

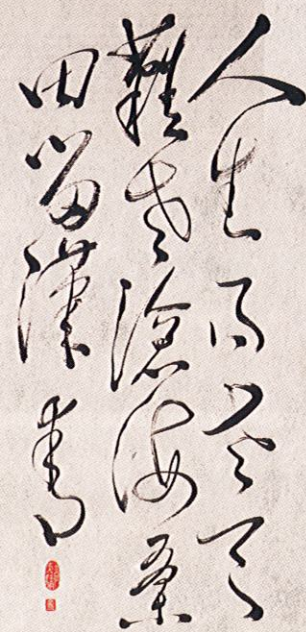


I am certain that
after the dust of centuries
has passed over our cities,
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not for our victories or
defeats in battle or politics,
but for our contribution
to the human spirit.

—John F. Kennedy

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Cloud Gate Dance Theatre of Taiwan

行草

Cursive

Wednesday, November 12, 2003, 8:00 p.m.

There will be a post-performance discussion with Lin Hwai-min in the auditorium this evening.



This tour is made possible by a grant from the Council of Cultural Affairs, Taiwan



Hancher Auditorium thanks
**Gary A. and LaDonna K. Wicklund, the Wendell F. Miller Fund
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for support of the
Cloud Gate Dance Theatre of Taiwan

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TONIGHT'S PROGRAM

CURSIVE

Choreography, Lin Hwai-min

Music, Qu Xiao-song (commissioned by Quanta Education Foundation)

Set and Image Design, Lin Keh-hua

Lighting Design, Chang Tsan-tao

Costume Design, Lin Jing-ru

Premiered on December 1, 2001 at National Theatre, Taipei

Commissioned by National Theatre, Taiwan.

Co-commissioned by Auditorium Theatre Council, Chicago
and Hancher Auditorium, University of Iowa.

Cursive is a lyrical dance with its title and movement ideas
inspired by Chinese calligraphy.

1

Yang I-chun

Cheng Tsung-lung

Chiu I-wen

Chou Wei-ping

Lin Ya-wen

Tang Kuo-feng

Yu Chien-hung

2

Chou Chang-ning

3

Lin Ya-wen

Chou Wei-ping

Huang Pei-hua

Liu Hui-ling

Su I-ping

Tang Kuo-feng

Wen Ching-ching

Yang I-chun

Yu Chien-hung

4

Chiu I-wen

and

Wang Chih-hao

5

Chou Wei-ping

Huang Pei-hua

Lin Ya-wen

Su I-ping

Sung Chao-chiun

Tsai Ming-yuan

6

Cheng Tsung-lung

Chiang Pao-su

Tang Kuo-feng

Tsao Kuei-hsing

Yu Chien-hung

7

Lee Ching-chun

and

Tsai Ming-yuan

8

Chiang Pao-su

Tang Kuo-feng

Tsao Kuei-hsing

Wen Ching-ching

Yang I-chun

9

Chou Chang-ning

10

Chiang Pao-su

Chiu I-wen

Chou Wei-ping

Huang Pei-hua

Lin Hsin-fang

Lin Ya-wen

Liu Hui-ling

Su I-ping

Sung Chao-chiun

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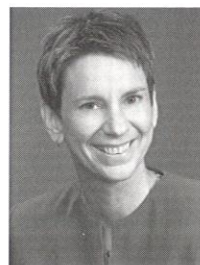
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Cursive is the result of a long journey into the ancient practice of movement and spirituality. Under the direction of choreographer Lin Hwai-min, Cloud Gate Dance Theatre of Taiwan has been exploring traditional Chinese body disciplines. *Songs of the Wanderers* (1994), comes from the practice of meditation. *Moon Water* (1998), featured at the Sydney 2000 Olympic Arts Festival, owes its movement motives to Tai Chi Tao Yin, a Chi Kung exercise that can be traced back to more than 2000 years ago. Both works have received high acclaim at prominent festivals throughout the world.

In 2002, Lin Hwai-min further explored the possibilities of Tai Chi Tao Yin and martial arts, and created *Cursive*, with its title derived from Chinese calligraphy. After studying Chinese calligraphy masterpieces, Lin found, despite the differences in styles, all the brush works share one common element: the focused energy with which the calligraphers "danced" during writing. He asked Cloud Gate dancers to improvise by facing blown-up images of calligraphy. The dancers absorbed the energy, or *Chi*, of the writer and imitated the linear "route" of ink, full of lyrical flows and strong punctuations with rich variations in energy. The exercise produced unimaginable movements, from subtle slow motions to martial-arts-like attacks with powerful energy. These eventually became the movement material for *Cursive*, a work of stunning beauty that has received raving reviews in Europe and the United States.

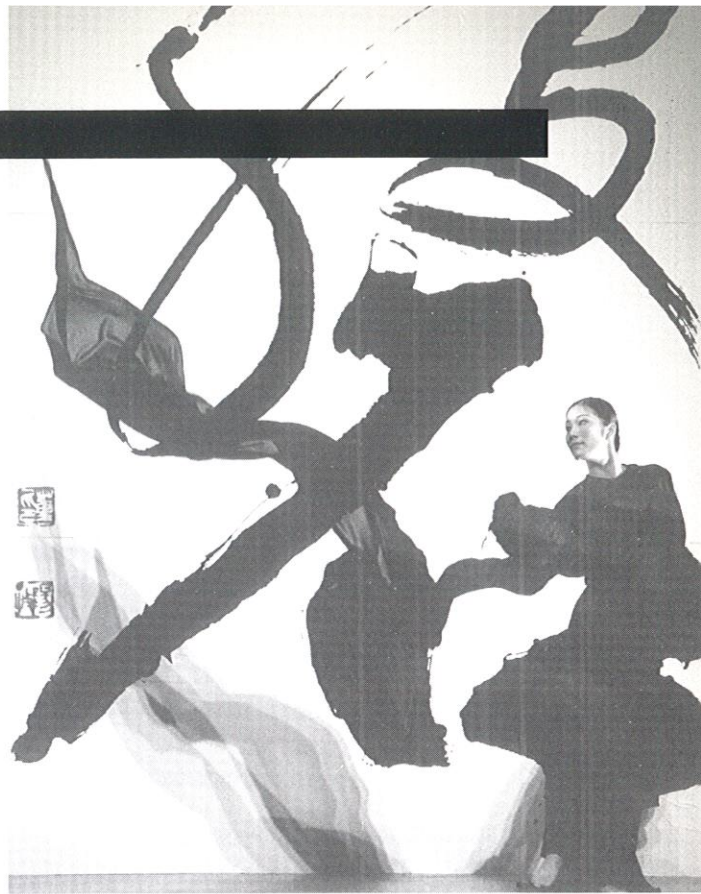


Photo by Liu, Chen-hsiang

For the choice of music, Lin commissioned a score from Qu Xiao-song, a renowned Chinese contemporary composer based in Shanghai. It is a chamber work that features a cello and three percussion instruments recorded by Reimund Korupp & Percussion Plus in Heidelberg, Germany. The tension in the music comes from the contrast between the flow of the cello and the punctuations and explosions from the percussion instruments. With its plentiful empty spaces, the music also has a meditative quality. As in the music, Lin also likes the empty space in classical Chinese landscape paintings. He loves that when one views a classical painting the images unfold as if a scroll is being rolled open. It is a form of meditation. Lin Hwai-min hopes *Cursive*, though not as slow as *Songs of the Wanderers* or *Moon Water* in pace, will be able to give the viewers a sense of viewing an unfolding Chinese scroll.

The look of *Cursive*, however, is contemporary. Dancers dressed in black perform on a stage covered with white marley, just like black ink on white rice paper. Video and slide projections on several gigantic white screens serve as the only set for the work. For each scene, screens change to either reveal black drapes upstage or hang in mid-air. Calligraphy is the sole content of the projections. Close-ups of characters by master calligraphers are beautiful and abstract, defying the meaning of the characters but echoing the energy flow of the dancers.



Photo by Liu, Chen-hsiang

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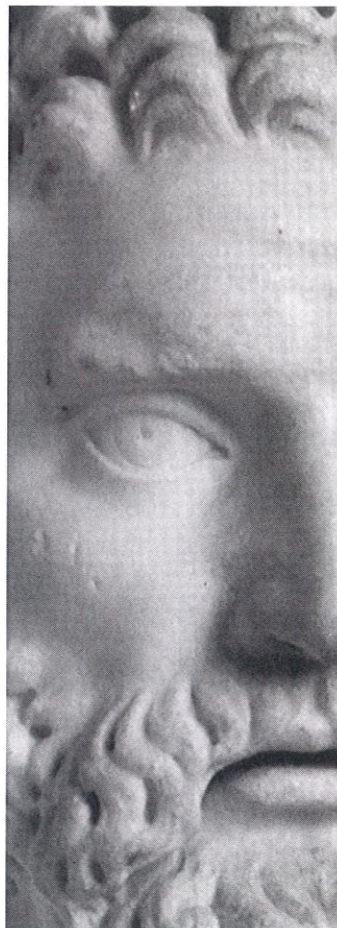
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Emperor Clodius Albinus (detail), Roman, c. 190-197 A.D., marble.
 Gift of Tom and Nan Riley

CLOUD GATE DANCE THEATRE OF TAIWAN was honored in 2003 when the city government of Taipei proclaimed August 21, the premiere day of Cloud Gate's 30th anniversary season, as "Cloud Gate Day" and named Fu-Hsing North Road, Lane 231, home of Cloud Gate's office, as "Cloud Gate Lane" as a tribute to Cloud Gate for its contribution to the cultural life of Taipei City. This was the first time Taiwan bestowed the honor of naming a day and place after a living artist and/or artistic group.

According to legend, Cloud Gate is the name of the oldest known dance in China, a ritual dance of some 5,000 years ago. Founded in 1973, choreographer Lin Hwai-min adopted this classical name for the first contemporary dance company in any Chinese speaking community: Cloud Gate Dance Theatre of Taiwan.

Cloud Gate's rich repertoire has its roots in Asian myths, folklore, and aesthetics, but it brings to these age-old beliefs and stories a contemporary and universal perspective. The company is made up of two-dozen dancers whose training includes *tai chi*, meditation, Chinese Opera movement, modern dance, and ballet.

Cloud Gate has toured extensively throughout the continents of Europe, Asia, Australia, North and South America, including engagements at

New York's BAM Next Wave Festival, the Sydney 2000 Olympic Arts Festival, Lyon Biannual Dance Festival, Melbourne Festival, the festival celebrating the 25th anniversary of Pina Bausch Tanztheater Wuppertal, Sadler's Wells Theatre London, Deutsche Opera Berlin and the Kennedy Center.

At home, Cloud Gate also enjoys high acclaim and popularity. It performs throughout Taiwan, in venues ranging from the lavish National Theatre in Taipei to mid-sized cultural centers in various cities to high-school auditoriums in remote villages. The company also gives free outdoor performances several times a year, drawing audiences of up to 60,000 per performance.

To further tour campuses and grass-root communities, and to foster young choreographers in Taiwan, Cloud Gate 2 was founded in 1999. In 1998, Cloud Gate Dance School was founded to bring the joy of dance to students, ages four to 84.

Most of Cloud Gate's productions have been made into dance films. Among them, *Songs of the Wanderers* was filmed in the Netherlands, *Moon Water* was filmed in France and *Bamboo Dream* was filmed in Germany by RM Associates, London. These productions are available on DVD and have been broadcast on television in many countries since their publication.

LIN HWAI-MIN (*Founder and Artistic Director*) studied Chinese opera movement in his native Taiwan, modern dance in New York, and classical court dance in Japan and Korea. He founded the company in 1973.

An internationally renowned choreographer, Lin often draws from traditional Asian culture for inspiration and material to create works with innovative forms and contemporary relevance, which have earned acclaim from international critics.

For his artistic achievements, Lin was named as one of the Ten Outstanding Young Persons in the World by Jaycees International in 1983, and received a Lifetime Achievement Award from the Department of Culture of New York City in 1996, an Honorary Award of Fellowship by the Hong Kong Academy for Performing Arts in

1997, an Honorary Doctorate from National Chung Cheng University of Taiwan and the Ramon Magsaysay Award, so called "the Nobel Prize of Asia," in 1999, the Fok Ying Tung Contribution Prize in 2001, and the National Award for Arts, for the second time, from Taiwan National Culture and Arts Foundation in 2002. In 2003, Lin received an Honorary Doctorate from National Chiao Tung University, Hsinchu, Taiwan.

Lin was selected as the "Choreographer of the 20th Century" by Dance Europe magazine, cited as the "Best Choreographer" at Lyon Biannual Festival, and chosen to be one of the "Personalities of the Year," along with Merce Cunningham, Jiri Kylián, Pina Bausch and William Forsythe, by Ballet International magazine in year 2000.

[Continued on page 8]

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An acclaimed writer, Lin holds an MFA from the Writers' Workshop, The University of Iowa. His novel *Cicada* is an all-time best seller in Taiwan, and several of his works have been translated into English and published in the United States.

Lin founded the Department of Dance at Taiwan's National Taipei University of the Arts in 1983 and served as its chairman for five years. In 1993 and 1994, he was the founding dean of the institute's graduate dance program. In 1999, he gave master classes in Cambodia, assisting local dancers to organize teaching materials of Khmer classical dance for children.

Lin Hwai-min made his debut as an opera director when *Rashomon* received its world premiere in 1996 to rave reviews at the Graz Opera, Austria. His production for *Tosca* in 2002 with National Symphony Orchestra of Taiwan was a hit in Taipei.

Since the year 2000, Lin has also been serving as artistic director of "Novel Hall New Dance Series," introducing internationally renowned avant-garde groups and artists to dance lovers in Taiwan.

QU XIAO-SONG (Composer) was born in Southwest China in 1952. During the Cultural Revolution, Qu was sent to the countryside, spending four years as a farmer in a remote mountain area.

In 1972, he started to teach himself violin. One year later, he became a violist in a Peking Opera orchestra in his hometown from where he was selected by the Central Conservatory of Music in Beijing in 1978.

In 1983, after five years of composition study with his teacher, Du Ming-xin, Qu graduated from the Central Conservatory of Music in Beijing. He taught composition in the conservatory until 1988.

In 1989, Qu was invited as a visiting scholar by the Center for U. S.-China Arts Exchange of Columbia University. His music has since been successfully performed worldwide.

Qu has received commissions from Holland Festival in the Netherlands, the Kunsten Festival des Arts in Brussels, the Festival d' Automn in Paris, the Munich Biennale, the Swedish Folk-Opera Company, the Great London Arts, the Nieuw Ensemble (Netherlands), Berlin Radio Choir, American Composers

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Qu's most recent projects include: a chamber piece, *Kou*, for Present Music (premiered in Milwaukee, November 2001); music for a full-length dance production, *Cursive*, for Cloud Gate Dance Theatre of Taiwan (premiered in Taipei, December 2001); a percussion concerto for Hong Kong Sinfonietta and the Cincinnati Percussion Group (premiered in Hong Kong, February 2002); an opera, *Cleaving the Coffin*, for Munich Biennale (to be premiered in Munich, May 2004).

After living in New York for ten years, he has moved back to China and teaches at the Shanghai Conservatory of Music.

LIN KEH-HUA (*Set and Image Design*) is one of the most celebrated designers in the Chinese-speaking diaspora. In August 2003, Lin published *Lighting and Scenery for Stage: an aesthetics*, reflecting on his many years as a leading set and lighting designer.

Lin's designs employ Western aesthetics and technology, as well as Oriental philosophy and perspective. He combines lighting design with set design, applying his experiences from projection and image design, theatre space design, and architectural lighting design, to create a unique space and lighting aesthetic of his own. His design style has received recognition among international choreographers and other performing artists, such as Lin Hwai-min, Lo Man-fei, Helen Lai, Lo King Man, and Mei Chu Yin. He is a major set designer for several leading performance groups, including U Theatre, Crossover Dance Company, Hang Tang Yue Fu, and Contemporary Legend Theatre. He is also the artistic director of Crossover Dance Company.

Lin's Cloud Gate lighting and set design credits encompass the company's repertoire, including the internationally acclaimed *Cursive II* (2003), *Cursive* (2001), *Burning the Juniper Branches* (1999), *Portrait of the Families* (1997), *Nine Songs* (1993), *Dreamscape* (1985), *The Dream of the Red Chamber* (1983) and *Legacy* (1978). World-renowned lighting

designer, Jennifer Tipton, has commended Lin's work for *Nine Songs* as a "masterpiece."

The foremost theatre consultant in Taiwan, Lin also is a professor of lighting design at Taiwan's National Taipei University of the Arts. He has been the principal designer for Cloud Gate since 1981, and currently also serves as the Technical Consultant for Cloud Gate Dance Theatre of Taiwan.

CHANG TSAN-TAO (*Lighting Design*) is acclaimed as "a master painter in light" by the *Chicago Sun-Times*. Chang Tsan-tao holds an MFA in Design and Technical Production from City University of New York's Brooklyn College. Germany's *Süddeutsche Zeitung* has stated, "Chang Tsan-tao is, without argument, the best light designer that theater currently knows." While France's *Figaro* has raved, "I was literally taken by Chang Tsan-tao's sumptuous lighting; he created dazzling fireworks."

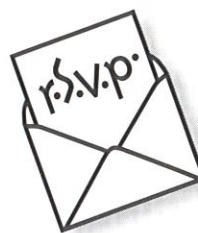
Chang has designed for operas, dance works, and theatre productions in Taiwan. His major lighting design achievements include Lin Hwai-min's *Smoke* (2002), *Cursive* (2001), *Bamboo Dream* (2001), *Moon Water* (1998), *White* (1998), *Songs of the Wanderers* (1994), and other major works in Cloud Gate's repertoire. He has also worked as the lighting designer for Golden Bough Theatre, Sun-Shier Dance Theatre, Taipei Crossover Dance Company, Godot Theatre Company, and in 1990, he designed the lighting for *Chi Kung the Miraculous Taoist Monk* (1990) by Ming Hua Yuan, which was performed at the Beijing Asia Games.

In 1990, he served as the lighting director for *The Kingdom of Desire*, presented by the Contemporary Legend Theatre on its overseas premiere at the National Theatre of London. In 2002, he was the lighting designer for National Symphony Orchestra's presentation of the opera *Tosca* directed by Lin Hwai-min.

Chang has worked closely with Cloud Gate Dance Theatre of Taiwan since 1982. At present, he is the company's technical director as well as resident lighting designer and lighting director.

LIN JING-RU (*Costume Design*) is one of the most senior costume designers in Taiwan. Lin Jing-ru has worked in this field for over 20 years. She studied at Tokyo National University of Fine Arts and Music. In 1992, she was awarded a Fulbright scholarship to study in New

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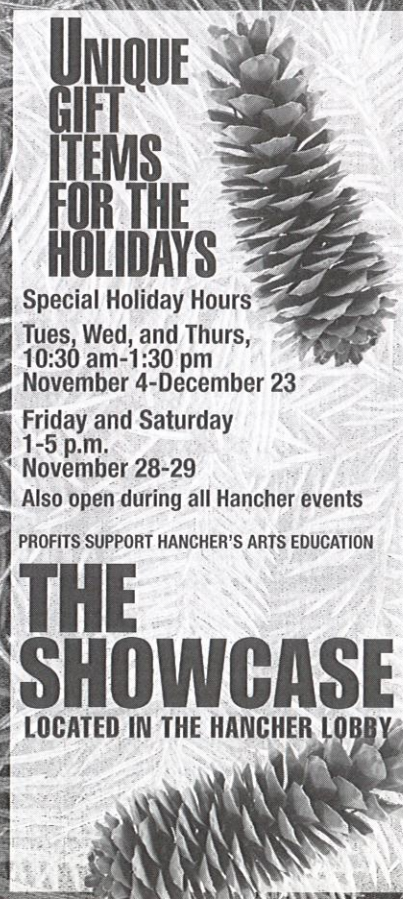


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Lin's Cloud Gate credits encompass the company's major repertoire, including the internationally acclaimed *Cursive II* (2003), *Cursive* (2001), *Moon Water* (1998), *Nine Songs* (1993), *The Dream of the Red Chamber* (1983), *Symphony of the Sorrowful Songs* (1995), *Shooting the Sun* (1992), *Legacy* (1978), and *Nirvana* (1982). She has designed for more than 70 major other works, including designs for Neo-Classic Dance Company; ballet repertoires *Swan Lake* and *The Nutcracker*; the modern dance *Life of Mandala* by Tai Gu Tales Dance Theatre in 1990; the theatre work *The Kingdom of Desire* by the Contemporary Legend Theatre; musical and opera repertoires *Tosca*, *A Midsummer Night's Dream* and *Rigoletto*.



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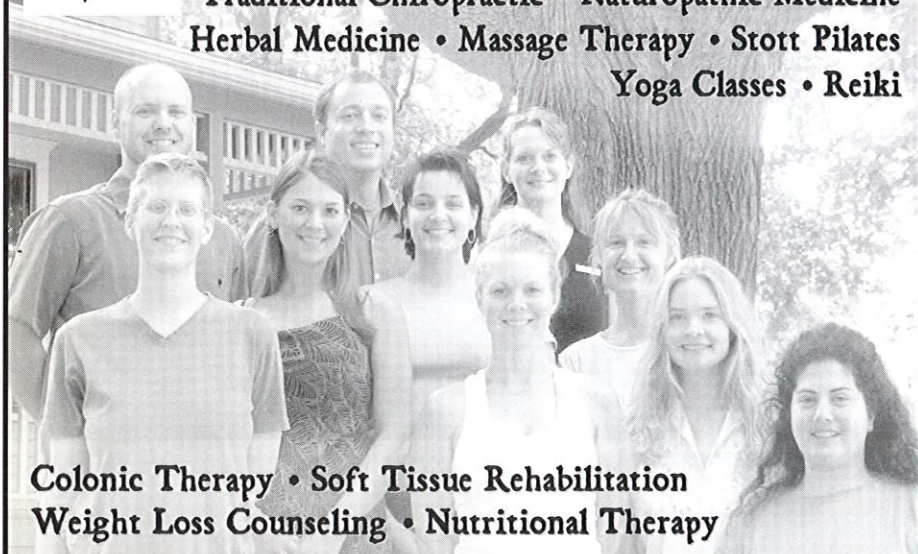
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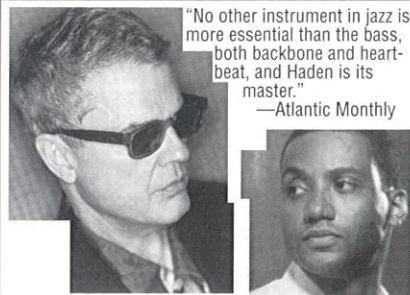
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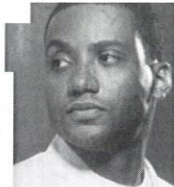
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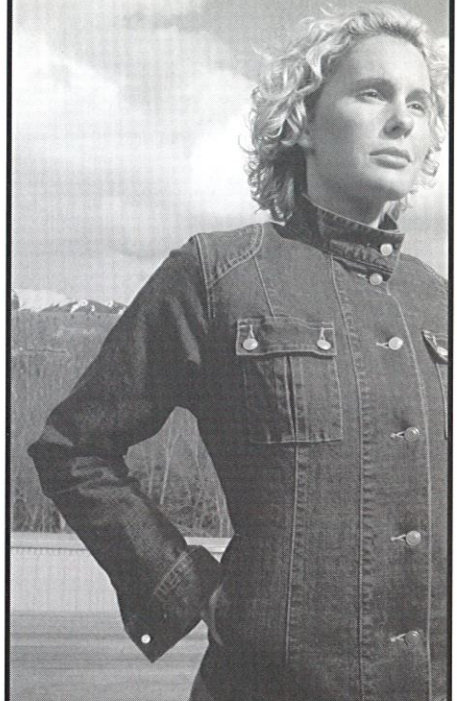
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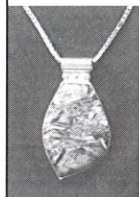
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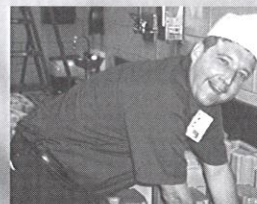
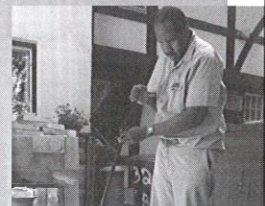
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Something beautiful, even if you don't understand it

The Cursive Calligraphy of Gao Yuan

by Ron McClellen

Photos of Gao Yuan by Michael Kreiser

The calligrapher is literally dancing." This statement from Lin Hwai-min is at the heart of *Cursive*, the dance co-commissioned by Hancher. The director of Cloud Gate Dance Theatre of Taiwan and the choreographer of *Cursive*, Lin worked on this piece for 20 years. He studied calligraphy and when his company began rehearsing this piece, every dancer in his company studied calligraphy.

A graphic designer by trade, I love the abstract beauty of the black brushed images on white of Chinese calligraphy. The great mid-twentieth century painter Franz Kline has always been a favorite of mine, I think because his paintings have the same bold black-and-white abstraction.

Working at Hancher puts me in the middle of another love—the performing arts, and especially dance. Cloud Gate has danced at Hancher before, each time presenting a unique and exciting vision of modern dance. So I was intrigued—and skeptical—about this idea: how calligraphy and dance could be meshed into a performance piece. I could imagine calligraphy decorating the

piece in bold black and white stage sets and costumes. Maybe the movement of modern dance could mimic calligraphic images. But beyond that, the connection seemed tenuous.

Until I met Gao Yuan.

Gao Yuan is the calligrapher whose work is on the playbill front cover and displayed in the lobby.

When we began thinking about this year's season, we wanted to do something with Chinese calligraphy in conjunction with *Cursive*. In our search to find a Chinese calligrapher, we happened upon Gao Yuan, who lives in the seaside city of Qinhuangdao near Beijing. Much to our delight, we discovered that he would be in Iowa City in July visiting his two sons Nathaniel and Gabriel Gao and he graciously agreed to do some cursive calligraphy for us to use in a display we were planning for the lobby and to be photographed while working. We also discovered that outside China,



he goes by Karl Gao.

Karl came to Michael Kreiser's photo studio looking every bit the part of a traditional Chinese calligrapher. He brought along the calligrapher's tools: brushes, rice paper,

solid ink block, and ink stone. He mixed the ink with water on the stone to just the right consistency. The black ink began to flow from his brush onto the white paper. As he worked, he answered my questions about technique and history, about his story and what calligraphy means to him.

Karl was reserved and funny. He told me that he had learned calligraphy as a small boy in school in China. It was part of the curriculum for every child in those days in the middle of the twentieth century as it had been for centuries. He said that with the advent of computers

the art is being lost. For him calligraphy had become a life-long joy. As he worked, his words and his

calligraphy were infused with his love of the calligraphy masters and the poets—from the famous eighth century poet Li Bai to Mao Zedong. When I asked him about copyright use of his work, he laughed and told me that as a Communist, what he had was mine. His son Nathaniel, a student at UNI, came to the photo shoot with him. At one point, Nathaniel's cell phone rang and he handed



background image: phoenix dancing



it to Karl saying "Here, Dad, it's for you." We laughed at the image of traditional Chinese calligrapher with brush in one hand and cell phone in the other.

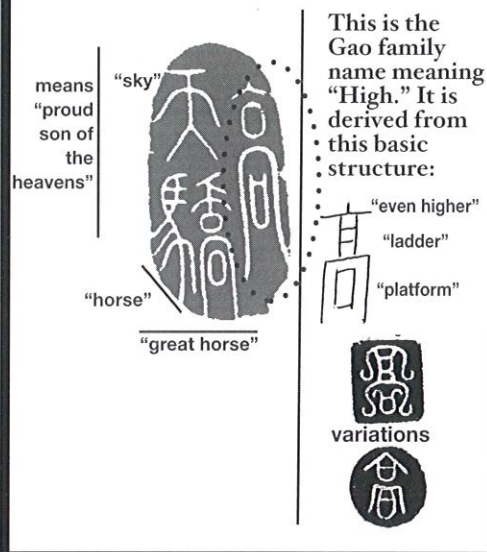
The photo shoot turned into more than just some great photos. What I discovered while watching him work and hearing him talk, was that everything I had read about Cloud Gate's new dance was actually happening right there in the photo studio. Karl was the calligrapher and the dancer. When he began to work he would pause and study the blank paper. He would begin to brush the forms and work sometimes with speed and gesture, at other times with deliberation and calm but always with movement that seemed to come from his entire body and not just the hand holding the brush.

about doing calligraphy, he described the presence of an inner concentrated energy—the *chi*. Supported by a focus of this energy and by deep abdominal breathing, the calligrapher isn't just brushing an image on to paper. He combines movement and mental concentration, drawing on the *chi* to create the work. This same focused energy is found in meditation and martial arts. Karl begins his day at home in China on the beach doing tai chi. In talking about dance Lin Hwai-min says exactly the same thing about the *chi*, the breathing and the focused energy.

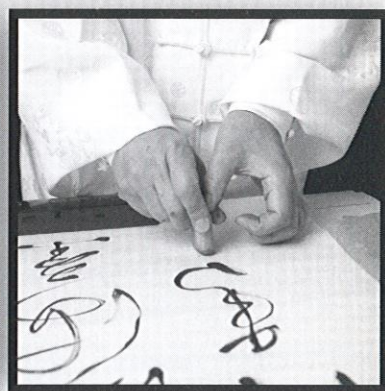
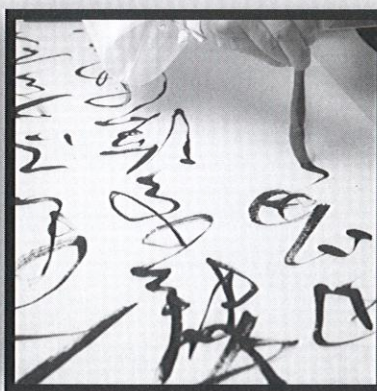
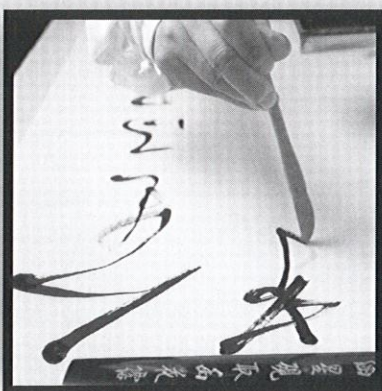
Karl talked also about the spiritual side of calligraphy. "When I finish a good piece, I have a real feeling of euphoria, an inner sense of happiness. That feeling is there every time I look at it," he says. The red stamp that is the calligrapher's signature goes on those pieces.

It became clear, as Karl worked and patiently described for me what he was saying in the beautiful black ink images, that the images were not a literal translation but one that includes nuance and personal interpretation. This connects with Karl's love of poetry, another art-

Gao Yuan's stamp in the Zhuan style, popular 2200 years ago.



The time in the studio ended, Michael's great photos of Karl came back a week later, and I began to produce the lobby display. Now, several months later, I continue to think about the connections—personal connections, connections between diverse arts, connection between calligraphy and dance. Before Karl left Iowa City last summer, I ask him to sign my copy of his book *Born Red*. He wrote in it and we talked some more about calligraphy and his trip back to



There was movement and pause, images and spaces.

In retrospect, I shouldn't have been surprised to discover the link between these two arts. What I learned from Karl is something I previously sensed was true but didn't really understand: much of eastern culture is connected in a way that it isn't in the west. As Karl talked

form where nuance and interpretation are central. Lin Hwai-min talks about this idea in relation to dance: "Dancers try to say something when they move, but what they're saying is ambiguous, uncertain. The Chinese have a metaphor for calligraphy that alludes to this. They call calligraphy a dancing phoenix—something beautiful, even if you don't understand it."

China and when he would return to Iowa City. It wasn't until I left his house that I opened the book and realized he had written a note in Chinese that I couldn't read. I contacted him later and he told me what it said: "10,000 years are too long. Seize the day, seize the hour."

Ron McClellan is the Art Design Director for Hancher Auditorium.

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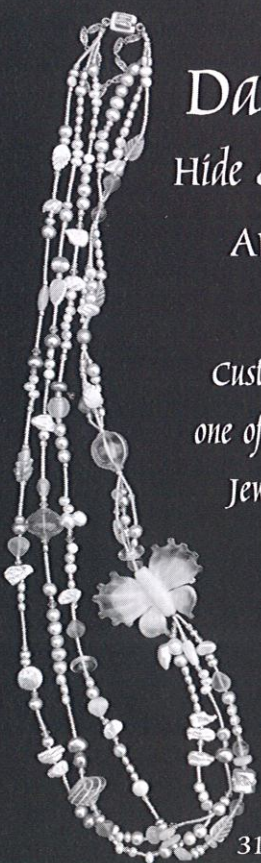
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Mamma Mia!

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Photo: Joan Marcus

Mamma Mia!

The international musical sensation comes to Hancher Auditorium!

The smash hit musical *Mamma Mia!* dances its way to Hancher Auditorium for eight performances, Tuesday through Sunday, December 9-14 at 8 p.m. with 2 p.m. matinees on Saturday and Sunday. Famous for having folks dancing in the aisles by intermission, *Mamma Mia!* is perfect for a special night out, an afternoon with the kids or for your office holiday party.

Set in the present and driven by the infectious and invigorating songs of '70s supergroup ABBA (but far from a mere musical revue), *Mamma Mia!* transports the audience to a Greek island where Donna, a feisty carefree single mom, and her daughter Sophie operate a small hotel.

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With her wedding fast approaching, Sophie reveals her plan to walk down the aisle with her father. But a reading of Donna's diary revealed three possible dads—and Sophie invited them all! With only two days to discover the truth, the inevitable chaos and confusion turn the tiny island upside-down. Donna confronts her past and Sophie confronts her future as the big marital moment speeds closer and closer. Equally hilarious and poignant, *Mamma Mia!* celebrates true love and the relationship between mother, daughter and—eventually—father, and builds to a finale you won't soon forget.

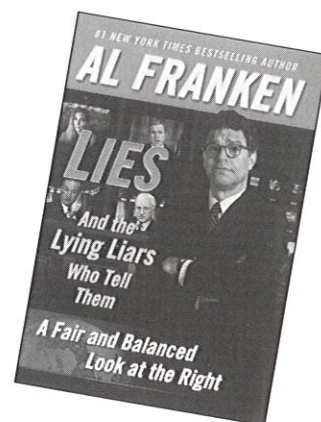
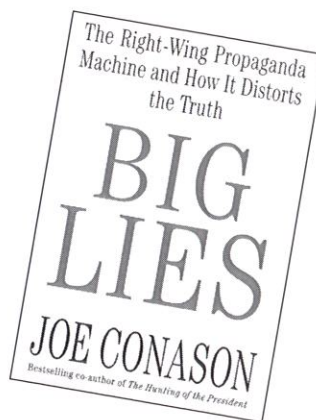
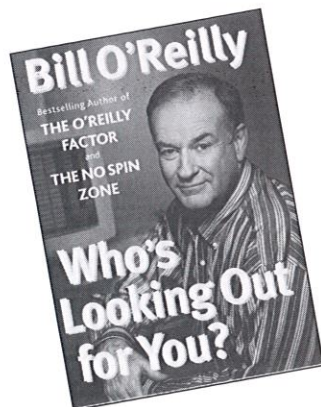
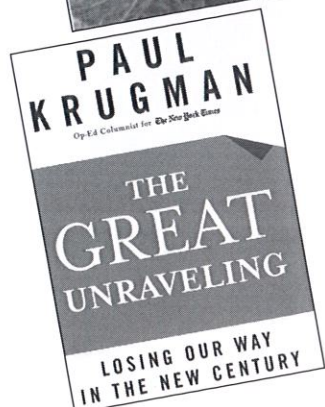
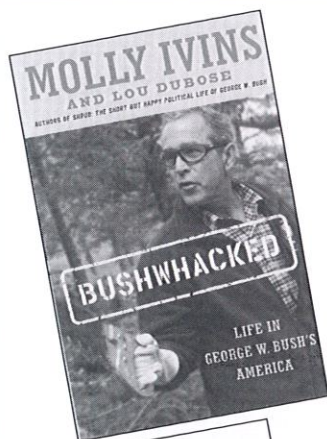
The musical features 22 of ABBA's best known hits including *Dancing Queen*; *Waterloo*; *Knowing Me, Knowing You*; *Super Trouper* and *Mamma Mia*. The Sunday Times raves, "The fun of *Mamma Mia!* lies in the skill and with which the songs fit into the story, not just as decorations, but moving it along, almost as if they had been written for it."



Photo: Joan Marcus

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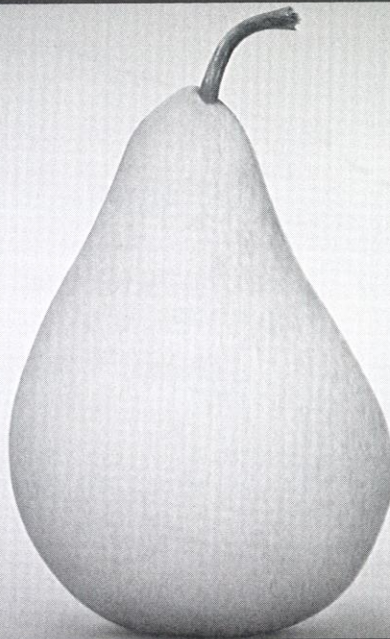
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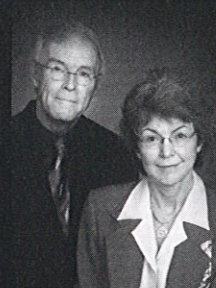
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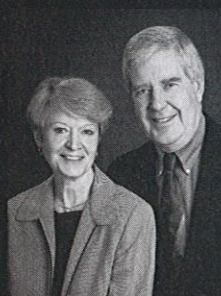
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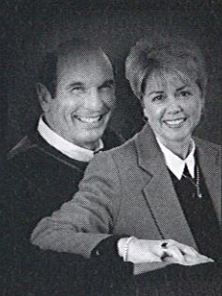
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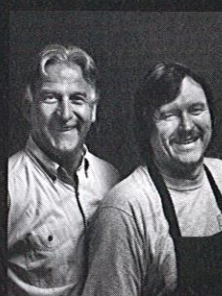
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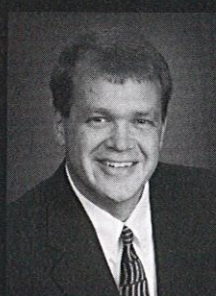
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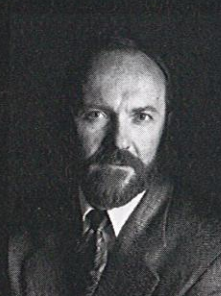
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Terry Riley. February 28, 8 pm.

Pilobolus Dance Theatre. March 5, 8 pm.

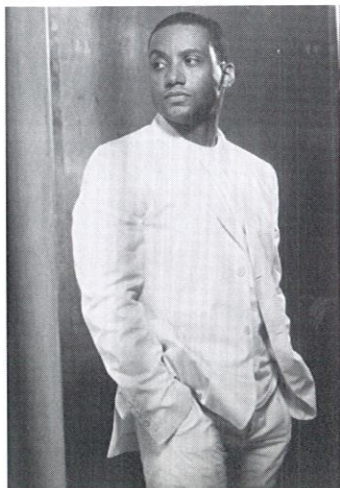
Antares. March 25, 8 pm, CRH

Paul Taylor Dance Company. April 16 & 17,
8 pm.

DIVISION OF PERFORMING ARTS

www.uiowa.edu/~dpa

Percussion Ensemble. November 9,
3 pm, CRH



**Charlie Haden and
Gonzalo Rubalcaba**
November 15



Mamma Mia!
December 9 - 14

Know the Score LIVE! November 14,
5 pm, MA

Volkan Orhon, bass. November 14,
8 pm CRH

Randall Love, *fortepiano*. November 16, 2
pm, Harper Hall, VMB

Anthony Arnone, *cello*, and Uriel Tsachor,
piano. November 16, 3 pm, CRH

Iowa Horn Quartet. November 16, 5 pm
Harper Hall, VMB

Johnson County Landmark jazz band.
November 16, 8 pm, CRH

Band Extravaganza. November 18 & 19,
7:30 pm, HA

The Knife Trick by Randy Noojin. November
19, 20 & 21, 8 pm, Theatre B, TB

Iowa Brass Quintet. November 19, 8 pm,
CRH

Kenneth Tse, *saxophone*, and Shari Rhoads,
piano. November 20, 8 pm, CRH

Hannah Holman, *cello*. November 21, 8 pm,
CRH

Jeffrey Agrell, *horn*, and Evan Mazunik, *piano*.
December 2, 8 pm, CRH

University Symphony and Choruses.
December 3, 8 pm, HA

Walker Opera Quartet. December 4,
7:30 pm, MA

Graduate Concert, UI Dance Department.
December 4, 5 & 6, 8 pm, SP

The Shape of Things by Neil LaBute.
December 4, 5, 6, 11, 12 & 13, 8 pm;
December 7 & 14, 3 pm, David Thayer
Theatre, TB

Center for New Music. December 4,
8 pm, CRH

CRH Clapp Recital Hall
HA Hancher Auditorium
IMU Iowa Memorial Union
MA Museum of Art
SP Space Place (101 North Hall)
TB Theatre Building
VMB Voxman Music Building

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. On
nights of performances, the Box Office
remains open until 8:30 p.m. If a per-
formance falls on a Saturday or Sun-
day, 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 di-
rected to the observation rooms and
will be seated during an appropriate
break in the performance, at the dis-
cretion of the management. If you must
leave during a performance and later
wish to reenter the auditorium, an
usher will escort you to an observation
room until an intermission or the con-
clusion 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 avail-
ability of performers.

Coughing and Electronic Devices:

The auditorium's acoustics amplify the
sounds of coughing and other noises.
Please turn off your electronic watch
alarm, beepers and cell phones. The use
of a handkerchief helps to muffle a cough
or sneeze, and cough drops are avail-
able from the ushers. If coughing per-
sists, 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 inter-
missions, you may leave the building, but
please take your ticket stub for reentry
to the facility. We also ask that while out-
side you step away from the doorways
so that smoke is not blown back into the
building. Smoking is permitted only on
the East Patio (the river side). We appre-
ciate your cooperation.

Cameras and Recording Equipment:

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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LIFE IS IN THE DETAILS –

like the deep green of her eyes that hot August afternoon as they sat on the veranda promising each other eternity. A small salamander scurried across the plank floor. Watching the creature, they laughed at the incongruity of the moment. Later he had a pin created to celebrate that day.

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