BILL T. JONES/ARNIE ZANE DANCE COMPANY

in

You Walk?

Friday and Saturday, March 24 and 25, 2000–8:00 p.m.

Choreography by Bill T. Jones
Lighting Design by Robert Wierzel
Set Design by Bjorn G. Amelan
Sound Design by Gregory Bain
Video Design by Paul Kaiser
Costumes created and produced by Alberto Gelli and La Perla
Additional Choreography by Jian Wang ("Small House, Dream Speak")
Medieval dances reconstructed by Valerie Williams ("You Were The Horizon")

Bill T. Jones would like to thank the members of the company for their
generous contributions to the choreography:

Miguel Anaya    Gershon Barnes    Alexandra Beller
Stefanie Batten Bland    Eric Bradley    Catherine Calhoun
Christian Cancian
Ayo Janeen Jackson    Daniel Russell Kubert    Toshiko Oiwa
HHANDS

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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.
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Spent Days Out Under
String Quartet#23 in F Major K 590 - andante movement
Music by Wolfgang Amades Mozart
Performed by Brandis String Quartet
Used by arrangement with ORFEO International Music GMBH

Choosing Free Fall
Music: "Empty Words" [Part III, excerpt]
Performed by John Cage
Recorded live at the Teatro Lirico in Milan, 2 December 1977
Used by arrangement with The John Cage Trust
and samples from the above musical selections

You Borealis
Music: "Academy"
Contemporary Brazilian Chant in the Gregorian style
Music by Dorival Caymmi

You Walk® Program Notes
In February 1998, the city of Bologna, Italy, and its theater, Arena del Sole, offered me a seductive challenge. As the European Cultural Capitol for the year 2000, they had chosen as their theme the radiance of the Latin-Mediterranean culture in the world. I was invited to create a work that illuminated the influence of Latin culture in the New World.

You Walk® is a poetic response to a social/political topic.
The work, while informed by a myriad of historical facts, ideological conflicts, political tragedies, serendipitous ironies and significant innovations, strives to stay clear of polemics.

The musical choices do tell a story of sorts. You Walk begins with indigenous music of native peoples [South African, Medieval Europeans, Amazonian Indians]. It then introduces the music of cultures in collision/conquest [Zopoli's opera, San Ignacio] before moving on to Portuguese Fados, Texas prison work songs and bluegrass which reflect an itinerary not so much historical/political as indicative of private longings for place, identity and illumination. You Walk's musical trajectory then becomes harder to chart—more about an all too familiar disjunction made bearable by a basic human need to realize, discover new social structures and homes. John Cage, in a historic recording made during a 1978 performance of "Empty Words" at the Teatro Lirico in Milan, attempted to redefine our understanding of language, music and performance itself. Cage meets with violent audience disapproval, providing a chilling illustration of yet another collision of sensibilities and expectations. The music of Mozart, drenched by radio sources (boom boxes), reflects on our world, wherein increasingly more experiences exist in fastim. The evening comes to rest in the musical universe of a gracious hybrid—a contemporary Brazilian cappella choral work in the Gregorian style.

Special attention should be given to a pivotal section of the evening. Domenico Zopoli's (1628-1726, Italian born Jesuit missionary) San Ignacio, known in the 18th Century as the Orfus of the Indians for his seminal compositions for the Chiquito Indians in what the Jesuit’s referred to as the time as the "Paraguay Province of Monastic Order" Zopoli succeeded in creating a complex musical language of the Baroque Period that was reformed and simplified without any damage to its musical and aesthetic interest in order to adopt to audiences and interpreters of different cultural background.

Musicologist Gabriel Gandino notes "Zopoli embodies the unique case of an unchallenged composer who achieved, unlike his contemporaries, the comprehension of a foreign culture in order to fit it and help its development."

Here is a true musical oddity, an invisible artifact that demonstrates the manner in which art has been used as the most effective of political tools. The opera is shimmering propaganda, promoting the morality and values of the conqueror. Ironically it was used as a teaching tool—Jesuit missionary instrument—to be performed by and for the conquered. The opera was reconstructed by Bernardo Ilíat from recently discovered scores. It is believed that the scores consist of the original Zopoli music as well as later sections by Swiss born Martin Schmid (1694-1772), another Jesuit missionary as well as later additions by other unknown composers.

Though the motives of San Ignacio’s missionary composers are distasteful to many of us today, the work itself makes a strong case for the elusive, amoral transcendence that is the particular attribute of great art.

You Walk® grapples with the sobering reality that when cultures come in contact with each other, inevitably something good and something is born. Transformation is the only constant. As in a chemical reaction this meeting of cultures produces—among many things—a by-product, aphrodisiac, barely detectable save through the agency of poetry and art. I would call it the aura of longing. It intrigues me and unites the disparate players in my analysis of the events of the past 500 years and in my understanding of the art that was and continues to be created from that legacy.

And there is a solace if we dare believe it. The creation of beauty or art out of even the greatest of tragedies is in some manner the only way we can bear history.

—Bill T. Jones
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—Bill T. Jones
San Ignacio Translation

Scene 1
St. Ignacio Avispero (adagio)
Ayl Ayl Ayl
What a torment
To live afar from you
My Lord
My well-being, my God.
Arya
Oh life, how long you are
Oh death, how long for you
Oh sweet love, what are you waiting for
To break the bounds

By my death deliver me and
Free me of my body
Because forever I desire
To see you Oh My God
Face to face

Scene 4
A Demon, St. Ignacio, Messenger 1
A Demon
From my Lord the message
Which was sent to you, I have imposed it
(I lie...)
With swiftness. Listen to it! Soon you will recognize it.
St Ignacio
Who is your master?
Messenger 1
Who created you?
A Demon (aria)
He is the greatest monarch on earth
Always happy in peace, and more so in war
The entire universe fears his might
And to the soul offers him obedience.
The earth, the sea and the wind serve him.
But for the time, his intention (I tempt you...)
Is to obtain one thing, very precious, Which he researches by all means.

Scene 5
A Demon, Messenger 1
Messenger 1 (recitative)
What can be that thing so esteemed?
A Demon
It is that if you follow his banner
He will give you the pleasure
The enjoyment of living.
Crowned with flowers and laurel,
Myrtle and panicles.

Scene 6
St. Ignacio, a Demon, Messenger 1 & 2
Saint Ignacio (recitative)
Ah traitor! You show up in person.
Saint Ignacio, Messenger 1 & 2
Away, impious tyrant!
Turn away, Luzbel, you and your projects!
Saint Ignacio (accompanied recitative)
Away! Away!
Retire impious tyrant! Turn away, Luzbel!

The Demon (recitative)
Your attacks do not touch me
And always I shall war with you a cruel war.
Saint Ignacio
Away, you traitor,
I do not fear your rage
(aria in trio together)
Saint Ignacio
Against this crawling tiger
I run to fight, God at my side
And with my flying squadron,
I shall hasten the war.

Messenger 1
High the banners
Of Jesus I want to carry
And raising His cross
Lower the head of the devil,

Messenger 2
For Jesus, without repulse
I too shall go and fight
Without doubting that, triumphant,
Victory is secure.

Saint Ignacio (aria)
From Jesus you will spread the patrol
Against obscurity, and malice,
Delivering from the claws of hell
The lawless pagan,
So that under the banner of Christ
This vast crowd takes arms.

Scene 9
St Francis Xavier, St Ignacio (recitative)
It is a heavy load on my frail shoulders
God orders it, He will give you strength.
Saint Francis (aria)
Cross swiftly, oh ship,
The abysses of the sea
Because my soul aspires
To see the shore of the other world.

Saint Ignacio
Fear not the victory
That Jesus grants you, and thanks to your order,
His Company will conceive from it
A great glory.

Scene 10
Saint Francis Xavier (recitative)
I leave Ignacio
But my heart stays by you

Saint Ignacio
I stay here Francis,
But my heart accompanies you.
Saint Francis Xavier
God strengthens our fraternal affection
And in so doing brings us to the eternal dwelling.

Saint Ignacio, Saint Francis (aria in duo)
Ignacio, well loved father,
Francisco, dear son
To leave afar from you
Without you, to stay here
Aid what a torment
But Jesus is love,
Sweet compassion of the soul
He'll transform the pain
Into a great joy.

Epilogue
Narrator
They are the banners
And the plan, worthy of praises
Of the illustrious Loyola.
On this grand occasion
We celebrate with them
Oh Father Superior,
And it will be a new grace
This paroch which we implore.
San Ignacio Translation

Scene 1
St. Ignacio, Arianza (adagio)
Ayi! Ay! Ay!
What a torment
To live afar from you
My Lord
My well-being, my God.
Aria
Oh life, how long you are
Oh death, how I long for you
Oh sweet love, what are you waiting for
To break the bounds

By my death deliver me and
Free me of my body
Because forever I desire
To see you Oh My God
Face to face

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From my Lord the message
Which was sent to you, I have imputed it
(I lie...)
With swiftness. Listen to it! Soon you will recognize it.

St. Ignacio
Who is your master?
Messenger 1: Who created you?
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He is the greatest monarch on earth
Always happy in peace, and more so in war.
The entire universe fears his might
And to the soul offers him obedience.
The earth, the sea and the wind serve him.
But for the time, his intention [I tempt you...]
Is to obtain one thing, very precious,
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Bill T. Jones/Arnie Zane Dance Company

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

In addition to creating over 30 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Ballets San Francisco, Berkeley Ballet, Ballet of the Americas, In Opera Ballet and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke’s Chamber Orchestra. In July 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, Deagga, at Alice Tully Hall, commissioned by Lincoln Center’s Serious Fun Festival. His collaboration with Jesse Normand, Howl! Dot Work, premiered in Center City Playhouse in 1997 as part of The Great Performers New Visions series. The Breathing Show, Mr. Jones’ evening long solo, premiered at Hanercher Auditorium in Iowa City in the fall of 1999 and is currently being performed domestically and internationally.

In 1990, Mr. Jones choreographed Sir Michael Tippett’s New Year under the direction of Sir Peter Hall for the Houston Grand Opera and the Glyndebourne Festival Opera. He conceived, co-directed and choreographed Mother of Three Sons, which was performed at the Munich Biennale, New York City Opera, and the Houston Grand Opera. He also directed Lost in the Stars for the Boston Lyric Opera. Mr. Jones’ theater involvement includes co-directing Perfect Courage with Rhodessa Jones for Festival 2000 in 1990. In 1994, he directed Derek Walcott’s Dream on Monkey Mountain for the Guthrie Theater in Minneapolis, MN.

Television credits for Mr. Jones include Fever Swamps, which was filmed for PBS’ “Great Performances” series, and Untitled for “Alicia from Off Center,” which Lincoln Center aired on PBS in July 1989. In early 1992, a documentary on Bill T. Jones/Last Supper at Uncle Tom’s Cabin/The Promised Land was aired on Dance in America as part of PBS’ “Great Performances” series. “CBS Sunday Morning” broadcast two features on Mr. Jones’ work, once in 1993 and again in 1994. Still/Here was co-directed for television by Bill T. Jones and Gretchen Bender and aired nationally and internationally. The making of Still/Here was also the subject of a documentary by Bill Moyer and David Grubin entitled “Bill T. Jones: Still/Here with Bill Moyers” which premiered on PBS in January 1997. Mr. Jones’ work was profiled in the Blackside documentary entitled Film Me a World: A Century of African American Arts, which aired in February 1999.

In addition to the MacArthur Fellowship, Mr. Jones has received several other prestigious awards. In 1979, Mr. Jones was granted the Creative Artists Public Service Award in Choreography and in 1980, 1981 and 1982, he was the recipent of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Arnie Zane were awarded a New York Dance and Performance (Bessie) Award for the Joyce Theater season, and in 1989, Mr. Jones was awarded another Bessie for his work, DMA in the Waters. Mr. Jones, along with his collaborators Rhodessa Jones and Isidra Ackamoza received an Iszy Award for Perfect Courage in 1993. Mr. Jones was honored with the Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, Mr. Jones was presented with the Dance Magazine Award. Mr. Jones has received honorary doctorates from the Art Institute of Chicago, Howard University College of Fine Arts, Harvard College, and The School of the SUNY Binghampton Distinguished Alumni Award. Mr. Jones served as the 1998 Robert Gwathmey Chair at the Cooper Union for the Advancement of Art and Science. Mr. Jones’ memoirs, Lost Night on Earth, were published by Pantheon Books in September 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in Body/Soul: Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane, published in 1989 by Station Hill Press. Hyperion Books published Dance, a child’s book written by Bill T. Jones and photographer Susan Kulik, in the fall of 1997. Mr. Jones is proud to have contributed to Continuous Reploy: The Photography of Arnie Zane, published by MIT Press in 1999.

ANNE ZANE (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton, NY. Ms. Zane’s first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CPS) Fellowship in 1973. Mr. Jones was the recipient of a second CPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the Gauman Critics Award for his work, Blaserv Mountain. Rotary Action, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, How to Walk an Elephant, which premiered at Wolfhaus in August 1985. Mr. Jones (along with Mr. Jones) received a 1985-86 New York Dance and Performance (Bessie) Award for Choreographer/Creator. Continuous Reploy: The Photography of Arnie Zane was published by MIT Press in April 1999.

Company History

Founded as a multicultural dance company in 1982, Bill T. Jones/Arnie Zane Dance Company is the product of an 11-year collaboration between Bill T. Jones and Arnie Zane. It emerged onto the international scene in 1982 with the world premiere of Intuitive Momentum with legendary drummer Max Roach at the Brooklyn Academy of Music. Extensive touring quickly followed taking the company to prestigious houses such as Sadler’s Wells in London; Theatre de la Ville in Paris; Zellerbach Hall in Berkeley, CA; Kennedy Center for the Performing Arts in Washington, DC; Cultural Center of the Philippines and the Jerusalem Theater in Israel. Since then, the 10-member company has performed its ever-enlarging repertoire (currently over 50 works) in 30 countries and over 100 American cities and performed under theegis of the United States Information Agency in Asia and Southeast Asia. Audiences of approximately 100,000 annually see the company across the country and around the world.

Bill T. Jones/Arnie Zane Dance Company’s work has often been described as a fusion of dance and theater. This is most apparent in its evening length works, among them The Animal Trilogy, which premiered in 1986 at the Lyon Biennale de la Danse and Last Supper at Uncle Tom’s Cabin/The Promised Land, which premiered as part of the Next Wave Festival at the Brooklyn Academy of Music in 1990. Last Supper... was awarded two New York Dance and Theater Awards (Bessies) for costume design and musical scoring, and was the subject of a BBC documentary. In 1994 Still/Here premiered at the Brooklyn Academy of Music. Still/Here explores and contemplates survival, life and art through dance and music. This critically acclaimed work was filmed for television broadcast and was the subject of a Bill Moyer special that was first broadcast in January 1997. The company’s most recent evening length work, We Set Out Early...Visibility Was Poor, received its United States premiere at the Kennedy Center in October 1997 and its European premiere at the Peacock Theater (Sadler’s Wells) in March 1998.
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In addition to creating over 30 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Ballet of the State University of New York at Binghamton, and Pacific Northwest Ballet. He has also received numerous commissions to create new works for his own company, including premières for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke’s Chamber Orchestra. In July 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, DeeDee, at Alice Tully Hall, commissioned by Lincoln Center’s Serious Fun Festival. His collaboration with Jesse Normon, Howl! Dot Workshop, a new workshop premiered at the New City Center May 12 as part of Great Performers New Visions series. The Breathing Show, Mr. Jones’ evening long solo, premiered at Hanercher Auditorium in Iowa City in the fall of 1999 and is currently being performed domestically and internationally.

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Television credits for Mr. Jones include Fever Swamp, which was filmed for PBS “Great Performances” series, and Unititled for “Alive from Off Center,” which Lincoln Center aired on PBS in July 1989. In early 1992, a documentary on Bill T. Jones’ Last Supper at Uncle Tom’s Cabin/The Promised Land was aired on Dance in America as part of PBS “Great Performances” series. “CBS Sunday Morning” broadcast two features on Mr. Jones’ work, once in 1993 and again in 1994. Still/Here was co-directed for television by Bill T. Jones and Gretchen Bender and aired nationally and internationally. The making of Still/Here was also the subject of a documentary by Bill Moyers and David Grubin entitled “Bill T. Jones: Still/Here with Bill Moyers” which premiered on PBS in January 1997. Mr. Jones’ work was profiled in the Blackside documentary entitled Make Me a World: A Century of African American Arts, which aired in February 1999.

In addition to the MacArthur Fellowship, Mr. Jones has received several other prestigious awards. In 1979, Mr. Jones was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Arnie Zane were awarded a New Dance and Performance (Bessie) Award for the Joyce Theater season, and in 1989, Mr. Jones was awarded another Bessie for his work, D-Man in the Waters. Mr. Jones, along with his collaborators Rhodessa Jones and Ishid Ackeamaa received an Iszy Award for Perfect Courage in 1995. Mr. Jones was honored with the New York City Opera’s Outstanding Performance Award for his innovative contributions to performing arts in 1991. In 1993, Mr. Jones was presented with the Dance Magazine Award. Mr. Jones has received honorary doctorates from the Art Institute of Chicago, Bard College, Ithaca School of the Arts, SUNY Binghamton Distinguished Alumni Award. Mr. Jones served as the 1998 Robert Gwathmey Chair at the Cooper Union for the Advancement of Art and Science.


Arnie Zane (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton. With Ms. Zane’s first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Ms. Zane was the recipient of the second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the Gotham Critics Award for his work, Blaasiv Mountain. Rotary Action, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, How to Walk an Elephant, which premiered at Wolfpen in August 1985. Mr. Jones (along with Mr. Jones) received a 1985-86 New York Dance and Performance (Bessie) Award for Choreographer/Creator. Continuous Replay: The Photography of Arnie Zane was published by MIT Press in April 1999.

Company History

Founded as a multiracial dance company in 1982, Bill T. Jones/Arnie Zane Dance Company is the product of an 11-year collaboration between Bill T. Jones and Arnie Zane. It emerged onto the international scene in 1982 with the world premiere of Intuitive Momentum with legendary drummer Max Roach at the Brooklyn Academy of Music. Extensive touring quickly followed taking the company to prestigious houses such as Sadler’s Wells in London; Theatre de la Ville in Paris; Zellerbach Hall in Berkeley; CA; and the Kennedy Center in the Performing Arts in Washington, DC; Cultural Center of the Philippines and the Jerusalem Theater in Israel. Since then, the 10-member company has performed its ever-elongating repertoire (currently over 50 works) in 30 countries and over 100 American cities and performed under theegis of the United States Information Agency in Asia and Southeast Asia. Audiences of approximately 100,000 annually see the company across the country and around the world.

Bill T. Jones/Arnie Zane Dance Company’s work has often been described as a fusion of dance and theater. This is most apparent in its evening-length works, among them The Animal Trilogy, which premiered in 1986 at the Lyon Biennale de la Danse and Lost Supper at Uncle Tom’s Cabin/The Promised Land, which premiered as part of the Next Wave Festival at the Brooklyn Academy of Music in 1990. Last Supper... was awarded two New York Dance and Theater Awards (Bessies) for costume design and musical scoring, and was the subject of a BBC documentary. In 1994 Still/Here premiered at the Brooklyn Academy of Music. Still/Here explores and contemplates survival, life and art through dance and music. This critically acclaimed work was filmed for television broadcast and was the subject of a Bill Moyers special that was first broadcast in January 1997. The company’s most recent evening-length work, We Set Out Early...Visibility Was Poor, received its United States premiere at the Kennedy Center in March 1997 and its European premiere at the Peacock Theatre (Sadler’s Wells) in March 1998.
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Associate Artistic Director Bjorn Amelan
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Dance as dialogue - Bill T. Jones invites everyone into the conversation

by Rob Cline

A Bill T. Jones performance is as much conversation as presentation. Not content to merely tell his story or present his point of view, Jones has often brought to the stage members of his family, members of the clergy, and members of the local community to participate in the creation of his work. And while his vision may give each performance its form, he’s willing to be surprised by those who take part in the dialogue. After all, a conversation is seldom interesting if all the lines are scripted.

Take, for example, the first entrance in Last Supper at Uncle Tom’s Cabin/The Promised Land, a piece Jones created with the Bill T. Jones/Arnie Zane Dance Company, brought to Hancher in 1992. Jones’ mother Estella, a woman who has struggled to understand many things about her son, walks on stage on his arm. After announcing, “Here I am again,” she sings “I Shall Not Be Removed” and then prays as Jones dances beside her. The prayer is not set piece; she prays from the heart, often asking God to bless her son in “whatever it is he thinks he’s trying to do.”

In the case of Last Supper, as Jones explained in his 1995 book Last Night on Earth, he was trying to “make a work that articulated all the questions that I have lived with, all the questions that have shaped me.

And there were a lot of questions for Jones to explore including queries about his African-American heritage, his homosexuality (including the loss of his personal and professional partner, Annie Zane, to AIDS and his own identity as an HIV-positive individual), the religion of his parents, and his place in the human family. The second entrance of the work allowed Jones to ask of some of those questions directly. In each city where the piece was performed, a member of the local clergy was asked to participate. After Jones completed a dance enacting the trial and reward of Job, the biblical figure central to a wager between God and Satan, Jones would begin to ask his guest questions: What is faith? Is Christianity a slave religion? What is evil? Does God punish us? Does hell exist? Is scientifically a sin? Is AIDS punishment from God?

The resulting dialogue, like his mother’s prayer, was unscripted, and the answers to Jones’ questions could vary widely, affecting the tone of the rest of the evening’s performance. Jones was open to whatever answers were forth coming through he expected little reasoned discussion:

“While the guest person of faith was most often of liberal and well-meaning inclinations, I’d designed this introduction so that it could take place between myself and a black Fundamentalist, who would be unfair to answer in a politically incorrect or nonliberal manner.”

Jones wrote in Last Night on Earth.

“I was not afraid of being hurt. I wanted to conjure this ephemeral, unquantifiable, potentially deadly thing called Faith. In some 53 locations... I asked these questions. Every person I spoke with had unflappable, beyond the reach of debate and any sort of objective discourse.”

The final portion of the performance, The Promised Land, featured 60 on the mezzanine who, like the members of the clergy, were drawn from the local community where the Jones/Zane company was performing the piece. As the fraternized dance moved toward its conclusion, each of those individuals removed all of their clothing, a device calculated to work its divisive effects. A work of art may have suggested in a great community demonstration that, at base, we are all one family.

The Promised Land, with its hordes of naked flesh coming after wave after wave into the footlights... is a visual manifestation of my profound sense of belonging.” Jones wrote. “This was my portrait of us. All of us. And this is who I am. Too. One of us. It was my battle to disavow any identity as a dying outpost and to affirm our commonality.”

A conversation with an audience member of the meaning of the model built around conversations with hundreds of people around the country. In an interview with The Advocate, Jones revealed that he was HIV positive. This, he said, was the first time that he had publicly announced his condition. “Of course my work is built on a belief in a loving God that will set me free from the condition.”

And, again like her fellow participants, she was videotaped expressing her thoughts about her illness, for the video segments which punctuate much of Still/Here. She spoke about sexuality and spirituality and her words inspired the “Tawan’s Blues” segment of the work. Simpson died two weeks after her work shop, but her thoughts and movements remained an essential part of Jones’ ongoing conversation about life and death.

And what shape will tonight’s conversation take? The very title of the work, You Walk?, suggests an overhear snapshot of conversation. In fact, it is a line from the epic poem Omeros by Nobel Laureate author Derek Walcott--”Where your mind was all night?”/”Africa.”/”Ooh! You walk?”--and Jones’ choreography is built, in part, around the act of walking. And like any journey worth taking, some surprises arealong the road from idea to finished work.

You Walk?, co-commissioned by Hancher and enjoying its world premiere on this stage, comes to Iowa City in a form much changed from Jones’ earliest ideas about the choreography. An early outline of what was then titled, Ooh! You Walk?, suggested it would be divided into three parts, entitled “Home,” “Saudade” and “The Walk.” The first section was to be built around the juxtaposition of various original homes of those who were voluntarily or otherwise, to the New World.

“Saudade” roughly translates from Portuguese as “longing,” and Jones’ choreography called for music from a variety of traditions to suggest the longings of individuals for their so-called “original” homes.

With the final passage of this new work Jones intended to pose another question in the tradition of the questions he has posed in other pieces: “After history and longing, what next?”

“We are left with the imperative to act and move in this moment,” the outline suggested as it called for “a rich and resonant vocabulary in vital dialogue with a major twentieth century composition.”

The piece you will witness tonight bears little resemblance to that original conception. This is due in large part, no doubt, to Jones’ continuing “vital dialogue” with the members of his company who contributed to the choreography and with the music he ultimately chose for You Walk? including, perhaps most notably, Domenico Zoppi’s San Ignacio. This recently discovered work, conceived as a propaganda piece to teach a conquered people a new religion, forms the new heart of You Walk? and changes the conversation from one about longing for home to one about the transformative power of art.

“Jones’ ‘vital dialogue’ will continue tonight between the audience and the Bill T. Jones/Arnie Zane Dance Company, it may take on a new aspect or it may be repeated in some way. But tonight, Jones thinks of every performance as a dialogue between performers and patrons.”

“The moment before the lights are restored for the curtain call is one of profound self-contemplation, he said. Reference to his solo dance entitled Last Night on Earth. “I must admit to myself if the performance has succeeded or not. Even when I would prefer to see it stage to the security of my dressing room, I know the risk must continue. When the lights reveal the stage, I am truly exposed as the audience’s response completely shapes the dialogue.”

What Jones tonight’s conversation truly special is that Hancher audiences will be the first to participate in this new discussion with Bill T. Jones and company. The renewed of the work, combined with the unflagging passion of his creator, promise a scintillating conversation indeed.

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In the case of Last Supper, as Jones explained in his 1995 book, Last Night on Earth, he was trying to “make a work that articulated all the questions that I have lived with, all the questions that have shaped me. And there were a lot of questions for Jones to explore including questions about his African-American heritage, his homosexuality (including the loss of his personal and professional partner, Annie Zone, to AIDS and his own identity as an HIV-positive individual), the religion of his parents, and his place in the human family. The second act of the work allowed Jones to ask some of those questions directly. In each city where the piece was performed, a member of the local clergy was asked to participate. After Jones completed a dance enacting the trials and reward of Job, the biblical figure central to a wager between God and Satan, Jones would begin to ask his guest questions: What is faith? Is Christianity a slave religion? What is evil? Does God punish us? Does hell exist? Is consciousness a sin? Is AIDS punishment from God?

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As a conversation with everyone of the members of the Negro community built around conversations with hundreds of people around the country. In his interview for The Advocate, Jones related, "I was HIV positive. This was, however, far from a calculated move. Indeed, Jones recounts an uncomfortable conversation in which he must have referred to his condition "most casually" though he didn’t remember doing so and was surprised at his bit of personal information in print.

Once the news was out, Jones turned his attention to a form much changed from Jones’ earliest ideas about the choreography. An early outline of what was then titled, Oh! You Walk!?, suggested it would be di- vided into three parts, entitled “Home,” “Saudade” and “The Walk.” The first section was to be built around the juxtaposition and comparison of musical languages suggestive of the various original homes of those who came, voluntarily or otherwise, to the New World.

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Jones’ "vital dialogue" will con- tinue tonight between the audience and the Bill T. Jones/Aarne Zone Dance Company. It may not take on even a formal as it did in works like Last Supper and Stirr/Here, but Jones thinks of every perfor- mance as a dialogue between performers and patrons.

"The moment before the lights are restored for the curtain call is one of profound self-confrontation," he observed. "I turn to reference to his solo dance entitled Last Night on Earth. "I must admit to myself if the performance has succeeded or not. Even when I surprised to see still stage to the security of my dressing room, I know the ritual must continue. When the lights reveal the stage, I am truly ex- posed as the audience’s response com- pletes the dialogue."

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Upshaw will undoubtedly challenge the boundaries of the song recital on May 3 when she takes the Hancher stage with the Kronos Quartet in the world premiere performance of Tonight Is the Night, Tonight Is the Night, a Hancher commission supported by Procter & Gamble and the National Endowment for the Arts, is an evening of music focusing on art forms from around the world. From Hungarian to Hindi, and from English to Egyptian, Upshaw and Kronos draw together a rich blend of languages and musical traditions in this far-reaching program.

The centerpiece of this concert is a new work by Mexican composer Gabriela Ortiz commissioned especially for Upshaw and Kronos. Oritz’s piece is a five-part work inspired by Mayan songs. Also on the program are songs by Zoltán Kodály and Stephen Foster, and many others made famous by such artists as Patsy Cline, Indian singer Asha Bosle, Arab singer Oum Kalthoun, and Portugal’s Amalia Rodrigues. Composers including Osvaldo Golijov (whose music was played by Kronos in their September 15, 1999 Hancher performance) and Jihad Racy were commissioned to create special arrangements of these traditional music.

This is not the first time that Dawn Upshaw and the Kronos Quartet have worked together. They premiered Steve Mackey’s “Among the Vanishing” in 1988. In 1994 they recorded and performed Dmitry Yanov-Yanovsky’s “Larcymosa” on the album Night Prayers.

Individually and together, Kronos and Upshaw have been in the vanguard of musical exploration. Tonight Is the Night continues this journey of the universal language.

Tickets still remain for this May 3 concert. For ticket information, contact the Hancher Box Office at 319/335-1160 or toll-free at 1-800-HANCHER.
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many about Hancher events, but also
about events at University Theatres,
the School of Music, the Dance De-
partment and the School of Art and
Art History: readings and panels spon-
sored by the Iowa Writers’ Workshop
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and exhibitions and events at the UI
Museum of Art. Releases are also sent
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The Music of the Night
He has won three Grammy Awards, one Golden Globe, one Oscar, six Tony's, and, in London, five Laurence Olivier's. He is the first person to have three musicals running in New York and three in London, a record he achieved in 1982, 1988, and again in 1994. In January 1996 the London production of Cats became the longest running musical in West End and Broadway theatre history. In 1988 he was awarded Fellowship of the Royal College of Music. In 1992 he was awarded a Knighthood for services to the arts. He was inducted into the American Songwriters' Hall of Fame and given the Praemium Imperiale Award for Music in 1995. On December 31, 1996 the Queen Elizabeth awarded him a life peerage in the House of Lords.

Lord Lloyd Webber.
Quite a resume just for writing catchy tunes, isn't it?

From shows including Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, Evita, Cats, Starlight Express, The Phantom of the Opera, Aspects of Love, Sunset Boulevard and his most recent production Whistle Down The Wind, Andrew Lloyd Webber has given the world some of the most unforgettable popular songs of the twentieth century. It is a songlist that includes the stage hits "Memory," "Don't Cry for Me, Argentina," "All I Ask Of You," "I Don't Know How To Love Him," "As If We've Never Said Goodbye" and the Pie Jesu from his Requiem. It also includes the recent crossover radio hits "No Matter What" (written for Whistle Down The Wind, but recorded by Boyzone for the Knotting Hill motion picture soundtrack) and Madonna's "You Must Love Me," written by Lloyd Webber and his longtime lyricist Tim Rice especially for the 1996 Evita motion picture.

On March 28 and 29 come to Hancher Auditorium to hear the best of these songs and more when Hancher presents The Music of Andrew Lloyd Webber. It will be a full evening devoted to the music, memories and magic of Andrew Lloyd Webber and his musicals.

Andrew Lloyd Webber was born in 1948 into a very musical family. His father was a church organist and composer and his mother taught piano. A quiet, shy young man, Andrew met Tim Rice, who had heard from a mutual friend about a composer looking for a lyricist. The duo's first musical together was a short piece titled The Likes Of Us that never saw the West End. Then came a Joseph And The Amazing Technicolor Dreamcoat. It was an instant success and was followed by a rapid string of hits—Jesus Christ Superstar (1971, album; 1973, stage version), Evita (1977, album; 1978, stage version; 1979, Broadway).

Cats marked Andrew's first show without Tim Rice. While the duo had a falling out, Andrew managed to turn a book of poems into the world's most popular and enduring musical.

Cats was followed by the cult hit Starlight Express in 1984, Requiem in 1985 and the haunting The Phantom Of The Opera in 1986. Aspects Of Love, Sunset Boulevard and the current West End hit Whistle Down The Wind have kept him aloft as a force in the musical world through the '90s.

Come see what all the fuss is about. The Music of Andrew Lloyd Webber, supported by Canterbury Inn & Suites, will be presented at Hancher Auditorium on March 28 and 29. For ticket information, call the Hancher box office at 319-335-1160 or toll-free at 1-800-HANCHER...
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Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be seated should speak with Box Office personnel.

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Hancher Guild

Hancher Guild, one of Johnson County's premier volunteer organizations, works with the Hancher Auditorium professional staff to add direct community involvement to the auditorium's fine artistic programming. The Guild's membership reflects a cross section of eastern Iowa's residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 17 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

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

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

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call co-presidents, Melissa Blum and Mike Huber at 351-1722 or membership commit-tee chairs, Mary Wall (338-2618) and Janice Carpenter (338-8613) or the Hancher administrative offices at 335-1130.

www.iowaa.edu/~hancher/guild.html
Iowa Center for the Arts

**CALENDAR**

Visit [www.uiowa.edu/homepage/arts/index.html](http://www.uiowa.edu/homepage/arts/index.html)

BA: Buchanan Auditorium (Business Admin. Bldg.)
CRH: Cleopatra Hall
HA: Hancher Auditorium
HI: Hancher Lobby
IU: Iowa Memorial Union
MA: Museum of Art
PL: Parklight Building
SA: Shambaugh Auditorium (Main Library)
VAB: Voxman Music Building

**HANCHER AUDITORIUM**—[www.uiowa.edu/~hancher/]
The Music of Andrew Lloyd Webber. Mar. 28 & 29, 8 pm, HA

Australian Chamber Orchestra. Apr. 6, 7, 8 pm, HA

Australian Chamber Orchestra with Bang on a Can. Apr. 8, 8 pm, HA

“What Makes It Great?” Kälkcichlein-loredo Robinson Trio. Apr. 12, 7 pm, Iowa City
Public Library

Kälkcichlein-loredo Robinson Trio. Apr. 13, 8 pm, CRH

**UNIVERSITY THEATRE**—[www.uiowa.edu/~theatre/]
The Midwich Twins. Mar. 24, 25, 31, Apr. 1, 8 pm; Mar. 26 & Apr. 2, 3 pm, Theatre B
The Tempest. Apr. 6, 7, 8, 12, 13, 14, 15, 8 pm; Apr. 9, 16, 3 pm, E.C. Mobile Theatre

**DEPARTMENT OF DANCE**—[www.uiowa.edu/~dance/]
Thesis Concert. Apr. 14 & 15, 8 pm, Space/Place Theatre, North Hall

*LIVE FROM PRAIRIE LIGHTS*—[www.prairielights.com/livefromlight.htm](http://www.prairielights.com/livefromlight.htm)

Alice Norfey, poetry reading. Mar. 27, 8 pm, 321 CB

Tim Cockey, fiction reading. Mar. 29, 8 pm

Robin Metz, poetry reading. Mar. 30, 8 pm

**MUSEUM OF ART**—[www.uiowa.edu/~artms/]
Exhibitions, MA

January 15–July 9: Reading Meaning: Graphic Symbols in African Art
January 22–April 16: Cultural Pleasures and the Natural World: Japanese Prints from the Edo Period
February 5–May 28: Siah Armajani
March 16–April 30: Latin American Realities/International Solutions
March 25–May 28: Rewiring Tradition: The Revitalization of Bogdan in Mali and Abroad

Art of the Month, 10 am, MA Members’ Lounge

Pleasures, Portraits and Pleasants: Prints from the Museum’s Permanent Collection Session III: "Uprising": Kofie Koforzi and The Pleasants’ Mtz," Kathryn Floyd, speaker. Apr. 8

Perspectives, 12:30 pm, MA

Rewiring Tradition: The Revitalization of Bogdan in Mali and Abroad. Vekk Kov hin, speaker. Mar. 20

Latin American Realities/International Solutions, Esterio Milner, speaker. Apr. 5

**SCHOOL OF MUSIC**—[www.uiowa.edu/~music/]
Amy Appolito, violon, with Ksenia Noskova, piano. Mar. 26, 3 pm, CRH

Smial Jazz Ensembles. Mar. 26, 8 pm, CRH

John Muriello, baritone. Mar. 30, 8 pm, CRH

**Hancher Auditorium Information**

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

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:15 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 10:00 to 8:30 p.m. Telphone: 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 box until an intermission or the conclusion of the performance.

Greenshow: 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 muff up 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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BA. Buchanan Auditorium (Business Admin. Bldg.)
CH. Cleo Rechel Hall
HA. Hancher Auditorium
HI. Hancher Lobby
IMU. Iowa Memorial Union
MA. Museum of Art
PB. Pappajohn Business Admin. Bldg.
PL. Pappajohn Library
SA. Shambaugh Auditorium (Main Library)
SM. VanVoorhis Music Building

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March 25–May 28. Renewing Tradition: The Revitalization of Bogudan in Mali and Abroad

Art of the Month, 10 am, IA Members' Lounge

Pleasures, Portraits and Peasants: Prints from the Museum's Permanent Collection Session II: "Upstarts": Kethe Kolwitz and The Peasants' War," Katheryn Floyd, speaker. Apr. 8

Perspectives, 12:30 pm, MA
Renewing Tradition: The Revitalization of Bogudan in Mali and Abroad. Vicki Rovine, speaker. Mar. 29
Latin American Realities/International Solutions. Estera Milman, speaker. Apr. 5

SCHOOL OF MUSIC—www.uiowa.edu/~music/
Amy Appold, violin, with Ksenia Noskova, piano. Mar. 26, 3 pm, CRH
Small Jazz Ensembles. Mar. 26, 8 pm, CRH
John Muriello, baritone. Mar. 30, 8 pm, CRH

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