which is why it can still bring the house down, performance after performance.*

*We usually close a program with Revelations. It affects each member of the audience and it affects each dancer in a way that is uplifting. You're able to give full expression to it. It's inspired choreography in the truest sense. It's kind of a baptism for the dancer, too, who only after his or her first Revelations truly feels like a member of the Alvin Ailey American Dance Theater.*

*When I first joined the company, I walked into a rehearsal of Revelations as the company was practicing the staccato port de bras from "I Been 'Buked." When I first saw the company in 1963 I had said, "Oh, I can do that!" Guess what? You try it sometime. The dancers made the movement look so easy. It's not. It takes unbelievable coordination. It takes passion, commitment, dedication, and love to know that every step you do should be infused with 100 percent of yourself.*



Alvin taught me how to be generous with movement, that there is no feeling that is not useful to your growth. He also taught me how to keep a sense of humor. There is a spirit within Revelations that keeps it fresh every time. At the end of "Rocka My Soul" the audience is indeed moved, taken to another place in their lives, someplace lasting that's touched their hearts and minds and changed their perspective.

Part of my enjoyment of dancing Revelations was the profound contribution of Brother John Sellers, a protégé of Mahalia Jackson's. He sang in his yellow robe and skullcap. It was the kind of singing I had heard as a child in Mother Bethel – unaccompanied singing. Brother John became a part of the fabric of the ballet when he sang "Rocka My Soul," "Wading in the Water," and "The Day Is Past and gone." It changed the whole feeling of Revelations.

Consuelo Atlas did a wonderful "Fix Me, Jesus." That's when I got "bumped" from the role. Connie had an incredibly flexible back. That is when "Fix Me, Jesus" changed. Connie could arch all the way back so that the top of her head almost touched the floor. The original "Fix Me, Jesus" had a T position, a Horton-technique position, without any arch in it. That's the way I used to do it, and that's the way Minnie Marshall used to do it, on whom the movement was made. When Connie came along, she had a truly flexible back. Alvin saw new possibilities. What she did was absolutely valid. She took the movement to its conclusion. I wish I'd been able to bend back that far. When Alvin saw her do that I was immediately shifted into another role. He asked Lucinda Ransom to teach me the umbrella role in "Wading in the Water."

At the time, I was upset, but not for Connie. I felt that I'd been demoted, that I was taking a step down. I just felt that after two and a half years, he just didn't love me in "Fix Me." Alvin never explained, but that's where faith came in. I got mad but I had faith that he knew what he was doing. Lo and behold, I went out there with that umbrella but I was so mad I didn't know what to do. So I smiled and then I ended up smiling for the next thousand performances.

That's knowing how to use your emotions, be they detrimental or positive, in a constructive way, even if you've got to force it. You've got to start somewhere. I learned then that there are no minor roles. They are all major roles and it's what the dancer does that makes it major.

At the Palais des Papes in Avignon, during a photo call, I slipped and fell on some water that was on the stage in the courtyard. I was running around with the umbrella, doing my first entrance in "Wading in the Water." I turned the bend and fell flat, but completely relaxed. I got up, continued, and when the baptism began I realized that I couldn't bend over and was having difficulty breathing. I was whisked to the back of the house and a doctor shot my back full of Novocain. (When in doubt, shoot her with Novocain.) That was just in case I had to perform that night. Every time I would take a breath, it would catch. What I had was a back spasm, though I thought there was something more seriously wrong. That was the first and the last time that ever happened to me. I guess that's why they shot Novocain in me, to scare me to death so it wouldn't happen again. It rained three days in Avignon, so we were unable to continue our performances. I was saved.

The "Fix Me" woman is the mother figure who stands in the central position of "I Been 'Buked." However, I stayed in that position even after Alvin took me out of "Fix Me." That's when things started shifting around. The mother and father figures in "'Buked" are also the couple in "Fix Me," and the central pair of churchgoers in "Rocka My Soul." In addition, the father figure dances the solo "I Want to Be Ready." Even when I was shifted into "Wading," I still retained my motherhood (!) and that central position in the other parts of the dance.

Alvin gave Dudley Williams leeway in "I Want to Be Ready," while staying true to the choreography. The coccyx balance study, one of the basics of Horton technique, is what you learn in the classroom; it takes an artist to make it look like a dance. That's what Dudley does, and what Jimmy Truitte, who originated the movement, did. Jimmy turned what is essentially a coccyx balance study into a moving dance. It was his sheer artistry, talent, and

divineness that made it what it is today. "I Want to Be Ready" is about simplicity and focus. You've got to be able to sit in the middle of the stage and do a coccyx balance and have the audience feel that you are growing out of the floor.

John Parks, now a professor at the University of South Florida in Tampa, always reminded me of a bald eagle – regal, elegant, soaring, and commanding attention with the "wingspan" of a 747. He had a marvelous small head set on top of broad shoulders tapering down to a small waist. (Leonard Meek is very much like him.) He was very reassuring, a wonderful partner with a beautiful speaking voice and a glorious sense of humor. A sensual man, onstage and off. It was also wonderful dancing behind John when he did "Wading in the Water" with Mari Kajiwaru. He gave her advice on projection when they danced because they had me behind them. "Just do your thing," he told her. He was trying to encourage her to become completely rooted in her role and not worry about who was behind or in front of her. It's something they had to think about. As Alvin used to say, "If you just do the step, you'll be fine." Do the step and have confidence in that step. Revelations is a classic; just do the steps and you'll be fine.

Revelations is universally understood. It's been done all over the world for the past thirty-three years. I think that because Alvin understood the humanity in all of us – because he understood that everyone has sorrows, joys, pain, and laughter – Revelations is just a reflection of the journey we all take in life, which has its ups and downs – and hopefully like the ballet, ends rather triumphantly. Like many of Alvin's works, it's a ballet about people who survive. I think we all like to see ourselves as survivors, with much hope and many tomorrows. I believe that's what Alvin was trying to say when he created Revelations. It's universal and it's accessible. That's why it's been around such a long time. Other than that, people just love it. And we love doing it.

Tickets to both performances of the Alvin Ailey American Dance Theater are still available by calling the Hancher Box Office at 319/335-1160 or toll-free at 1-800-HANCHER.



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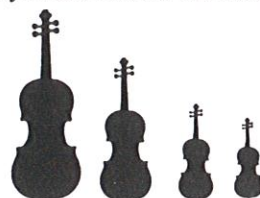
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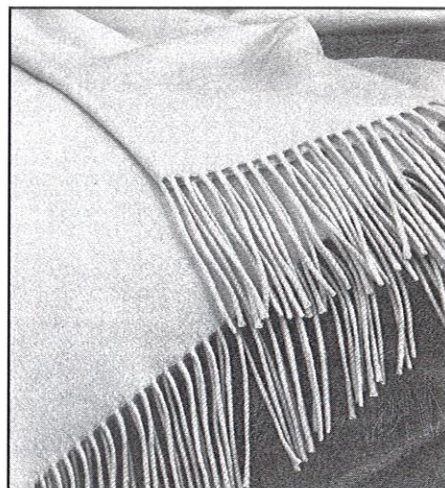
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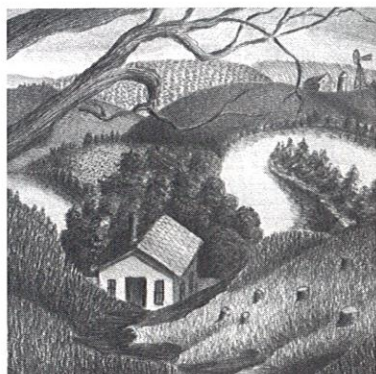
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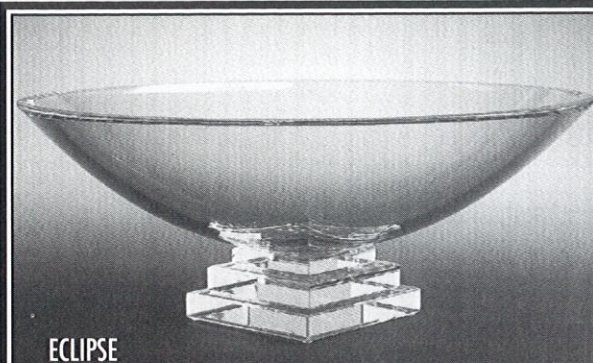
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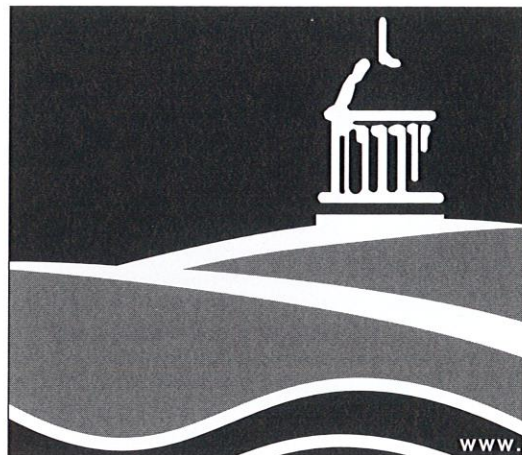
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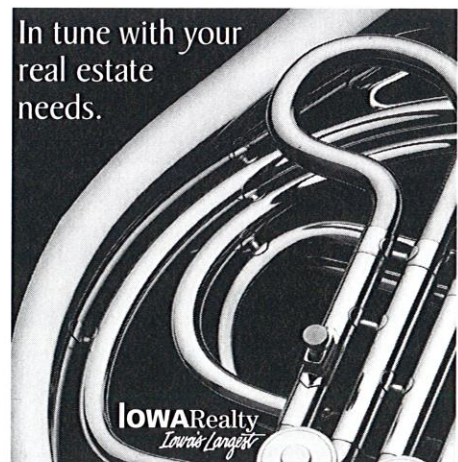
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**Upcoming Events**

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

**Hancher Showcase**

The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its 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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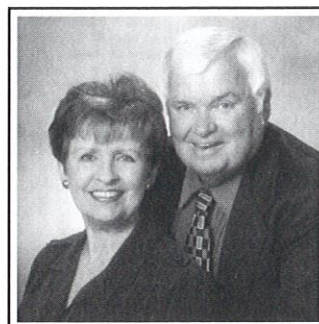
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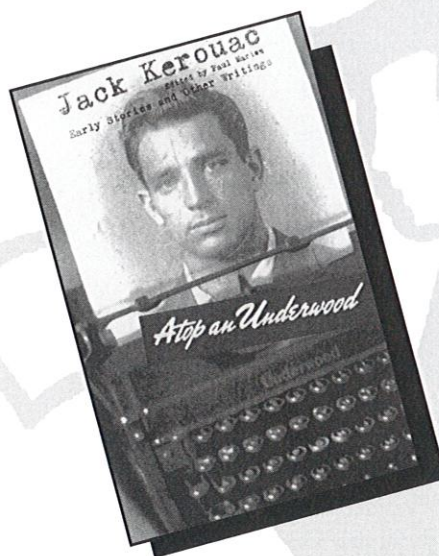
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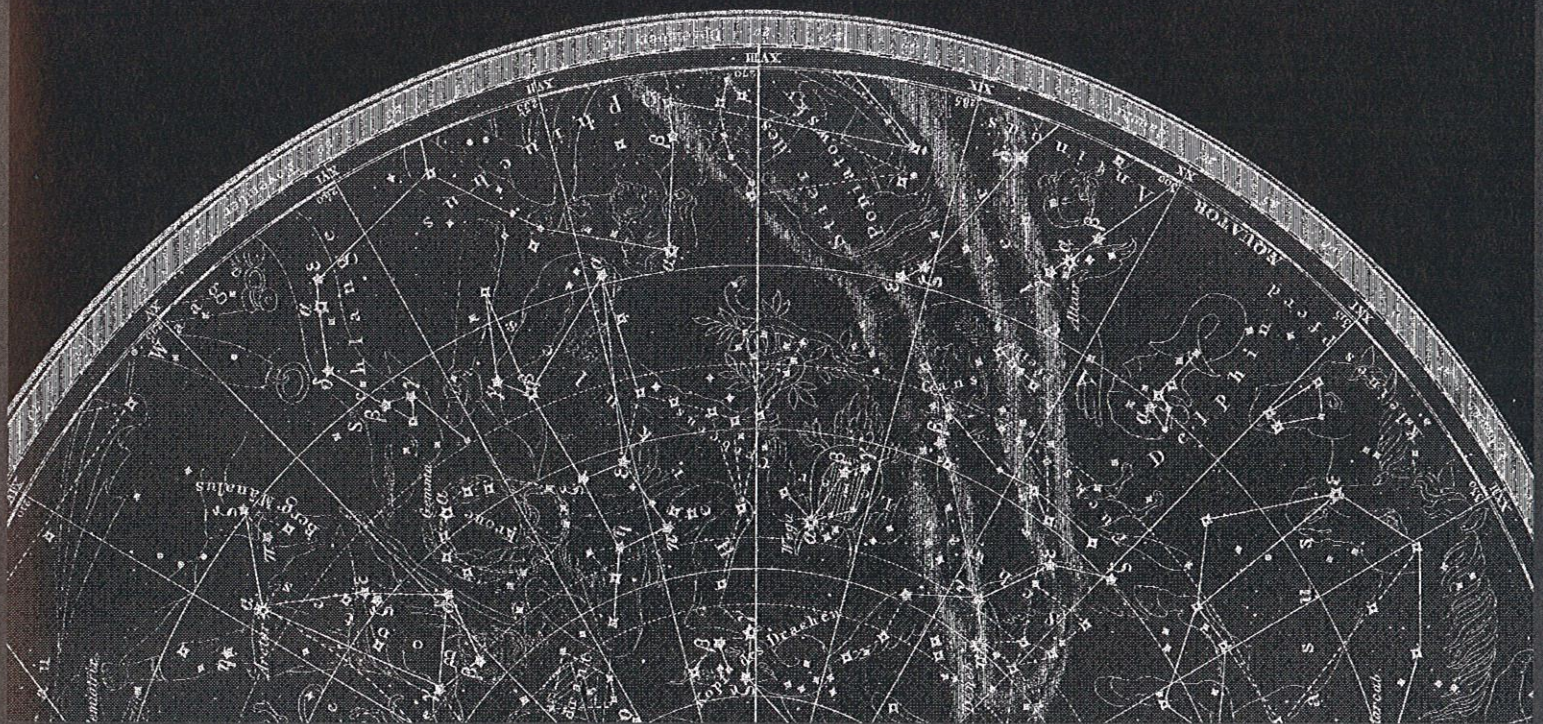


P R E L I M I N A R Y Honor Roll  
of Contributors

Hancher  
Auditorium  
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It's in the Stars





# This preliminary honor roll

gratefully acknowledges individuals and organizations who contributed \$25 or more to the Hancher Auditorium **Millennium Festival Campaign** through The University of Iowa Foundation by **May 15, 1999**.

This honor roll lists contributors in five groups.

- The **first list** alphabetically recognizes contributors who gave \$25,000 or more.
- The **second list** alphabetically recognizes those who gave \$2,000 through \$24,999
- The **third list** recognizes contributors who gave \$25 through \$1,999.
- The **fourth list** alphabetically recognizes those individuals for whom we received gift support in their honor.
- The **fifth list** alphabetically recognizes those individuals for whom we received gift support in their memory.

The UI Foundation recognizes all contributors of \$25 or more to any area of The University of Iowa in its *Annual Report on Giving*. Beginning in 2000, the annual report will recognize contributors of \$100 or more.

## Contributors of \$25,000 or More

We have listed the following individuals and organizations because they made a gift of \$25,000 or more to the **Millennium Festival Campaign by May 15, 1999**.

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## Contributors of \$2,000 through \$24,999

We have listed the following individuals and organizations because they made a gift of \$2,000 through \$24,999 to the **Millennium Festival Campaign by May 15, 1999**.

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solar flares and  
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and comet tails at 186,000  
miles per second. The  
past bursts from the  
darkness in the form of  
ancient starlight, millions  
of years old. And we gaze  
skyward at its sparkle—

**starstruck.** Just as time intersects the night skies, it pauses as we poise for the cosmic moment of the new millennium. With the luster of our past still glowing, new generations face a dazzling future in the next 1,000 years. ✨ We'll definitely be starry-eyed along the way, thanks to all those who have supported Hancher's **Millennium Festival Campaign** thus far. By taking a moment to invest in the 1999-2000 season, these contributors have ensured that the performing arts will keep Iowa shining bright through the next millennium.  
✨ Your actions remind us that the future is in the stars!

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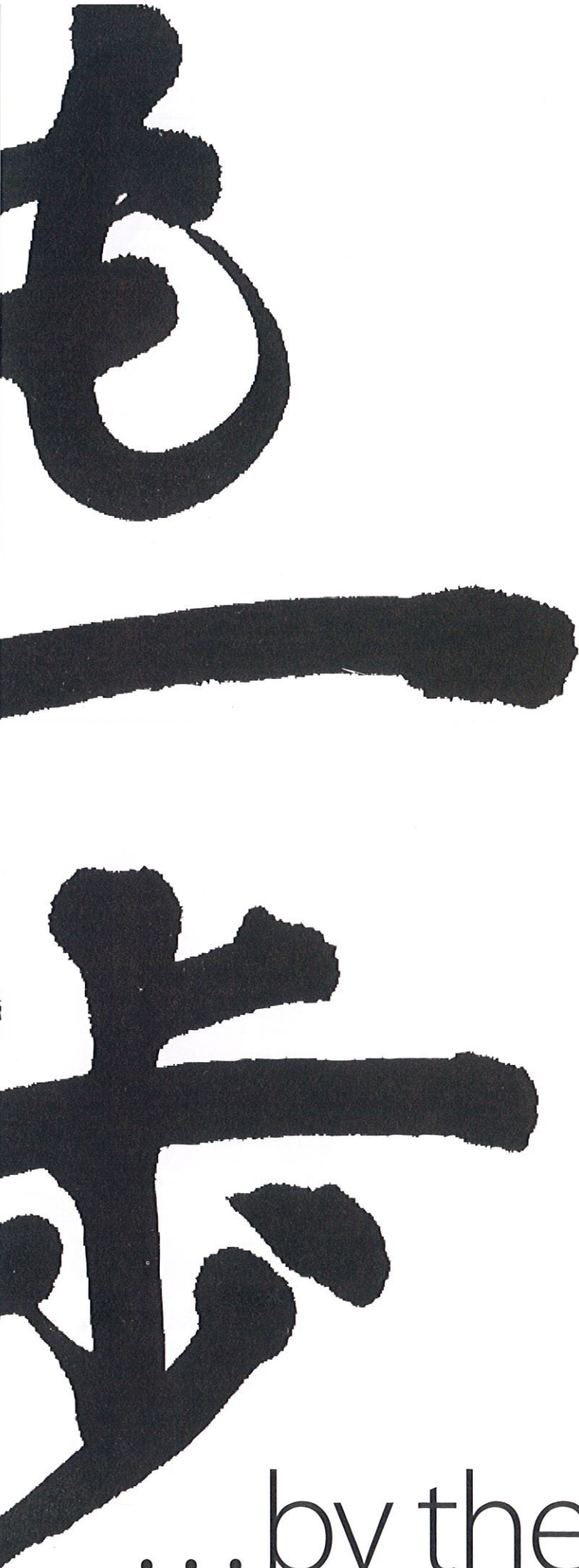
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## Individuals Honored through Gifts

When a gift is made in someone's honor, the UI Foundation notifies the honored person. We have listed the following individuals because we received gift support for the **Millennium Festival Campaign** in their honor by **May 15, 1999:**

Mark D. Becker  
 Janet McNeill Bywater  
 Carol J. Ficks  
 Ronald W. Ficks  
 Karen M. Flory  
 Lewis E. January  
 V. Eloise January  
 Arla B. Randol  
 Barbara Black Standish  
 John S. Strauss  
 Susan T. Strauss

## Individuals Memorialized through Gifts

When a gift is made in someone's memory, the UI Foundation notifies the deceased's next of kin. We have listed the following individuals because we received gift support for the **Millennium Festival Campaign** in their memory by **May 15, 1999:**

F. Stanley Atchison  
 David S. Balmer  
 Velma Beltrame  
 Kelly Bristol  
 Verlon L. Britt  
 Ena E. Butterfield  
 Raymond L. Bywater  
 Hertha C. Croker  
 Thomas L. Croker  
 Josephine B. Friis  
 John F. Harris  
 Marion L. Huit  
 Mary E. Stuart Johnson  
 E. J. Liechty  
 Arian E. Lowe  
 Bob Mashburn

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## Corrections

If you would like to discuss how you can contribute to the Hancher Auditorium **Millennium Festival Campaign**, please contact:

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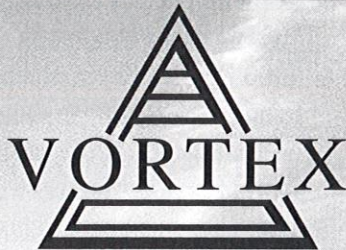
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### **UI Arts Center List-serve**

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.

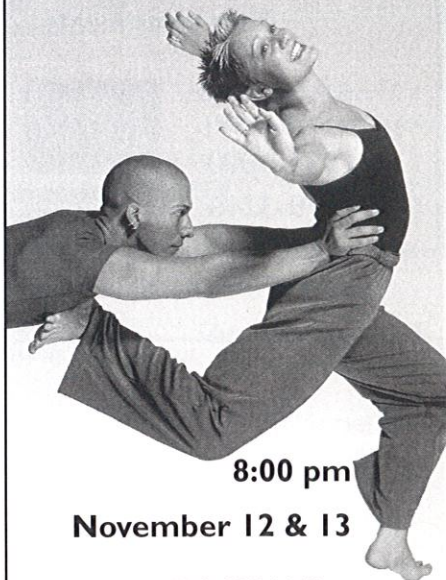
The digest includes not only information about Hancher events, but also about events at University Theatres, the School of Music, the Dance Department and the School of Art and Art History; readings and panels sponsored by the Iowa Writers' Workshop and the International Writing Program; and exhibitions 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.



Hancher Auditorium

## DANCE GALA '99 ▷▷ |



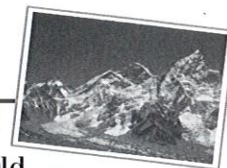
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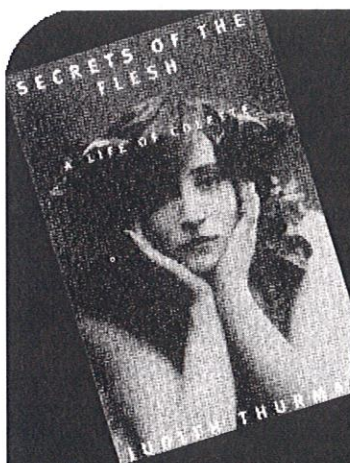
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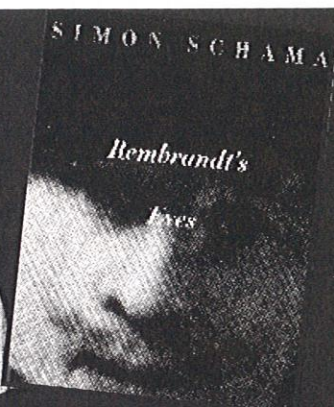
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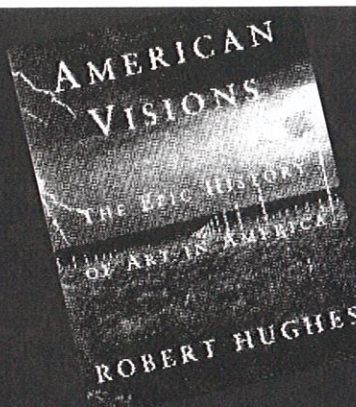
229 E. Washington St., Iowa City, IA 52240  
email: elaine@meachamtravel.com



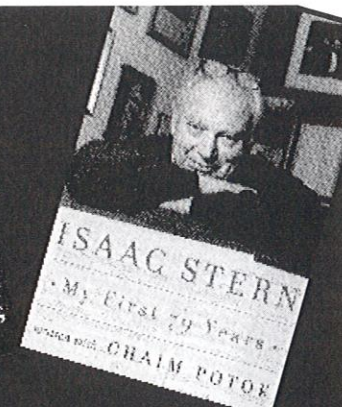
**Secrets of the Flesh**  
A Life of Colette  
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Biography Oct 99



**Rembrandt's Eyes**  
by Simon Schama  
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## 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)

Alvin Ailey American Dance Theater. Nov. 19-20, 8 pm, HA

*Cats*. Dec. 7-10, 8 pm; Dec. 11-12, 2 & 8 pm, HA

Millennium Eve, Glenn Miller Orchestra. Dec. 31, 9 pm, HA

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

*The Nina Variations*. Nov. 4, 5 & 6, 8 pm; Nov. 7, 3 pm, Theatre B

*A Tale We Told The Queen*. Nov. 11, 12, 13, 17, 18, 19 & 20, 8 pm; Nov. 14 & 21, 3 pm, David Thayer Theatre

*The Chew St. Cycle*. Nov. 18, 19 & 20, 8 pm; Nov. 21, 3 pm, Theatre B

*From Behind a Mask*. Dec. 2, 3 & 4, 8 pm; Dec. 5, 3 pm, Theatre B

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

*Dance Gala '99*. Nov. 12-13, 8 pm, HA

Space/Place Concert. UI Dance Department. Dec. 3-4, 8 pm, Space/Place Theatre, North Hall

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

Barbara Scot, non-fiction reading. Nov. 8, 8 pm, PL

Jan Weissmiller, poetry reading. Nov. 9, 8 pm, PL

Thisbee Nissen and Nancy Reisman, fiction reading. Nov. 10, 8 pm, PL

Writers' Workshop celebration. Nov. 11, 8 pm, SA

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

Fall 1999 Exhibitions, MA

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

Nov. 6-Jan. 9: *Old Master Drawings from the Permanent Collection*

Nov. 13-Jan. 9: *Circa 1900: Art at the Turn of the Century*

Nov. 13-Jan. 9: *From Hayter to Pettibon: American Workshop Prints from the Permanent Collection*

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

Satisfying Your Appetite for Art, Session III, "Jess: Pasted Poetry," Justin Quinn, speaker. Nov. 13

**Perspectives**, 12:30 pm, MA

"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

**Snowflake Family Festival**, Dec. 5, Noon-5 pm, MA

—Eulenspiegel Puppet Theatre, 1 pm

—Iowa City Chamber Singers of Iowa City, 2 pm

—Judith the Storyteller, 3 pm

—Preucil School of Music, 3:30 pm

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

Women's Chorale. Nov. 5, 8 pm, CRH

Small Jazz Ensembles. Nov. 6, 7 pm, Opera Studio, VMB

Maia Quartet. Nov. 7, 3 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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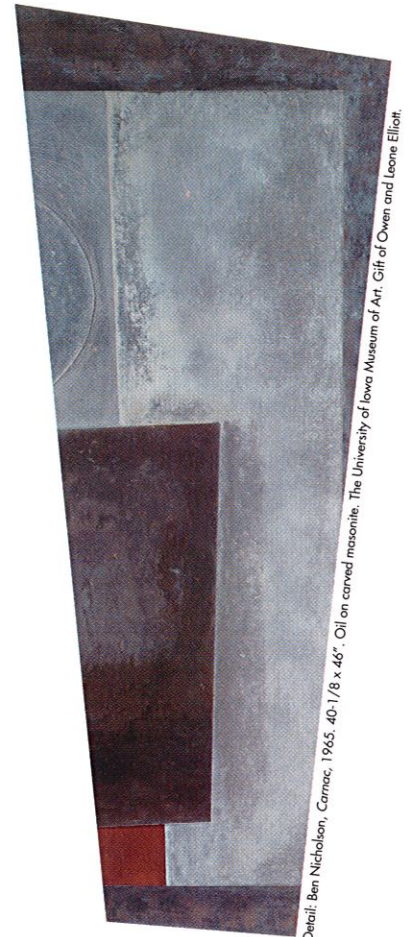
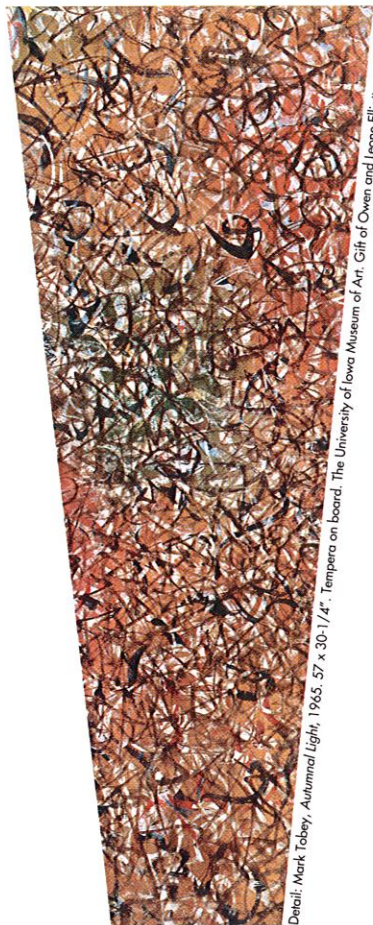
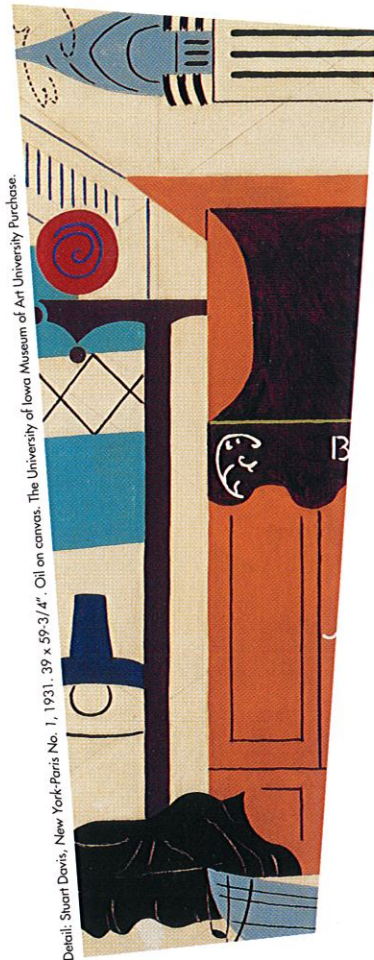


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