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FESTIVAL
EVENT

AMERICAN BALLET THEATRE

Kevin McKenzie, Artistic Director

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

Victor Barbee, Jose Manuel Carreno, Angel Corella, Guillaume Griffes, Paloma Herrera
Robert Hill, Susan Jaffe, Julie Kent, Amanda McKerrrow
Vladimir Malakhov, Keith Roberts, Ethan Stiefel, Ashley Tuttle

Maxim Belotserkovsky, Ethan Brown, Sandra Brown, Yan Chen, Joaquin De Luz, Irina Dvorovenko, John Gardiner
Oksana Kononenko, Gillion Murphy, Giuseppe Picone, Ekaterina Shchelkunova

Stella Abrera, Jennifer Alexander, Giroy Akopyan
Tamantha Barden, Victoria Born, Julio Bregado-Yong
Griff Braun, Marian Butler, Carmen Corella, Erica Conejo
Herman Cornejo, Michael Casamano, Karin Ells-Weisz, Alina Frey
Eva Fischer, Elizabeth Goether, Marcelo Gomes, Vladimir Kalinn
Yona Kang, Anna Liaceca, Clinton Luckett, Laura Martin
Ilona Mchugh, Elena Molamed, Greta Milewski, Andrea Mitrovich
Carlos Molina, Justin Moris, Rosalyn O'Connor, Eric Otto
Jennifer Quest, Soacha Kordzky, Brian Reeder, Mario Riccetto
Flavia Salazar, Gennadii Savelyev, Adrienne Schulte, Christia Severini
Johanna Snyder, Sean Stewart, Shannon Volk, Alissa Wassung
Michele Wiets, Yi Xin

Apprentice: Elizabeth Mertz

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

Assistant Artistic Director: David Richardson

Music Director and Chief Conductor: Ermanno Florio

Principal Conductor: Charles Barker

Assistant Conductor: David Lomarce

Ballet Masters: Victor Barbee, Susan Jones, Irina Kolpakova, Georgina Parkinson, Kirk Peterson

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

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Maxim Beloserkovsky, Ethan Brown, Sandra Brown, Yan Chen, Joaquín de Luz, Irina Dvorovenko, John Garbar.
Oksana Konobieva, Gillian Murphy, Giuseppe Piccioni, Ekaterina Shchelkanova.

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Michele Wiles, Yu Xin.

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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 Anner By Khan
Lighting by Thomas Skelton

Mlle. Lucile Grahn
Oksana Konobeyeva (Tuesday)
Amanda McKerrow (Wednesday)

Mlle. Fanny Cerrito
Yan Chen (Tuesday)
Paloma Herrera (Wednesday)
Ashley Tuttle (Tuesday)

Mlle. Marie Taglioni
Irina Dvorovenko (Wednesday)

M. Arthur Saint-Leon
Maxim Beletskovsky (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 Grahn, the darling 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 (1782-1847) 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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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.
MEADOW
Choreography by Lar Lubovitch
Assistant Choreographer: Scott Rink
*Music by Franz Schubert, Gavin Bryars, Ferruccio Busoni, William David Brohn
Costumes by Ann Housh-Ward
Lighting by Brian MacDevitt

Night
Jennifer Alexander Tamara Barden Laura Martin Rosalie O'Connor Johanna Snyder
Griff Brown Clinton Lockett 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.


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.

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.

INTERMISSION

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 MCKERRROW

[Wednesday]
JOSE MANUEL CARREÑO
GILLIAN MURPHY
ASHLEY TUTTLE

 Movement I
(Tuesday)
ANGEL CORELLA IRINA DVOROVENKO
AMANDA MCKERRROW

[Wednesday]
JOSE MANUEL CARREÑO GILLIAN MURPHY
ASHLEY TUTTLE

 Movement II
(Tuesday)
AMANDA MCKERRROW
Jennifer Alexander Carmen Corella Erica Cornejo Elizabeth Goiter Anne Milewski Christian Settenri Alissa Wassing Michele Wiles

[Wednesday]
ASHLEY TUTTLE
Jennifer Alexander Carmen Corella Erica Cornejo Elizabeth Goiter Anne Milewski Christian Settenri Alissa Wassing 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 Licea Elena Melamed Joaquin Deluz Carlos Molina Brian Reeder Sean Stewart

[Wednesday]
GILLIAN MURPHY MAXIM BELIOTSEKOVSKY
Stella Abrera Tamara Barden Anna Licea Elena Melamed Joaquin Deluz Carlos Molina Brian Reeder Sean Stewart

 Movement IV
Entire Ensemble
MEADOW
Choreography by Lar Lubovitch
Assistant Choreographer: Scott Rink
* Music by Franz Schubert, Gavin Bryars, Ferruccio Busoni, William David Bronh
Costumes by Ann Hould-Wood
Lighting by Brian MacDevitt

Night
Jennifer Alexander Tamara Barden Laura Martin Rosalie O’Connor Johanna Snyder
Gail Braun Clinton Lockett Justin Morris Brian Reeder Sean Stewart

New Star
(Tuesday)
SANDRA BROWN KEITH ROBERTS

(Wednesday)
JULIE KENT KEITH ROBERTS

Song
COMPANY

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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 Goather
Anne Milewski Christin Severini Alissa Wassung Michele Wiles
OKSANA KONOBEYeva
Karlin 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 Goather
Anne Milewski Christin Severini Alissa Wassung Michele Wiles
YAN CHEN
Karlin 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 Abreva Tamara Barden Anna Liceica Elena Melamed Joaquin Deluz Carlos Molina Brian Reeder Sean Stewart

(Wednesday)
GILLIAN MURPHY MAXIM BELOTSEKOVSKY Stella Abreva Tamara Barden Anna Liceica Elena Melamed Joaquin Deluz Carlos Molina Brian Reeder Sean Stewart

Movement IV
Entire Ensemble
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, 1979 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 Rosenkrantz, 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 Uline 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 Initiative program.

The artistry of the Principal Dancers in this performance is supported by the Lewis and Genieve L. Geiger Dancers Fund.

Programs and casting subject to change

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American Ballet Theatre is deeply grateful to The Andrew W. Mellon Foundation for its leadership assistance in making possible new creative work that will profoundly enrich the artistic future of ABT.

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Closings on in the millennium: 60 years of American Ballet Theatre
by Carol Maximoff Rezek and Joke 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 Balanchine in his 1949 book, Balanchine in America. At the same time, he continued, 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 experimenting with 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 was in the middle of developing a good rapport, “a relationship with many different choreographers, so that no one dancer dominates the role of the same character, 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 alums Lar Lubovitch. Their works represent only a fraction of what Dance Magazine describes as the “artistic trove that is the ABT canon” and what McKenzie has called a “repertoire that is a gold mine,” the need to give the identity which started Ballet Theatre.”

The Romantic Revival:Pas de Deux by Robert Joffrey

Pas de Deux (Dance of the Goddesses) was inspired by an 1846 lithograph featur- ing a quarter of leading Romantic dancers: the languorous Lucile Grahn, the darting Fanny Cerrito and the floating Marie Taglioni, all supported by the gallant Arthur Saint-Leon. The piece was a staple of the Joffrey Ballet’s early repertoire, and Francoise 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 production of Pas de Deux.

Martinet recently reminisced about her days dancing Pas de Deux in an animated conversation recalling the piece’s early history and its place in the pantheon of choreographer Robert Joffrey’s great- est works. Her stories speak eloquently about the inspiration for-and the enduring popularity of—Pas de Deux 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 long legged dancing girls grew out of the desire of nineteenth century baller- inas to represent such otherworldly creatures as spirits, nymphs and shepherds. Of course, the ballerinas most associated with the ad- vent of pointe, Marie Taglioni exemplified the ethereal Romantic ideal. Pas de Deux is one of perhaps only two or possibly three ballets choreographed in the Romantic style since the end of the Roman- tic era.

Francoise 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—the one piece I have love is Pas de Quatre.... The introduction [of Saint-Leon]. Bob’s stroke of genius, was to take those three balleri- nas, but with a man. Then you have pas de deux, you have pas de trois, you have pas de quatre with the man, pas de deux between two girls, and then all those solos. And his choice of music was wonderful. John Field, Just wonderiful. The person who suggested that Joffrey use John Field was P. W. Manchester, the critic. I think she handed him the Cerrito Pas de deux and from that she drove the whole thing.

Can three dancers actually perform as an ensemble together on stage—especially while competing for the attention of one single man? If life, the ballerinas represented in Pas de Deux did have a professional rivalry (rivaled in part by the social fashions championing each one’s supremacy). And the air of deliberate competition among them has played a role of varying importance in many performances of Pas de Deux, sometimes with a slight flavor of humor.

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 was that the man at times [on Joffrey’s introduction] introduced much more humor on the exits and entrances. You know, much more camaraderie amongst these ballerinas. In my day we were terribly, terribly gracious. And I remember thinking, "Leave it to two girls who were so beautiful when we did something to each other [gesture]. There was real love and camaraderia amongst. The costumes and a little bit long in- crease in weight was introduced much later, much after me. ... At least two of the critics have had 'trials' when I started really lack- ing way back on Pas de Deuxes mentioned how they liked it better when they played it straight. ... it could be that we were first of all terribly young girls. We were in awe of Mr. Joffrey and everything he did so it could be that instinctively but also it’s not in the character. You see, within the pas de deux [gest.] you’re closeness, I mean seeing out of you. You know, this way [gestures and sings]—terri- bly gracious to each other, but never with a little edge of sarcasm. There’s not a single choreographically where there’s any "Ia, loa, 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 strongest locations ever to be turned into rehearsal halls.

FMT: [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, took her aside and said [in Pas de Deux, the dancer] is in the first pose and at the end of the ballet they go to the original pose, Siviglia, to make her right. So I thought the first night, the second night I didn't open the opening, open- re Achillies and the interlude, which introduced the next pas de deux. And then the third night they taught me my variation. So 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 adrenalin.

Of course, Pas de Deuxes would not be complete without the presence of Saint- Leon, the maestro for whom the three balleri- na s compete. The role is physically de-manding, including as many as ten dead-weight lifts with no opportunity to demonstrate technical skill until nearly the end.

FMT: But you know—it’s very, 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, and then ten minutes later this piece to a boy that resonated. They were all happy. Isn’t that amazing? What a must! His elegance and his man- ner. But you know, very strong technical boys want to have something to do. They don’t want a Pas de Deuxes, you'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’s the only one that gets to react to differently. The Screwball Ballet: Push Comes to Shove by Twyla Tharp

Twyla Tharp, who brought Honcher the American premiere of Diabolli in September, created a major hit when she turned her choreography on their heads with Push Comes to Shove (1976), her premiere 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 “the idea of a new ballet for American Olympic Theatre. Tharp was already duly impressed with Baryshnikov’s physical technique and graceful 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—concerns about under- taking such a risky, high-profile assign- ment—could do it.

Tharp writes, "With the courage of the naive and the willingness of the ambitious, I attended a rehearsal to see close what all the hoopla was about. I come in a bit late, so there was no formal introduction. I crept into my corner and settled under the edge of the space to my empty and waiting chair. Misha was re- hearing lifts with Giaever Kielkirk. ... Then suddenly a big splash after Giaever tossed 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—arrested outstretched legs spread in my jeans. 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
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 Antheil 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 also celebrating the accomplishments 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 “thrives on developing a good rapport, a ‘relationship with many different choreographers, so that no one dominates the relationship or the company itself, 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 alums Lar Lubovitch. Their works represent only a fraction of what Dance Magazine has described as the “artistic trove that is the ABT canon” and what McKenzie has called a “repertoire that is a gold mine...the seed to the identity which started Ballet Theatre.”

The Romantic Revival: Pas de Deux by Robert Joffrey
Pas de Deux (Dance of the Godesses) was inspired by an 1864 lithograph featuring a quartet of leading Romantic dancers: the languorous Lucile Grahn, the darting Fanny Cerrito and the floating Marie Taglioni, all supported by the gallant Anthony Saint-Leon. 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 Deux.

Martinet recently reminisced about her days dancing Pas de Deux in an intimate conversation recalling the piece’s early history and its place in the pantheon of choreographer Robert Joffrey’s great works. These recollections speak eloquently about the inspiration for—and the enduring popularity of—Pas de Deux 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 ample dresses dancing grew out of the desire of nineteenth century ballerinas to represent such otherworldly creatures as spirits, nymphs and shepherds. Over time, the ballerinas most associated with the ad- vent of pointe, Marie Taglioni exemplified the ethereal Romantic ideal. Pas de Deux is one of perhaps only two or possibly three ballets choreographed in the Romantic style since the end of the Roman- tic 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—there have been? Pas de Quatre?... The introduction [of Saint-Leon, Bobo’s stride of genius, was to take those three ballerina- nes, but with a man. You have your pas, you have your 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 handled him the Cerrito pas de deus and from that he drove the whole thing.

Can three divas actually perform as an ensemble together on stage—especially while competing for the attention of one man? If so, it might be the ballerinas represented in Pas de Deux did have a professional rivalry (inherited in part by the social factions choreographing each one’s repertoire). And the air of direct competition among them has played a role of varying importance in many performances of Pas de Deux, sometimes with a slight flavor of humor.

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 in that he maybe.. later on [Joffrey] introduced much more humor on the exits and entrances. You know, much more camaraderie among the ballerinas. In my day we were terribly, terribly gracious. And I remember thinking that two girls were so beautiful when we did something to each other [gesture]. There was real love and camaraderie among us. The cutters and a little bit long in the chest was introduced much later, much after me. And at least two of the critics have an idea when I started really looking way back on Pas de Deuxes mentioned how they liked it better when they played it straight... It could be that we were first of all incredibly young. We were in our 20’s? And Joffrey and every- thing he did so it could be that instinctively but also it’s out of the character. You see, within the pas de deux [in] pre-closeness, I mean coming out of you. You know, this way [gestures and sings]—hero- bically gracious to each other, but new with a little edge of sarcasm. There’s not a single place choreographically where there’s any "Ha!" or "Humor." Martinet was actually thrust into the role of Taglioni when Beatrice Tompson, who had been dancing Taglioni, got hurt in Martinet’s first tour season touring with the Joffrey. She learned the demanding role piece by piece—in some of the strongest vocations ever to be turned into rehearsal halls.

FMT: [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, her hair was in a knot. [In Pas de Deux, the dancers] start in one pose and at the end of the ballet they go to the original pas de deux, pose two, pineapples in the air right and left, everywhere, and lots of extensions. I don’t remember one performance without Pas de Deux.

Of course, Pas de Deuxes would not be complete without the presence of Saint-Leon, the male for whom the three ballerina- nes compete. The role is physically de- manding, including as many as sixteen dead-weight lifts with no opportunity to demonstrate technical skill until nearly the end. FMT: But you know it’s very, very, the boy [playing Saint-Leon] has a sixteen-measure solo at the beginning, he has three killing pas de deus, and at the very end he has one lovely variation. But it’s the right thing as he throws this piece to a boy who resented it. They were all happy. Isn’t that amazing? What a guy! Is that Saint-Leon, is that his manner? But you know, very strong technical boys want to have something to do. They’d be more interested if Pas de Dusea was cut. If 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 one that girls react to differently.

The Screwball Ballet: Push Comes to Shove by Twyla Tharp
Twyla Tharp, who brought Honchur the American première of Diabolli in September, created a major hit when she turned her company’s hands-on-hips With Push Comes to Shove (1976), her premiere work for American Ballet Theatre.

Tharp is still in her 1992 autobiography, also titled Push Comes to Shove, that the original star of the ballet, Mikhail Baryshnikov, had had the idea of a Tharp ballet for American Ballet Theatre. Tharp had already used Baryshnikov’s personality and physical technique and graceful stage manner performing the ballet classics, but she could adapt to a totally new style of movement? She needed to see him in rehearsal to convince herself that he, and she—concerns about de- uttering such a risky, high-profile assign- ment—could do it.

Tharp writes, "With the courage of the naive and the willingness of the ambitious, I attended a rehearsal to see close what all the hoopla was about. I come in a bit late, so there was no formal introduction. I crept up on the back edge of the space to my empty and waiting chair. Misha was re-hearing lifts with Galina Kirkland... Then suddenly after Galina had clipped 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 cart-wheel and a somersault and landed at my feet—literally—arose stretched out- stretched without any hands but 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, varicellular steps and rehearsal behavior snatches with the same easy aplomb as the grand classical leaps and turns for which he was already famous—and all stringing 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 par se, before Paris, and what she created in the second movement is incredible. She just wowed us.”

“Choreographically, [this] 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 miming than a lazy corps that stops playing in unison. It’s the 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 premiere 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 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, rhythmic style and sophisticated formal structures. He is of this country’s most versatile and widely seen choreographers. And his creations appear in the repertories of dance companies throughout the world, including American Ballet Theatre, the New York City Ballet, Paris Opera Ballet, Royal Danish Ballet, Stuttgart Ballet, Alvin Alley American Dance Theater, Baryshnikov’s White Oak Dance Project and Netherlands Dance Theater.

Not content with this 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 back in.” Dance Magazine praises his “eclectic vocabulary and Broadway sensibility,” saying that “the familiarity of Lubovitch’s choreography steps from its easy accessibility. It is feelgood, gracious and unabashedly entertaining dancing.”

Lubovitch, like Tharp, is known for surprising and delighting audiences with his eclecticism and creativity. And his recent premiere, which you will see tonight, should be no exception.
The Unknown Factor: A prelude 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 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, rhythmic 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 America 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.

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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 feelgood, gracious and unabashedly entertaining dancing."

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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 Ambros 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 triumphant program celebrating American Ballet Theatre's enduring past, present and future.

Carol Rezabek received her BA in dance from The University of Iowa and her MA in dance directing from The Ohio State University. She is a dance teacher and choreographer in Cedar Rapids.

Jade Stigers studied dance at The University of Iowa and has danced professionally in the dour grind of amusement park entertainment in Iowa, New Hampshire and New York. He is senior copywriter at Motel Interactive in Iowa City.

The two have danced together in numerous Cedar Rapids productions, and now choreograph the Cedar Rapids Symphony's Fall Gala, which appears each March at the Paramount Theatre.
Strength in Their Soul

It will be the best of the old and the new when the Alvin Alley American Dance Theater takes the Honcher 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 Honcher-commissioned C Sharp Street & 8 Flat Avenue by Javole Wells Jo Zollar. Zollar's piece, made possible through additional support from John W. and Mary C. McEntire 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 Alley classic: Revelations. Choreographed by Alvin Alley in 1960, it is one of the company's signature pieces. In her 1993 autobiography, Dancing Spirit, Judith Jamison talks about Revelations, the choreography that 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 face. It's very difficult to convey the sense of weight expressed in this section. You should feel the burden in your soul and in your shoulders. There Is Trouble All Over This World. Ain't Gonna Lay My Religion Down - that's all hope an' 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 in Texas, where one was baptized outside the church by a lake, all dressed in white, a man's baptism. The third section, "Move, Members, Move," concerns the energy and spirituality of the church. The crowd, with its 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's been done all over the world, performed 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 so powerful, I don't think I can 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 Alley American Dance Theater.

When I first joined the company, I walked into a rehearsal of Revelations as the company was practicing the solo part 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 months of 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 genuine with movement, that there is no feeling that is not useful to your growth. He also taught me how to keep my 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, somehow lasting that's touched their hearts and souls 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. Her song in his yellow robe and skullcap 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 first saw that was coming from the role. Connsie had an incredibly flexible back. That is when "Fix Me, Jesus," just the back of the boat, you'll be fine. Do that, and it will take the whole way back so that the top of her head almost touched the floor. The original "Fix Me, Jesus" had, in addition, a Horton-technique position, with no arch in it. That's the way I used to do it, and that's what we shall be able to do, on whom the movement was made. When Connie came along, she had a truly flexible back. Alvin gave 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 Ramos 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 damed, 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. To and behold, I went out there with the "Fix Me," and I didn't know what to do. So I smiled and then I ended up smiling for the next thousand performances. That's how knowing how to use your emotions, to be definitive or positive, in a constructive way, even if you've got to bend a little. You've got to start somewhere. I learned that there are no minor roles. They are all major roles and it's what the dancer does that makes it major.

At the Polio's Pages 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 the navy blue umbrella, doing my first entrance in "Wading in the Water." I turned the bend and was very much like him. He was very reassuring, a wonderful partner with a beautiful speaking voice and a glorious sense of humor. A sense of poetry, some sarcasm and off. It was also wonderful dancing behind John when he did "Wading in the Water." With Andre Kyraghi. He gave me advice on projection when they danced because he had taught me behind them. "Just do your thing," he told me. 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 keep your back straight, your feet will be fine. Do the steps 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 a language that every body speaks. It's one of the major pieces of 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 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, just love it. And we live doing it.

Tickets to both performances of the Alvin Alley American Dance Theater are still available by calling the Honcher Box Office at 319/335-1160 or tollfree at 1-800- HANCHE
Strengthen in Their Soul

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The second section is called "Take Me to the Water," which Alvin based on his own childhood memories from Texas, where one was baptized outside the church by a lake, all dressed in white, a man preaching. This is the closest to the blues and to a large yellow fan 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's been done all over the world, performed after performance.

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When I first joined the company, I walked into a rehearsal of Revelations as the company was practicing the abstracto 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 movement, 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 graceful with movement, that there is nothing 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 for everyone. The end of "Rock My Soul" the audience is indeed moved, taken to another place in their lives, somehow lasting that's touched their hearts and changed their perspective.

Part of my enjoyment of dancing Revelations was the profound contribution of Brother John Sellars, a pencil of Mahalia Jackson's. His song 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 "Rock My Soul." "Wading in the Water," and "The Day Is Past and Gone." It changed the whole feeling of Revelations.

Consuelo Alcasid did a wonderful "Fix Me, Jesus." That's where I felt I was really coming into Revelations. Connie had an incredibly flexible back. That is when "Fix Me, Jesus" changed. Connie had a way with her back so that the top of her head was almost touching the floor. The original "Fix Me, Jesus" had a Horton technique position, without any arch in it. That's the way I used it, and that's what we have all learned to do it, on whom the movement was made. When Connie came along, she had a truly flexible back. She gave 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 Ramsen 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 damped, that I was taking a step down. I just felt that after two and a half years, I 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. So and behold, I went out there with my hands up. I'm 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, to use your emotions in a constructive way, even if you've got to go through a hard time. 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 Polio's Pages in Avignon, during a photo call, I slipped and fell on some water that was on the stage floor in the courtyard. I was running around with the umbrella, doing my first entrance in "Wading in the Water." I turned the bend and was very much like him. I was very reassuring, a wonderful partner with a beautiful speaking voice and a glorious sense of humor. A sensual man, angst and all. It was also wonderful dancing behind John when he did "Wading in the Water" with Mari Kiyagawa. He gave me another perspective when they danced because they had me behind them. "Just do your thing, " he told me. He was trying to encourage me 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 jump on the horse, you'll be fine." Do the steps 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 the only ballet in 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 sorrow, joys, pain, and laughter - Revelations is just a reflection of the journey we all take in life, which has 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.

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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.

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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 inbox — 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 City for the Arts campus.

To subscribe to the arts digest, just send an e-mail to deborah-thummin@uiowa.edu, and ask her to add you to the list-serve roster. If you decide at any point that you don't want to continue receiving the releases, unsubscribing is as simple as sending another e-mail.
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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/~theater/
The Nina Variations. Nov. 4, 5 & 6, 8 pm; Nov. 7, 7:30 pm, Theatre B
A Tale We Told. Nov. 11, 12, 13, 17, 18, 19 & 20, 8 pm; Nov. 14 & 21, 7 pm, David Thayer Theatre
The Chew St. Cycle. Nov. 18, 19 & 20, 8 pm; Nov. 21, 7 pm, Theatre B
From Behind the Mask. Dec. 2, 3 & 4, 8 pm; Dec. 3, 7:30 pm, Theatre B
DEPARTMENT OF DANCE—www.uiowa.edu/~dance/
Dance Gala '99. Nov. 12-13, 8 pm, HA
Space/Place Concert. U. I. Dance Department. Dec. 3-4, 8 pm, Space/Place Theatre, North Hall
READINGS—www.uiowa.edu/~homepage/arts/book.html
Barbara Scott, non-fiction reading. Nov. 8, 8 pm, PL
Jan Weissmiller, poetry reading. Nov. 9, 8 pm, PL
Thibede Nsimbe 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/
Fall 1999 Exhibitions. MA
Sept. 11-Dec. 31. Different Strokes: 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 Hope to Passion: American Workshop Prints from the Permanent Collection
Art of the Month, 10 pm, MA. Members' lounge
Satisfying Your Appetite for Art, Session III. "Jessie Staal's Poetry," John 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
Eucalugia Festival Puppet Theatre, 1 pm
Iowa City Chamber Singers of Iowa City, 2 pm
Juliette Storyteller, 3 pm
Precol. School of Music, 3:30 pm
SCHOOL OF MUSIC—www.uiowa.edu/~music/
Women's Choir. Nov. 5, 8 pm, CRH
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Iowa Center for the Arts

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
PI: Piano light installation
SA: Shambaugh Auditorium (Main Library)
VMB: Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/–hancher

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Tea 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
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–Judith the Storyteller, 3 pm
–Precol School of Music, 3:30 pm

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Moko Quartet. Nov. 7, 3 pm, CRH

HANCHER AUDITORIUM

Information

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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.

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