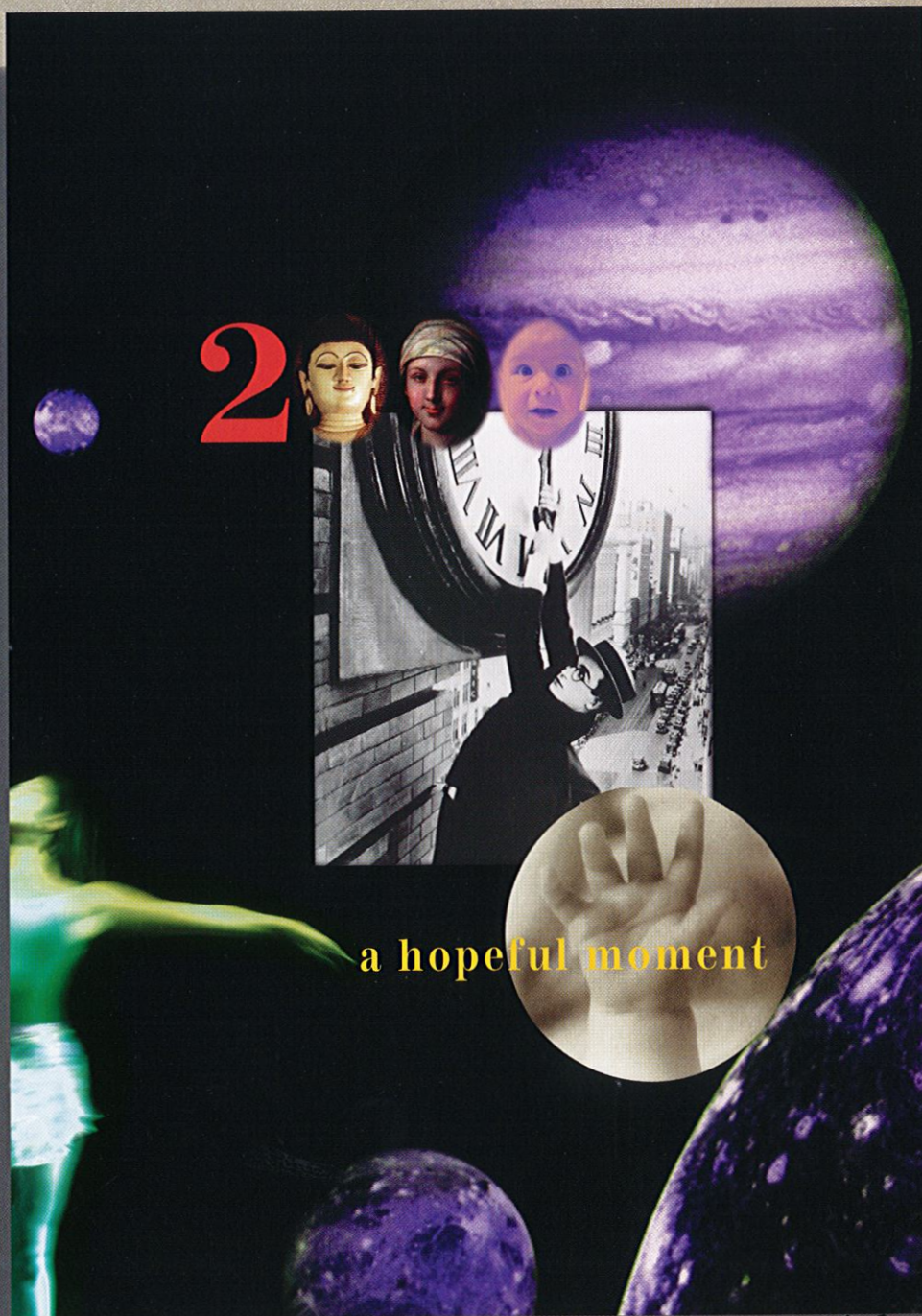


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The Foundation for Dance Promotion, Inc.  
Bologna 2000, European City of Culture  
Nuova Scena – Arena del Sole – Teatro Stabile di Bologna

## BILL T. JONES/ARNIE ZANE DANCE COMPANY

in

# You Walk?

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

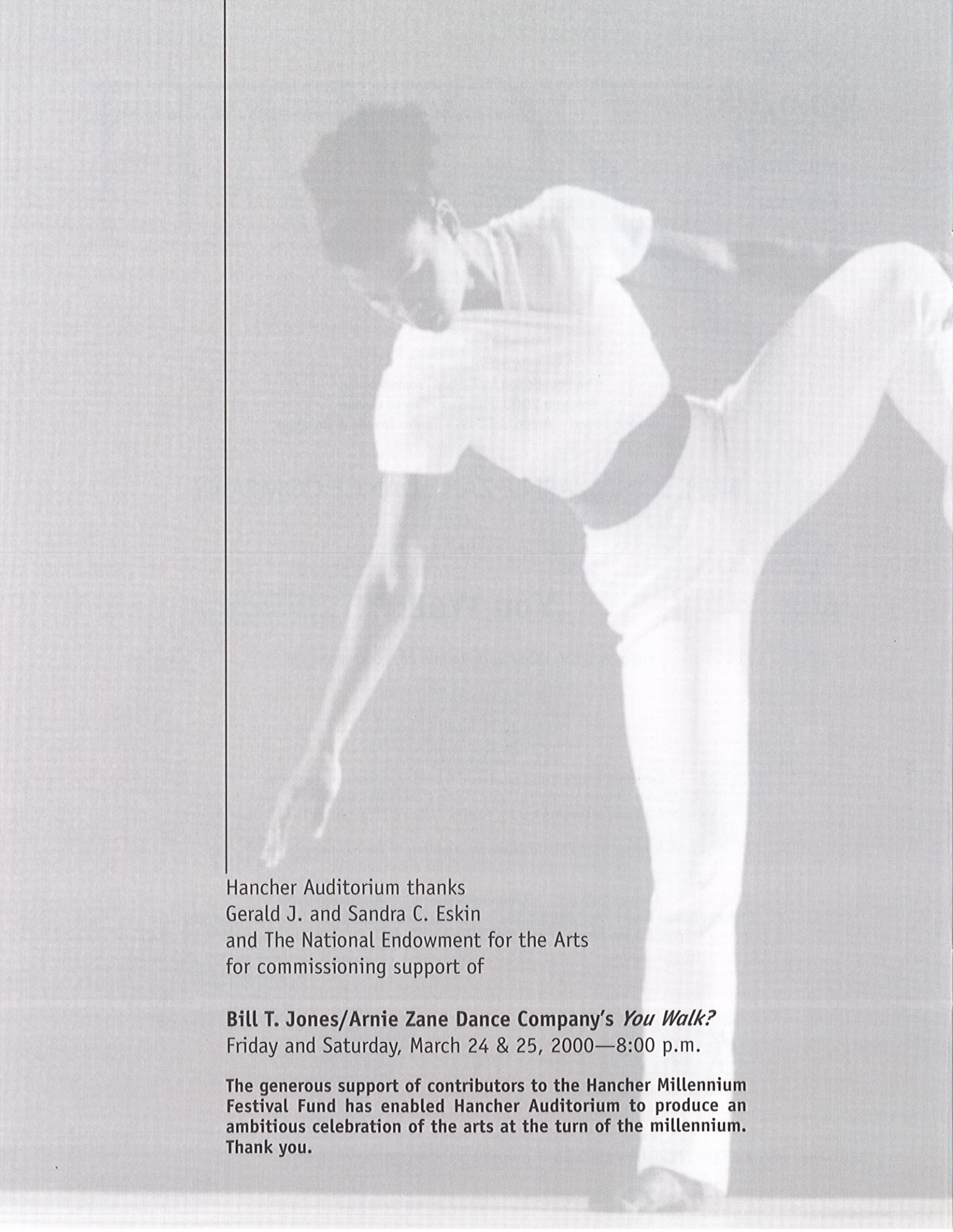
Choreography by Bill T. Jones  
Lighting Design by Robert Wierzel  
Set Design by Bjorn G. Amelan  
Sound Design by Gregory Bain  
Video Design by Paul Kaiser

Costumes created and produced by Alberto Gelli and La Perla  
Additional Choreography by Janet Wong ("Small House, Dream Speak")  
Medieval dances reconstructed by Valerie Williams ("You Wore The Horizon")

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

Miguel Anaya	Germaul Barnes	Alexandra Beller	
Stefanie Batten Bland	Eric Bradley	Catherine Cabeen	Christian Canciani
Ayo Janeen Jackson	Daniel Russell Kubert	Toshiko Oiwa	



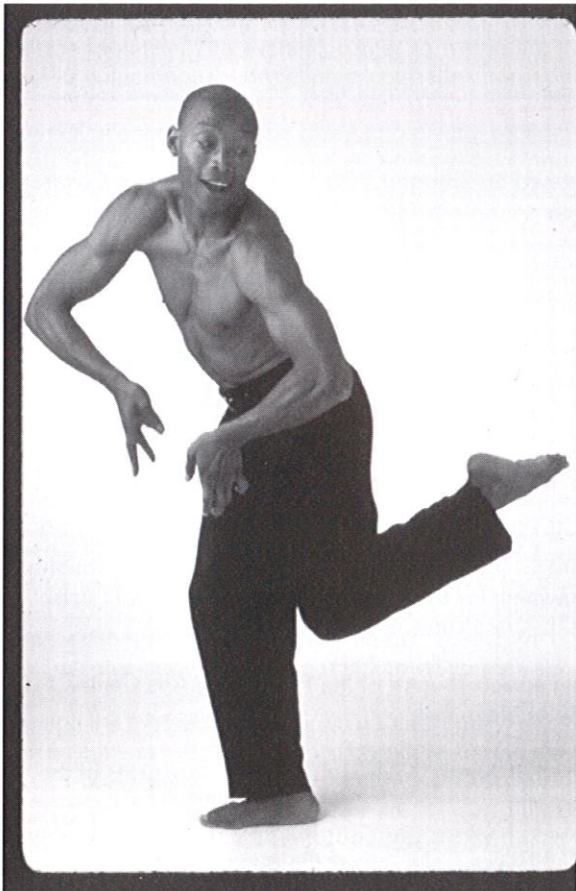


Hancher Auditorium thanks  
Gerald J. and Sandra C. Eskin  
and The National Endowment for the Arts  
for commissioning support of

**Bill T. Jones/Arnie Zane Dance Company's *You Walk?***  
Friday and Saturday, March 24 & 25, 2000—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.





### **We Wore Time Shamelessly**

Music: "Tamanangu" ("Give Me Water")  
 Performed by an 11 or 12 year old boy on Kalumbu - Zambia, 1957

### **You Wore The Horizon**

Music: "Nawa Shanbar" (Anonymous)  
 Medieval Spanish Dances  
 Performed by Eduardo Paniagua Group  
 Used by arrangement with MA Recordings, Inc.

### **You Were So Sure**

Music: "Naumu"  
 Origin: Yanomami Indians of Roraima  
 Adapted/arranged by Marlui Miranda  
 Vocals by Marlui Miranda & Gilberto Gil  
 From the recording *Todos Os Sons*, used by arrangement with Blue Jackel  
 and  
 "Caico (Cantigas)"  
 Contemporary Brazilian Chant in the Gregorian style  
 based on a folk theme  
 Music by Villa Lobos / Milton Nascimento  
 Lyrics by Teca Calazans

### **You Saw An Endless Line Expanding**

Music: "Dame" (excerpt)  
 Medieval Spanish Dances  
 Music by Teobaldo I Rey de Navarra  
 Performed by Eduardo Paniagua Group  
 Used by arrangement with MA Recordings, Inc.

### **San Ignacio**

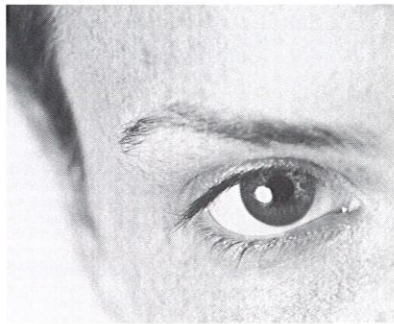
Music: *San Ignacio*  
 Lost opera of the Amazonian Jesuit missionaries  
 Introduction, Scenes 1, 4, 5, 6, 9, 10 & epilogue  
 Composed by Domenico Zipoli (1688-1726),  
 Martin Schmid (1694-1772)  
 and Anonymous  
 Reconstructed by Bernardo Illari  
 Performed by Ensemble Elyma

### **INTERMISSION**

#### **Small House, Dream Speak**

Music: "Forty-Four Hammers" (excerpts)  
 Negro Folklore from Texas State Prisons  
 and  
 "Boat's Up The River"  
 Written & performed by Roscoe Holcomb  
 and  
 Fado (Portuguese songs of longing)  
 Sung by Misia  
 "Da Vida Quero Os Sinais" (Fado Tango)  
 Music by Joaquim Campos  
 Poem by Mário Cláudio  
 "Paixões Diagonais" (Fado Miguel)  
 Music by Miguel Ramos  
 Lyrics by João Monge  
 "O Corvo" (Fado Tamanquinas)  
 Music by Carlos Neves  
 Lyrics by João Monge





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### Spent Days Out Yonder

String Quartet#23 in F Major K 590 - andante movement  
Music by Wolfgang Amadeus Mozart  
Performed by Brandis String Quartet  
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### 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 samplings from the above musical selections

### You Borealis

Music: "Acalanto"  
Contemporary Brazilian Chant in the Gregorian style  
Music by Dorival Caymmi

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*You Walk?* has been commissioned by Bologna 2000, European City of Culture  
Nuova Scena - Arena del Sole - Teatro Stabile di Bologna.



*You Walk?* is co-produced by Hancher Auditorium/University of Iowa with special support from Gerald J. and Sandra C. Eskin; Lincoln Center Festival 2000; National Dance Project; the National Endowment for the Arts; Sydney 2000 Olympic Arts Festival; Whitebird and Porto 2001, European City of Culture.

*You Walk?* was developed at the Pepsico Theatre of the Performing Arts Center, Purchase College, State University of New York.

*You Walk?* was partially developed at Aaron Davis Hall under the auspices of the Aaron Davis Hall Partnership Program.

*You Walk?* was rehearsed in part at Joyce SoHo under the auspices of the Harkness Space Grant Program at Joyce SoHo.

Software by Discreet Edit and 3-D Studio Max.

Hardware by Compaq Professional Workstations; Matrox digital video solutions.



## 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 Capital 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 ruminated on 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 (Southern Africans, Medieval Europeans, Amazon Indians). It then introduces the music of cultures in collision/conquest (Zipoli's opera, *San Ignacio*) before moving on to Portuguese Fado, 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 realign, 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, attempts 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, debased by roving sources (boom boxes), reflects on our world, wherein increasingly more experiences exist in facsimile. The evening comes to rest in the musical universe of a gracious hybrid—a contemporary Brazilian a cappella choral work in the Gregorian style.

Special attention should be given to a pivotal section of the evening, Domenico Zipoli's (1688-1726, Italian born Jesuit missionary) *San Ignacio*. Known in the 18th Century as the Orpheus of the Indians for his seminal compositions for the Chiquito Indians in what the Jesuit's referred to at the time as the "Paraguay Province of Monastic Order", Zipoli "succeeded in creating a complex musical language of the Baroque that was rearranged and simplified without any damage to its musical and aesthetic interest in order to adapt to audiences and interpreters of different cultural background."

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

Here is a true musical oddity, an invaluable 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 written as a teaching tool—a Jesuit missionary instrument—to be performed by and for the conquered. The opera was reconstructed by Bernardo Illari from recently discovered scores. It is believed that the scores consist of the original Zipoli 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 dies 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, ephemeral, 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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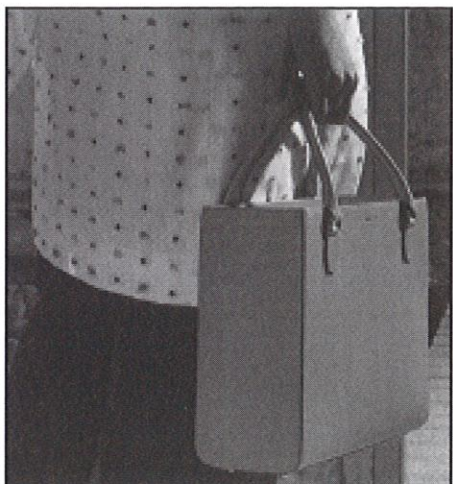




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## San Ignacio Translation

### Scene 1

St. Ignacio Arioso (adagio)

Ay! 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

### 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.

Saint 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 pansies.

### 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, Luzell!

The Demon (recitative)

Your attacks do not touch me

And always I shall war with you a cruel  
war.

Saint Ignacio

Away, sly 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 respite

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  
ardor,  
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,  
Francis, dear son  
To leave afar from you  
Without you, to stay here  
Ah! What a torment  
But Jesus who is Love,  
Sweet companion 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  
The pardon which we implore.



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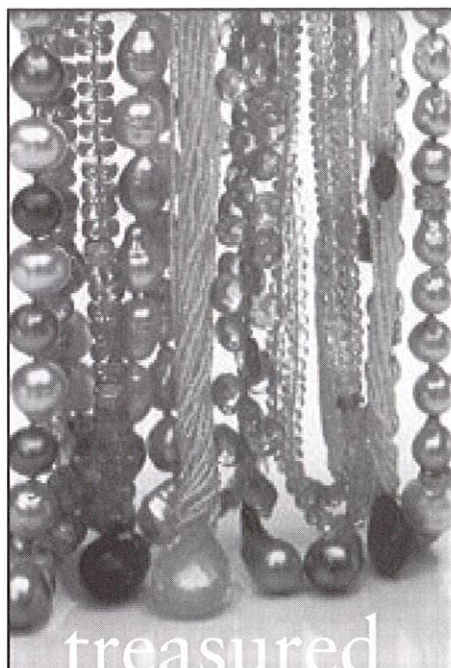
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## Bill T. Jones/Arnie Zane Dance Company

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

In addition to creating over 50 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, Berkshire Ballet, Berlin Opera Ballet and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke's Chamber Orchestra. In July 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! We! Do!* premiered at New York's City Center in May 1999 as part of Lincoln Center's Great Performers New Visions series. *The Breathing Show*, Mr. Jones' evening long solo, premiered at Hancher 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 Grande Opera. He also directed *Lost in the Stars* for the Boston Lyric Opera. Mr. Jones' theater involvement includes co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000, in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for The Guthrie Theater in Minneapolis, MN.

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

In addition to the MacArthur Fellowship, Mr. Jones has received several other prestigious awards. In 1979, Mr. Jones was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Bill T. Jones and Arnie Zane were awarded a New York Dance and Performance (Bessie) Award for the Joyce Theater season, and in 1989, Mr. Jones was awarded another Bessie for his work, *D-Man in the Waters*. Mr. Jones, along with his collaborators Rhodessa Jones and Idris Ackamoor received an Izzy Award for *Perfect Courage* in 1990. Mr. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, Mr. Jones was presented with the Dance Magazine Award. Mr. Jones has received honorary doctorates from the Art Institute of Chicago, Bard College, the Juilliard School and the SUNY Binghamton Distinguished Alumni Award. Mr. Jones served as the 1998 Robert Gwathmey Chair at the Cooper Union for the Advancement of Art and Science.



Mr. Jones' memoirs, *Last Night on Earth*, were published by Pantheon Books in September 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published in 1989 by Station Hill Press. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin, in the fall of 1998. Mr. Jones is proud to have contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

**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 Lois Welk. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a 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 German Critics Award for his work, *Blauvelt Mountain*. *Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

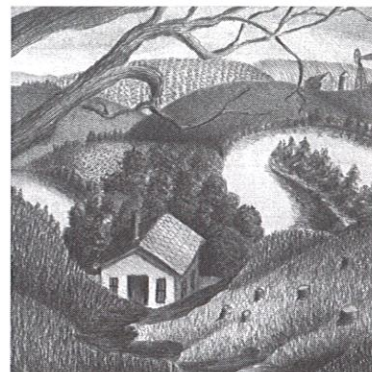
The Alvin Ailey American Dance Theater commissioned a new work from Mr. Zane and Bill T. Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance (Bessie) Award for Choreographer/Creator. *Continuous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

### Company History

Founded as a 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; the 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 the aegis 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 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 October 1997 and its European premiere at The Peacock Theatre (Sadler's Wells) in March 1998.

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## Company Profiles

**Miguel Anaya** started his dance training in his hometown of Brownsville, Texas, at the age of 18 at Belles Artes Academy. He continued his studies, receiving scholarships at The Royal Winnipeg Ballet School, Joffrey Ballet School, Alvin Ailey American Dance Center and Perry Dance II. He has performed with *Bolero de Montreal* and *Earl Mosley*, among others. Mr. Anaya joined Bill T. Jones/Arnie Zane Dance Company in November 1996.

**Germual Yusef Barnes** is a native of Phoenix, Arizona, where he began dance training at South Mountain School of the Arts. From there, he went on to perform *A Chorus Line* and *Guys and Dolls* with the Pacific Conservatory of Performing Arts in California. Mr. Barnes continued his dance education at the University of the Arts in Philadelphia, after which he performed in Berlin, Germany, for two years with Tola'da Dance Company. He has also performed with Movement Source Inc. Dance Company, Group Motions Dance Company and Cleo Parker Robinson Dance Ensemble. Mr. Barnes is honored to be dancing with Bill T. Jones/Arnie Zane Dance Company.

**Alexandra Beller**, a native New Yorker, received her BFA in dance from the University of Michigan in 1994. Since then, she has danced in the companies of David Storey Danceworks, Smarthdance: Maureen Janson and Dancers, Isadora's Dance Legacy and Rosa Mei and Dancers. She has also worked with Beverly Brown, Gina Buntz, Bebe Miller and Ann Carlson. Ms. Beller's choreography has been seen at venues throughout New York City and Michigan and she teaches in New York City. She thanks her mom, her kittens, her inspirational friends and Sheilagh for their support. Ms. Beller joined Bill T. Jones/Arnie Zane Dance Company in 1995. These performances are dedicated to Stefanie Jill Silverman.

**Stefanie Batten Bland** grew up in Soho, New York, before attending Los Angeles County High School for the Arts in California. She was a trainee at the Joffrey Ballet School, and a recipient of the Sunny Brown Foundation Award. She attended the State University of New York at Purchase and toured internationally with the Purchase Dance Corps. Her professional credits include the Kevin Wynn Collection, Pat Catterson, Gus Solomons Jr., Douglas Dunn, Bopi's Black Sheep Dances by Kraig Patterson and Sean Curran. Stefanie is a nominee for the 2000 Princess Grace Fellowship. She joined Bill

T. Jones/Arnie Zane Dance Company in December 1998.

**Eric Bradley** spent his early formative years in Plainwell, an island city in rural Michigan. Early involvement in vocal music and theater led to exploring movement through solo improvisation. Formal study regimens in dance were pursued at the University of Michigan (1985-1987) and then later at the Juilliard School where he received his degree in 1991. Prior to joining Bill T. Jones/Arnie Zane Dance Company he worked mainly with Creach/Koester and Sarah Skaggs Dance. Bradley continues to experiment with his own movement/material and with different training techniques and experiences.

**Catherine Cabeen** has performed with the Martha Graham Dance Ensemble, Analysis Dance Company and Pearl Lang Dance Theater. She began her dance training in the Chicago area with Pamela Bedford and Homer Bryant. Ms. Cabeen attended the Preparatory Dance Division of Cornish College in Seattle before completing the Trainee Program at the Martha Graham School in June 1998. She is very happy to now be working with Bill T. Jones and his company of amazing artists. Thanks to her inspirational family.

**Christian Canciani**, a student at the choreographic center of Toulouse, was awarded a French Ministry of Culture grant to fulfill his training at the Alvin Ailey American Dance Center, after which he worked with Elisa Monte, Donald Byrd, Ballet Hispanico and Kevin Wynn, among others. He was a featured soloist dancer in *Carmina Burana* for the Mostly Mozart Festival in San Juan, Puerto Rico. His theater credits include *Fame*, *the Musical* as well as numerous radio commercials, television and film appearances. He has assisted Blondel Cummings and Kevin Wynn and he teaches and choreographs internationally.

**Ayo Janeen Jackson** is thrilled to be a new member of Bill T. Jones/Arnie Zane Dance Company. A native of Chapel Hill, North Carolina, she attended North Carolina School of the Arts, graduating with a BFA in 1999. After working with choreographers such as Mark Dendy, Sara Hook, Donald McKayle, Murray Luis and Maria Rovira, Ms. Jackson was offered an apprenticeship with Bill T. Jones/Arnie Zane Dance Company. She joined the company in December 1999.

**Daniel Russell Kubert** was artistic director of the Without Shoes modern dance collective in Rockford, Illinois, before beginning his relationship with the Bill T. Jones/Arnie Zane Dance Company. He made his way to the Chicago area via numerous theater companies, including Seaside Music Theatre in Florida, Theater Under the Stars and the Houston Grand Opera in Texas, where he worked with Mr. Jones in 1989. As a young student, he began his theater and dance training at the University of Nebraska, Lincoln. He has danced for choreographers such as Reggie Wilson, Della Davidson and Steven Pelton and participated in the San Francisco Lesbian and Gay Performing Arts Festival '97. He has created several theater pieces independently and through Gemini, a multi-media performance group he co-founded with Heather Raikes in 1996. Daniel was recently commissioned by the Nebraska AIDS Project, Lied Center for the Performing Arts.

**Toshiko Oiwa** was born in Saitama, Japan, where she was trained in ballet, jazz and classical piano. Toshiko moved to the United States to study at the Juilliard School in 1992. After graduation with a BFA in Dance, Toshiko joined THARP! where she performed Twyla Tharp's works on tour during the 1996-1997 season. She has also performed with Stanley Love Performance Group, Neta Pulvermacher and Dancers and Maureen Fleming. She continues to study ballet, yoga, African dance and Butoh in New York and Tokyo. This is her second season with Bill T. Jones/Arnie Zane Dance Company.

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

**Janet Wong** (Rehearsal Director / Assistant to the Choreographer) was born in Hong Kong, trained at the Jean M. Wong School of Ballet and the Royal Ballet of London. After graduating in 1985, she performed with the Berlin Ballet until 1993, when she moved to New York to semi-retire from



dance and resume her academic studies. In January 1996, she joined Bill T. Jones/Arnie Zane Dance Company as Rehearsal Director. Apart from being Mr. Jones' assistant and teaching company master classes, she has designed costumes (*Green and Blue* – Bill T. Jones for Lyon Opera Ballet, 1997) and tried her hand at choreography (collaborating with Mr. Jones on *Nowhere But Here* in 1998 for the Diversions Dance Company, Wales). She hopes that her collaboration with Bill T. Jones continues to be inspiring and full.

**Gregory Bain** (Production Director) has been active in dance production and stage management, as well as audio and video recording, since 1971. He developed his theater artistry with and for a varied range of dance, music, film, theater artists and production projects. During his career, Mr. Bain has toured as stage manager for many dance companies including Twyla Tharp's 1992 New York City Center Season and Japan Tour, Nikolais Dance Theatre, The Murray Louis Dance Company, Molissa Fenley, David Parsons, Les Ballets Trockadero de Monte Carlo and Carlota Santana Spanish Dance. Between 1978 and 1986, he was the Technical Director for The American Dance Asylum, The Murray Louis Dance Company, The Vine Dance Theater and J.R. Mitchell's Universal Jazz Orchestra. Mr. Bain joined Bill T. Jones/Arnie Zane Dance Company in 1986.

**Miki Takahashi** (Lighting Supervisor) is a Hong Kong native and has been living in the United States for the last seven years. Currently, Ms. Takahashi is fulfilling her master's degree in lighting design at the University of Washington in Seattle. She is very excited to have the opportunity to work with the company.

**Megan Reinhardt** (Stage Manager) was born and raised in Riverdale, New York. She earned her bachelors degree in human development and family studies at Cornell University in 1996. She has been exploring the world of technical theater since her participation in Jacob's Pillow Dance Festival's internship program in 1995. An ardent dance lover, Megan is pleased to be the newest member of the Bill T. Jones/Arnie Zane Dance Company.

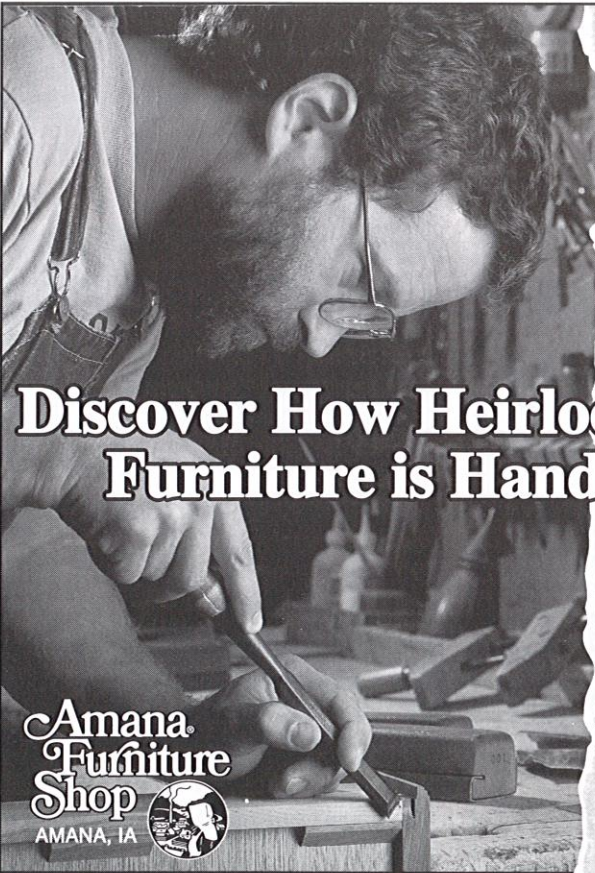
**Robert Wierzel** (Lighting Designer) has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company for over 10 years on numerous projects including *Still/Here* and *Last Supper at Uncle Tom's Cabin/The Promised Land*; *Dream on Mon-*

*key Mountain* at The Guthrie Theater; as well as with the Boston Lyric Opera; Lyon Opera Ballet; the Welsh dance company, Diversions; London's Contemporary Dance Trust and the Deutsche Opera Berlin. Mr. Wierzel is the recipient of a 1993 New York Dance and Performance Award (Bessie) for Sustained Achievement in Lighting Design for his work with the company. He has also worked with Philip Glass on *1000 Airplanes on the Roof* and *Hydrogen Jukebox*, for which he is the 1991 recipient of the American Theater Wing Design Award; musicians Lou Reed and John Cale; The New York City Opera; The Houston Grand Opera; Glimmerglass Opera; the Canadian Opera; Seattle Opera; with choreographers Margo Sappington, Molissa Fenley and J. Fregalette-Jansen and with artists Red Grooms and Robert Longo. His extensive theater work in the United States includes productions at the McCarter Theater, Center Stage, Actors Theater of Louisville, Hartford Stage, Yale Repertory Theater and American Repertory Theater, among others. Mr. Wierzel has his undergraduate degree from the University of South Florida and his MFA from the Yale School of Drama.

**Paul Kaiser's** early work was in experimental filmmaking (with such films as *Timothy*

and *Colourblind*) and performance audiotapes (including *Talking my way about theirs* and *Thoughts on erasing blank tape*). He later spent 10 years teaching students with severe learning disabilities, with whom he collaborated on making multimedia depictions of their own minds (a body of work honored by a Computerworld/Smithsonian Award in 1991). In 1994, Mr. Kaiser founded Riverbed ([www.riverbed.com](http://www.riverbed.com)), a digital arts studio in New York City. He has collaborated with Robert Wilson, Bill T. Jones and Merce Cunningham. His most recent work is *If by chance /flicker-track*. In 1996, Mr. Kaiser became the first digital artist to receive a Guggenheim Fellowship. In 1998, he received an award from the Foundation for Contemporary Performance Art together with Shelley Eshkar.

**La Perla Group**, an international company based in Italy, is a leader in the lingerie and swimwear industry. In creating the costumes for *You Walk?*, La Perla drew on its ongoing interest in the study of the human figure and was fascinated by the opportunity to design models exhibiting the full expressiveness of the human body.



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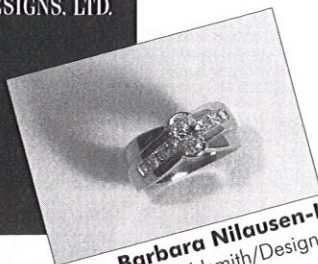
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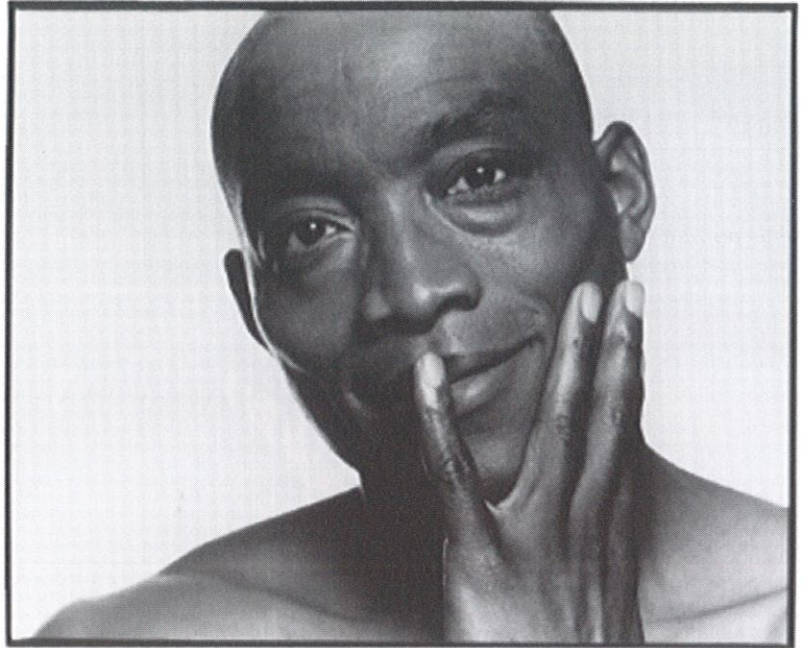
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## Dance as dialogue — Bill T. Jones invites everyone into the conversation

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 dialog. After all, a conversation is seldom interesting if all the lines are scripted.

Take, for example, the first entr'acte in *Last Supper at Uncle Tom's Cabin/The Promised Land*, a piece Jones and his company, 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 no 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 questions about his African-American heritage, his homosexuality (including the loss of his personal and professional

partner, Arnie 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 entr'acte 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 homosexuality 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 forthcoming though he expected little reasoned discussion:

"While the guest person of faith was most often of liberal and well-meaning inclinations, I'd designed this interrogation so that it could take place between myself and a black Fundamentalist, who would be unafraid 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 35 locations ... I asked these questions. Every person I



spoke with I found unflappable, beyond the reach of debate and any sort of objective discourse."

The final portion of the performance, *The Promised Land*, featured 60 or so performers who, like the member of the clergy, were drawn from the local community where the Jones/Zane company was performing the piece. As the frenzied dance moved toward its conclusion, each of those individuals removed all of their clothing, a device calculated to swallow up any divisiveness the work may have suggested in a great communal demonstration that, at base, we are all one family.

"*The Promised Land*, with its hordes of naked flesh coming 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 outcast and to affirm our commonality."

A conversation with a member of the media led to another work built around conversations with hundreds of people around the country. In an interview for *The Advocate*, Jones revealed he was HIV positive. This was, however, far from a calculated move. Indeed, Jones remembers having a "comfortable conversation" in which he must have referred to his condition "most casually" though he didn't remember doing so and was surprised to see this bit of personal information in print.

Once the news was out, Jones turned his attention to a work designed to help him, and others, address issues faced by those dealing with terminal illness:

"I was no longer willing to ask Job's question, 'Why?' I needed to find out 'How?' How do I deal with fear, anger, and pain? How can I find the strength to love, plan, create? How can I defeat the perception that I am an abnormality, cut off and doomed?" Jones wrote.

To help him answer those questions and create a work built around them, Jones conducted a series "Survival Workshops" in 11 cities.

"The participants were of all ages, classes, races, sexual preferences, and states of health," Jones wrote of this unlikely team of choreographers and contributors to *Still/Here*. "The youngest participant was 11, the oldest, 74. All

were facing or had faced life-challenging situations."

Among the participants in the workshops was a 25 year old cystic fibrosis survivor from Iowa City named Tawnni Simpson, who, like all the others who took part in the program, performed a series of gestures Jones brought to the workshops and then improvised additional movements which would be incorporated into the finished piece which was performed at Hancher in 1994. 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 "Tawnni's Blues" segment of the work. Simpson died two weeks after her workshop, 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 overheard snippet 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." / "Oh? You walk?"—and Jones' choreography is built, in part, around the act of walking. And like any journey worth taking, some surprises have sprung up along 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, *Oh? 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 musical languages suggestive of the various original homes of those who came, voluntarily or otherwise, to the New World.

"Saudade" roughly translates from Portuguese as "longing," and Jones' initial conception 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 movement 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 Zipoli'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 not take as overt a form as it did in works like *Last Supper* and *Still/Here*, but 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-confrontation," he wrote in 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 like to run off stage to the security of my dressing room, I know the ritual must continue. When the lights reveal the stage, I am truly exposed as the audience's response completes the dialogue."

What makes 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 newness of the work, combined with the unflagging passion of its creator, promise a scintillating conversation indeed.

*Rob Cline knew nothing about dance until he fell in love with a dance student while attending the University of Iowa. He made dance appreciation a priority and the effort paid double dividends as he discovered a new passion and won the girl. He and his wife, Jenny, live in Cedar Rapids where she tries desperately to keep their son from dancing like his father.*



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—Dawn Upshaw

What Dawn Upshaw *is* is one of the most celebrated singers of our time. Whether she is performing on the opera or recital stage, she has dazzled the world with her incredible vision not only by lending her voice to traditional repertoire and familiar operatic roles, but also as a champion of new music. Upshaw is one of a handful of classical singers whose genius lies as much in her choice of material as in the delivery of it, and she is always finding new ways to develop her art. "I've become preoccupied with the stodginess that I feel has overtaken the song recital," says Upshaw, "and I'm trying to break loose."

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. Ortiz'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 Kalthoum, 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 com-

missioned to create special arrangements of these traditional musics.

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.



## Hancher Cafe

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

## UI Arts Center List-serve

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

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

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

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

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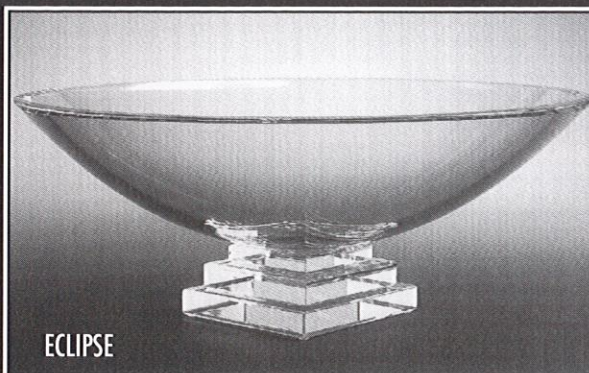
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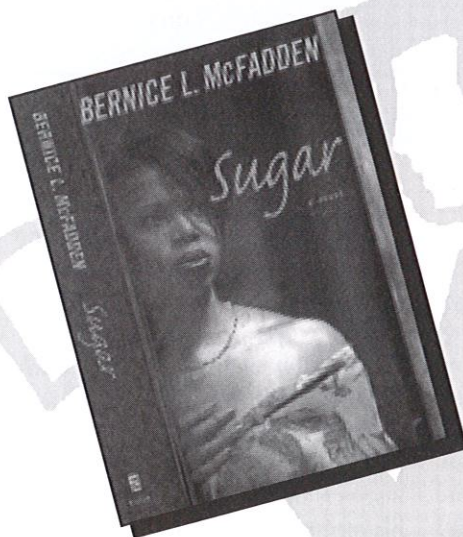
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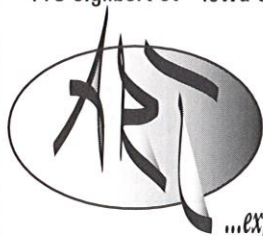
## Binoculars Rental

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

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and the fish .... should be grilled  
and served with a salsa of mangoes,  
roasted peppers and cilantro and  
complemented with a glass of  
chardonnay and some friends by  
the fire." E.H. '52

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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



coming soon...



## The Music of the Night

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.



## Perfumes, etc.

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

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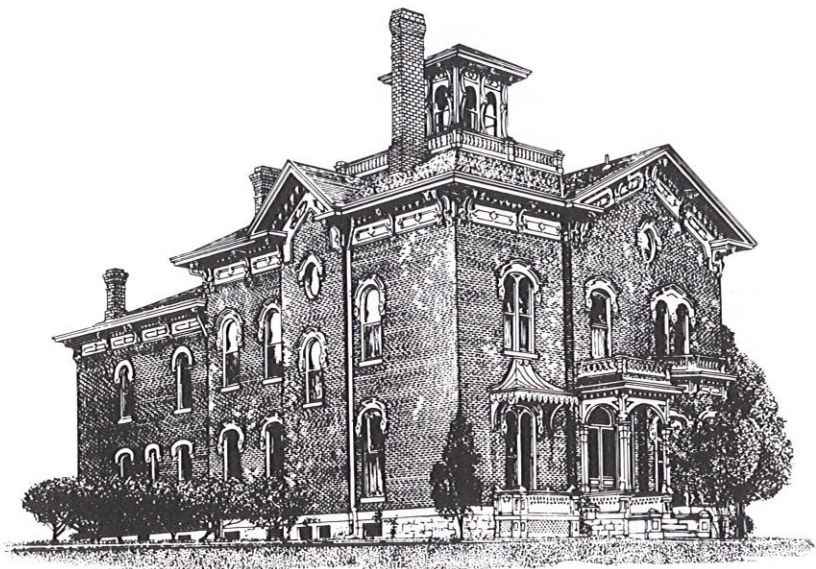
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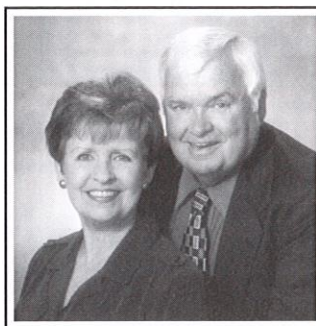
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## Hancher Guild

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:

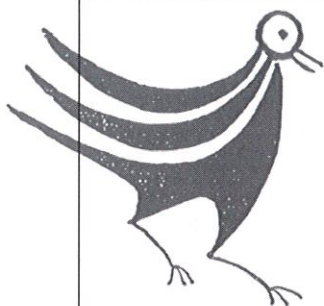
- management and staffing of the lobby gift shop The Showcase;
- entertaining visiting artists;
- organizing and facilitating Young Audience activities;
- supporting audience development throughout eastern Iowa;
- and advising on programming and services.

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 351-1772 or membership committee chairs, Mary Wall (338-2618) and Janice Carpenter (338-8613) or the Hancher administrative offices at 335-1130.

[www.uiowa.edu/~hancher/guild.html](http://www.uiowa.edu/~hancher/guild.html)





## Iowa Center for the Arts

# CALENDAR

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

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

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

*The 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?" Kalichstein-Laredo-Robinson Trio. Apr. 12, 7 pm, Iowa City Public Library

Kalichstein-Laredo-Robinson Trio. Apr. 13, 8 pm, CRH

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

*The Mineola 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. Mabie Theatre

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

Thesis Concert. Apr. 14 & 15, 8 pm, Space/Place Theatre, North Hall

### "LIVE FROM PRAIRIE LIGHTS"—[www.prairielights.com/livefromplights.htm](http://www.prairielights.com/livefromplights.htm)

Alice Notley, 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/~artmus/](http://www.uiowa.edu/~artmus/)

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 18–April 30 *Latin American Realities/International Solutions*

March 25–May 28 *Renewing Tradition: The Revitalization of Bogolan in Mali and Abroad*

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

Pleasures, Portraits and Peasants: Prints from the Museum's Permanent Collection

Session III: "Uprising! Käthe Kollwitz and The Peasants' War," Kathryn Floyd, speaker. Apr. 8

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

Renewing Tradition: The Revitalization of Bogolan in Mali and Abroad, Vicki Rovine, speaker. Mar. 29

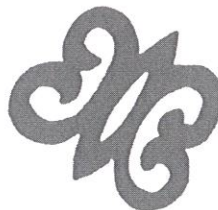
Latin American Realities/International Solutions, Estera Milman, speaker. Apr. 5

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

Amy Appold, violin, with Ksenia Nosikova, piano. Mar. 26, 3 pm, CRH

Small 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 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

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

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

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

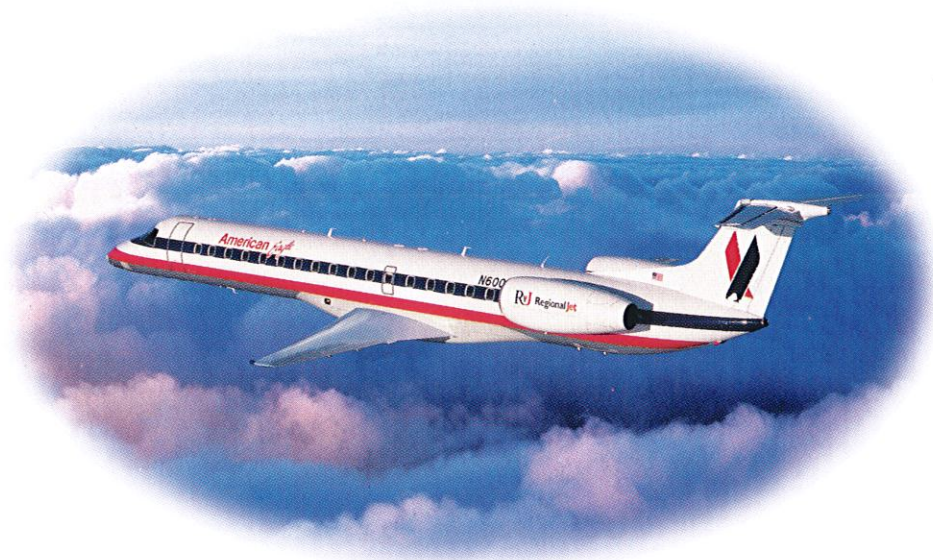
**Smoking:** Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

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

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



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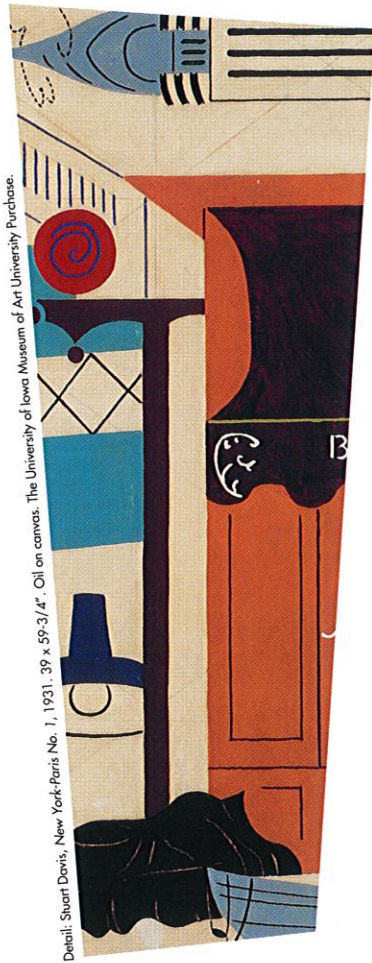


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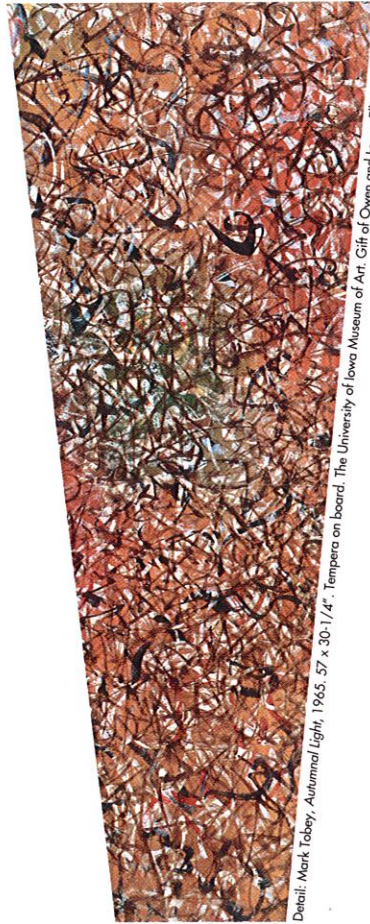
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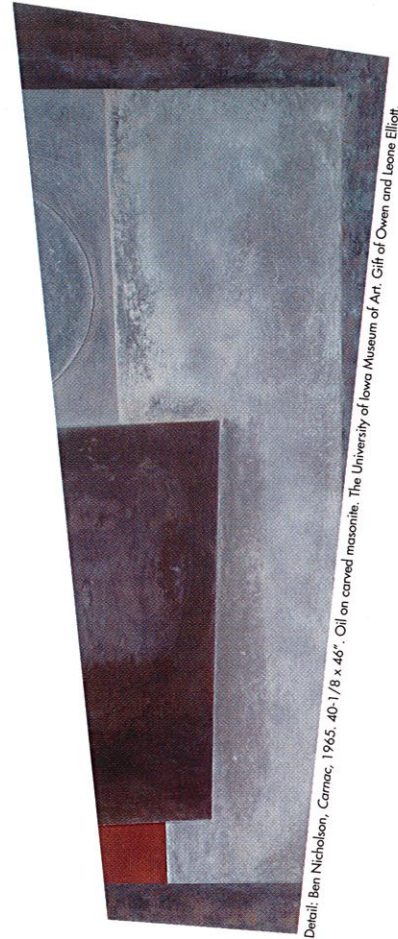
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Detail: Mark Tobey, *Autumnal Light*, 1965. 57 x 30-1/4". Tempera on board. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



Detail: Ben Nicholson, *Carnac*, 1965. 40-1/8 x 44". Oil on carved masonite. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



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