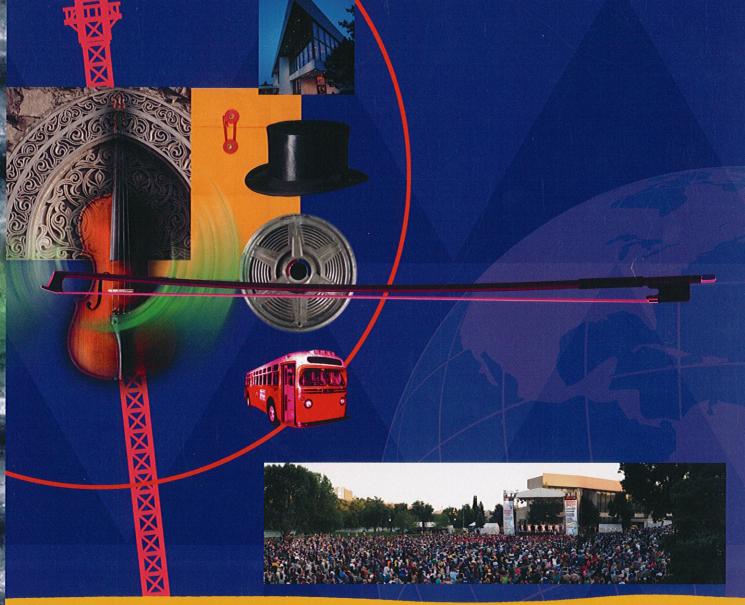
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HUBBARD STREET DANCE CHICAGO

Friday, October 12, 2007 – 7:30 pm

Jim Vincent

Artistic Director

Jason D. Palmquist

Executive Director

THE COMPANY

Shannon Alvis

Alejandro Cerrudo

Prince Credell

Philip Colucci

Meredith Dincolo

Autumn Eckman

Brian Enos

Kellie Epperheimer*

Sarah Cullen Fuller

Laura Halm

Terence Marling

Jamy Meek

Pablo Piantino

Yarden Ronen

Penny Saunders

Jessica Tong*

Robyn Mineko Williams

*HSDC Apprentice

CENTER APPRENTICES

Jason Hortin Tiffany Vann Glenn Edgerton

Associate Artistic Director, Hubbard Street Dance Center

Kristen Brogdon

Artistic Administrator

Lucas Crandall

Associate Artistic Director, HSDC

Taryn Kaschock

Rehearsal Assistant

Gregory Etter

Production Manager

Anne Grove

Company Manager

Kilroy G. Kundalini

Audio Engineer

Aprill C. Clements

Stage Manager/Properties Master

Stephan Panek

Carpenter

Rebecca M. Shouse

Wardrobe Supervisor

Matthew Gawryk

Second Electrician

Lou Conte

Founder

Hubbard Street Dance Chicago gratefully acknowledges the generous support of the National Endowment for the Arts, the Illinois Arts Council, a state agency, and the City of Chicago Department of Cultural Affairs



Hancher Auditorium thanks Gary A. and LaDonna K. Wicklund for support of Hubbard Street Dance Chicago.

The generous support of our event partners enables us to bring the world's finest performing artists to our region.

TONIGHT'S PROGRAM

EXTREMELY CLOSE

In Preview

Choreography by Alejandro Cerrudo Music by Philip Glass and Dustin O'Halloran Lighting Design by Tanja Rühl Costume Design by Janice Pytel

Jessica Tong Robyn Mineko Williams Sarah Cullen Fuller Laura Halm

Jamy Meek Terence Marling Pablo Piantino Yarden Ronen

Inspired by the poignant and intimate piano solos by Philip Glass and Dustin O'Halloran, as well as the skill of his fellow HSDC artists, Hubbard Street dancer Alejandro Cerrudo—a highly-acclaimed choreographer of "work[s] of great delicacy, invention, subtlety and charm"—created this piece for eight dancers. Extremely Close marks his second world premiere for HSDC.

Extremely Close was commissioned by The Joyce Theater.

Music by Philip Glass and Dustin O'Halloran. From the Philip Glass album glass cage: "Metamorphosis Two"; from the Philip Glass album Glassworks: "Opening"; from the Dustin O'Halloran album Piano Solos: "Fine" courtesy of Splinter Records; from the soundtrack to Marie Antoinette: "Opus 17." Music by Philip Glass used by arrangement with Dunvagen Music.

INTERMISSION

B-SIDES (12" MIX)

Iowa Premiere

Choreography by Brian Enos Music by Hybrid Lighting Design by Nic Phillips Costume Design by Alec Donovan

Shannon Alvis Penny Saunders Kellie Epperheimer Prince Credell Philip Colucci B-Sides was inspired by Hybrid's lush cinematic soundscapes and the culture surrounding underground dance music. The piece constantly moves and changes, rarely settling into any one shape.

B-Sides was commissioned by the Performing Artists Series of Kutztown University and Hancher Auditorium of The University of Iowa and is supported in part by John and Caroline Ballantine.

Created for and premiered by Hubbard Street Dance Chicago at the Harris Theater for Music and Dance in Millennium Park, Chicago, IL, October 3, 2007. Music by Hybrid. From the album Morning Sci-fi: "Marrakech"; from the album I Choose Noise: "I Choose Noise"; from the album Wide Angle: "Altitude (Reprise)"; from the album Y4K9: "The Drop (Man on Fire Edit)"; from the EP Y4K009EPI: "In Good We Trust (Soundtrack Edit)"; from an MP3 Exclusive release: "Marrakech (Soundtrack Edit); courtesy of Distinctive Records.

PAUSE

PASSOMEZZO

Choreography by Ohad Naharin Music by unknown (traditional) Lighting Design by Ohad Naharin Costume Design by Mari Kajiwara

Robyn Mineko Williams Alejandro Cerrudo

This duet depicts the intimate dialogue between a man and a woman. Naharin's partnering mingles vulnerability with conflict, articulating a touching, true-to-life exchange.

HSDC's original production of *Passomezzo* was underwritten by a gift from the Elizabeth F. Cheney Foundation.

Originally commissioned by the Nederlands Dans Theater II for the Serious Fun! Festival in 1989. Mari Kajiwara, assistant to the choreographer. First performed by Hubbard Street Dance Chicago at the Cadillac Palace Theatre, Chicago, IL, April 17, 2001. Music by unknown (traditional), from the album The Beggar's Opera: "Greensleeves"; arranged by Jeremy Barlow; performed by the Broadside Band. harmonia mundi HMC90107.

INTERMISSION

SECHS TÄNZE (Six Dances)

Choreography by Jiři Kylián Music by Wolfgang Amadeus Mozart Lighting Design by Joop Caboort Set and Costume Design by Jiři Kylián

Sarah Cullen Fuller Alejandro Cerrudo
Robyn Mineko Williams Brian Enos
Penny Saunders Jamy Meek
Kellie Epperheimer Pablo Piantino

Two centuries shaped by war, revolution, and social upheavel separate us from the period during which Mozart wrote these Six German Dances. Choreographer Jiři Kylián has said, "With this in mind I found it impossible to simply create different dance numbers reflecting merely the humor and musical brilliance of the composer. Instead, I have set six seemingly nonsensical acts, which obviously ignore their surroundings. They are dwarfed in the face of the everpresent troubled world, which most of us for some unspecified reason carry in our souls."

The Sara Lee Foundation was the exclusive sponsor of Sechs Tänze and Hubbard Street Dance Chicago's "Kylián Project, Phase I."

Created for Nederlands Dans Theater in 1986. First performed by Hubbard Street Dance Chicago at the Auditorium Theatre, Chicago, IL, April 14, 1998. Staged by Roslyn Anderson. "Sechs deutsche Tänze" from K. 571, composed by Wolfgang Amadeus Mozart in 1789. Courtesy of PolyGram Classics and Jazz, a division of PolyGram Records, Inc.



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oto: Todd Rose

HUBBARD STREET DANCE

CHICAGO (HSDC), under the dynamic leadership of Artistic Director Jim Vincent, is celebrating 30 years as one of the most renowned dance institutions in the world, performing annually for more than 100,000 people. Critically acclaimed for its exuberant, athletic, and innovative repertoire, the company features dancers who display unparalleled versatility and virtuosity in performances that inspire, challenge, and engage audiences worldwide. Continually expanding its diverse repertoire with work by leading national and international choreographers, the company also contributes to the art form's evolution by developing new choreographic talent and collaborating with artists in music, visual art, and theatre. The company performs works unmatched in artistic excellence by world-renowned choreographers such as Jiři Kylián, Nacho Duato, Ohad Naharin, William Forsythe, Susan Marshall, Christopher Bruce, and Daniel Ezralow. Talent is also nurtured within the walls of the Hubbard Street Dance Center,

serving as an incubator for established and emerging choreographers—including some who have made HSDC their home. Acclaimed dancemakers Duato, Jorma Elo, Lar Lubovitch, Toru Shimazaki, and Marguerite Donlon have created works especially for the company. HSDC dancers Alejandro Cerrudo and Brian Enos have both seen their works-in-progress for HSDC's annual choreographic workshop evolve into critically acclaimed pieces for the company, while Associate Artistic Director Lucas Crandall has created two works in the company's repertoire. HSDC performed the latest piece by Artistic Director Jim Vincent, his third for the company, to much critical praise in April 2007.

Under Vincent's direction, HSDC has thrived from unique partnerships with musical artists and organizations—an important part of his vision. Coming from a tradition of performing to live music with Nederlands Dans Theater (where he danced and choreographed for 12 years), Vincent set this as a company goal from the moment he

joined HSDC. In January 2004, HSDC joined forces with the Chicago Symphony Orchestra (CSO) for an engagement conducted by Pinchas Zukerman. The success of this debut collaboration has resulted in an ongoing relationship, including annual engagements with the CSO, which has created far-reaching artistic and institutional opportunities. Other recent and unique orchestral collaborations have included performances in Canada with the prestigious National Arts Centre Orchestra Ottawa and at the Hollywood Bowl with the Los Angeles Philharmonic. Vincent also has begun working on projects involving live music spanning a broad spectrum of musical styles and genres, such as contemporary chamber music and jazz.

HSDC performs in downtown Chicago and the metropolitan area and also tours throughout the year. The company has appeared nationally and internationally at celebrated dance venues including the American Dance Festival, DanceAspen, the Holland Dance Festival, Jacob's Pillow Dance Festival, Joyce Theater, Kennedy Center,



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ABOUT THE ARTISTS

Ravinia Festival, Wolf Trap Festival, Spoleto Festival of Two Worlds (Italy), Spoleto Festival U.S.A. (Charleston, SC), Casals Festival (San Juan, Puerto Rico), England's Sadler's Wells Theatre and The Brighton Festival, the Galway Arts Festival (Ireland), and the Sintra Festival (Portugal). In fall 2007, HSDC will make its debut in Russia at the Moscow International Contemporary Dance Festival Dancelnversion. The company has also been presented by some of the most cutting-edge dance programs at prestigious universities around the country, including Hancher Auditorium at The University of Iowa, the University Musical Society at the University of Michigan and the CalPerformance Series at the University of California Berkeley. As Chicago's leading contemporary dance company, Hubbard Street Dance Chicago serves as an emblem of the city's international cultural profile. One of the only American dance companies to operate year-round, HSDC continues to produce bold and passionate performances for Chicago, national and international audiences, always changing and evolving while maintaining the highest artistic standards.

HSDC was founded in 1977 by dancer and choreographer Lou Conte. For the next 23 years, Conte served as artistic director until his retirement from HSDC in 2000. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers as the company began to grow, adding bodies of work by a variety of artists, including Lynne Taylor-Corbett, Margo Sappington, Daniel Ezralow, and Twyla Tharp. These relationships transformed HSDC into the internationally acclaimed repertory company it is today. Conte further expanded the company's repertoire to include European choreographers Jiři Kylián and Nacho Duato.

In March 1998, Hubbard Street Dance Chicago merged with the Lou Conte Dance Studio (LCDS), Conte's original studio and the predecessor to HSDC founded in 1974, and relocated to a permanent facility in Chicago's West Loop neighborhood. This facility, renamed the Hubbard Street Dance Center in fall 2006, houses five dance studios equipped with state-of-the-art floors and audio systems, including two stage-sized spaces; production shops for building and

maintaining sets and costumes; storage space for the company's advanced sound and lighting system; a sound-mixing studio; and administrative offices and meeting rooms. One of the most comprehensive dance centers in the United States, the Hubbard Street Dance Center, which unveiled a new façade designed by award-winning architects Krueck & Sexton in fall 2006, is the home of Hubbard Street Dance Chicago's main company, Hubbard Street 2, LCDS, and HSDC's Education & Community Programs, serving as one institution dedicated to performance, dance training, and community education.

HUBBARD STREET 2 (HS2) is a company of dancers between the ages of 17 and 25 who perform a repertoire of works by some of the nation's most promising young choreographers. HS2 reaches more than 40,000 people annually through local, national, and international performances in schools, community centers, and theaters. In ten short years, the company has become a respected training ground for young, professional dancers and choreographers; a major component of HSDC's Education & Community Programs; a resource for new dancers for HSDC's main company; and a company performing a diverse and engaging repertoire nationally and internationally. As part of its mission to identify and nurture young choreographers, HS2 initiated a National Choreographic Competition in 1999. Each year, the competition provides each of three choreographers with a residency to create an original work on the company and conduct master classes for the community. More than 20 new works have been created for HS2 as part of the National Choreographic Competition, including pieces by Robert Battle, Edwaard Liang, and, most recently, a work-in-progress by HSDC dancer Yarden Ronen.

As bold in the classroom as on the stage, Hubbard Street Dance offers a broad range of programs for students and educators that enrich the learning process. HSDC's **EDUCATION & COMMUNITY PROGRAMS**, under the direction of Kathryn Humphreys, bring students into the world of dance by actively engaging them in perception, research, reflection, and discussion.

ciencies to develop analytical and abstract thinking, interpretation, and problem-solving skills. HSDC's partnerships with schools provide teaching artists and educators the opportunity to plan, teach, and learn together to create exciting and meaningful integrated curriculum, which challenges students and takes learning to new levels.

The LOU CONTE DANCE STUDIO

(LCDS), under the direction of Lou Conte and Claire Bataille, one of the original four HSDC dancers, attracts aspiring dancers from around the nation and dance enthusiasts in the Chicago area. Named "Best Dance Class for Adults" by Chicago magazine, LCDS offers a wide variety of classes weekly in ballet, jazz, modern, tap, African, hip-hop, and Pilates at levels from basic to professional, as well as workshops and master classes. As part of its commitment to providing quality training, LCDS has a scholarship program for advanced dancers that is a definitive step into the professional dance world. With a faculty of experienced performers, choreographers, and musicians from the Chicago community and an exceptional facility, LCDS continues to be at the forefront of the nation's dance training institutions.

JIM VINCENT (Artistic Director) joined HSDC in August 2000 following an extensive career as a dancer, teacher, ballet master, and choreographer. Vincent's distinguished career as a professional dancer includes a twelve-year tenure with Jiři Kylián's Nederlands Dans Theater, guest appearances and touring with Lar Lubovitch, and two years with Nacho Duato's Compañía Nacional de Danza in Spain. As a dancer, he worked with many choreographers, including Kylián, Duato, Lubovitch, Glen Tetley, William Forsythe, Mats Ek, Hans van Manen, Christopher Bruce, and Ohad Naharin. Vincent served as ballet master and rehearsal director for Nederlands Dans Theater II and Opéra National de Lyon and was also the assistant artistic director to Nacho Duato with Compañía Nacional de Danza. Vincent choreographed a number of works for Nederlands Dans Theater I and II and Switzerland's Stadt Theater Bern. In 2002, Vincent choreographed counter/part

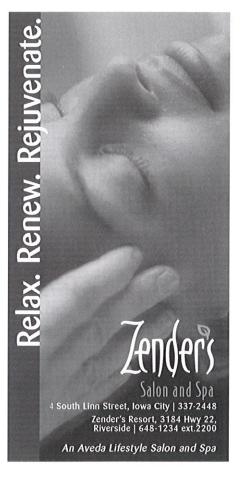
for HSDC, which has since been performed with the Chicago Symphony Orchestra and the National Arts Centre Orchestra (Ottawa, Canada), conducted by Maestro Pinchas Zukerman, as well as with the Los Angeles Philharmonic, conducted by Sir Andrew Davis. In 2005, composer David Lang's Cheating, Lying, Stealing inspired Vincent to create Uniformity, which premiered at the Joyce Theater (NYC), and in spring 2007, HSDC premiered his newest work, Palladio, to Karl Jenkins's music at the Harris Theater for Music and Dance (Chicago).

GLENN EDGERTON (Associate Artistic Director, Hubbard Street Dance Center) joined HSDC in August 2007, bringing 29 years of professional experience and an international reputation. Edgerton began his career at The Joffrey Ballet where, mentored by Robert Joffrey, he spent II years with the company, performing leading roles in its repertoire including works by Gerald Arpino, among many others. In 1988, Edgerton joined the acclaimed Nederlands Dans Theater I where he danced for five years. Upon retiring from performing in 1994, he was appointed artistic director of NDT I, leading the company for a decade, performing the works of NDT's own Jiři Kylián, William Forsythe, Ohad Naharin, Nacho Duato, Jorma Elo, Mats Ek, Paul Lightfoot, Hans Van Manen, and many more of the world's most distinguished choreographers. Edgerton returned to the United States in 2005, teaching at UCLA and Loyola Marymount University, conducting summer intensives at the San Francisco Conservatory of Dance, and guest teaching for many prestigious dance companies, such as The Joffrey Ballet, Aspen Santa Fe Ballet, and American Ballet Theatre. Since April 2006, he has been director of the Colburn Dance institute at the Colburn School of Performing Arts in Los Angeles, a position he retains concurrent with his position at HSDC.

JASON D. PALMQUIST (Executive Director) joined HSDC in May 2007, after serving the arts community in Washington, D.C. for nearly 15 years. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure there as vice president of dance administra-

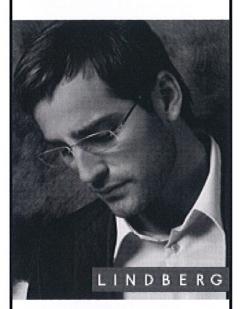


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ABOUT THE ARTISTS

tion. At the Kennedy Center, he oversaw multiple world-premiere engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet and the inception in 1997 of the Millennium Stage-an award-winning, free daily performance series that to date has served more than three-million patrons. Deeply enriching the Kennedy Center's artistic programming, he successfully presented engagements with many of the world's most important dance companies, including the Royal Ballet, Alvin Ailey American Dance Theater, the Kirov Ballet, Paul Taylor Dance Company, American Ballet Theatre, and New York City Ballet. Palmquist also managed the Kennedy Center's television initiatives, including the creation of the Mark Twain Prize for American Humor and a prime-time special on NBC memorializing the first anniversary of the September II attacks. In 2004, he accepted the position of executive director of the Washington Ballet. Under his leadership, the company presented full performance seasons annually at the Kennedy Center and the Warner Theater, as well as nurtured its world-renowned school and extensive education and outreach programs. Raised in Iowa, Palmquist is a graduate of the University of Northern Iowa.

LUCAS CRANDALL (Associate Artistic Director, Hubbard Street Dance Chicago) was born in Madison, Wisconsin. After receiving several scholarships in the United States and an apprenticeship with the Milwaukee Ballet, Crandall went to Europe in 1980 to perform with the Ballet du Grand Theatre in Geneva, Switzerland. In 1985, he joined Nederlands Dans Theater where he first worked with Jim Vincent, HSDC's current artistic director. In 1987, Crandall returned to the Ballet du Grand Theatre, working with many choreographers including Ohad Naharin, Jiři Kylián, Mats Ek, and Christopher Bruce. In 1996, he became the Ballet du Grand Theatre's rehearsal director, assisting and rehearsing numerous works. Since Crandall's arrival at HSDC in August 2000, he has continued to assist choreographers, notably Marguerite Donlon. He has also been on faculty with the Lou Conte Dance Studio, as well as ballet and repertory instructor for master classes and residencies

throughout the United States. A choreographer since 1982, Crandall has created pieces that have been performed in a variety of countries. In March 2005, his work *Gimme* received its HSDC Chicago premiere at the Harris Theater for Music and Dance. In July 2005 and 2006, Crandall participated in the Northwest Professional Dance Project with Sarah Slipper and Steve Gonzales.

KRISTEN BROGDON (Artistic Administrator) joined Hubbard Street Dance Chicago as artistic administrator in July 2007, after nine years at the John F. Kennedy Center for the Performing Arts in Washington, D.C., where she first worked with HSDC Executive Director Jason Palmquist. During her tenure at the Kennedy Center, Brogdon was responsible for programming the facility's unparalleled ballet and contemporary dance season. She managed the Suzanne Farrell Ballet from its inception in September 2001 and was instrumental in the creation and growth of the Metro D.C. Dance Awards. Brogdon also created and produced a commissioning program for local choreographers, facilitating work by 20 artists from the D.C. area, Maryland, and Virginia. Prior to the Kennedy Center, she was the company manager and publicist for Li Chiao-Ping Dance, a modern dance company based in Madison, Wisconsin. Brogdon holds a masters of arts in business with a concentration in arts administration from the University of Wisconsin, and a bachelor of arts in economics from Duke University. She lives with her husband David, daughter Sophie, and son Nicholas in Oak Park, Illinois.

LOU CONTE (HSDC Founder; Director, Lou Conte Dance Studio), after a performing career including Broadway musicals such as How to Succeed in Business Without Really Trying (original cast), Mame, and Cabaret, established the Lou Conte Dance Studio in 1974. In 1977, he founded what is now Hubbard Street Dance Chicago with four dancers performing at senior citizens homes in Chicago through Urban Gateways, a Chicagobased arts-education organization. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers as the company began to grow, adding bodies of

work by a variety of artists. These relationships transformed HSDC into the internationally acclaimed repertory company it is today. In the 1980s, Conte commissioned several works by Lynne Taylor-Corbett, Margo Sappington, and Daniel Ezralow. He continued to build HSDC's repertoire by forging a key partnership with Twyla Tharp in the 1990s, acquiring seven of her works, including an original work for the company. Conte further expanded the company's repertoire to include European choreographers Jiři Kylián and Nacho Duato and Israeli choreographer Ohad Naharin. These long-term relationships, along with Conte's participation in selecting Jim Vincent as the company's new artistic director, have paved the way for HSDC's future. Throughout his 23 years as the company's artistic director, Conte received numerous awards, including the Chicago Dance Coalition's inaugural Ruth Page Artistic Achievement Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995, and the Chicagoan of the Year award from Chicago magazine in 1999. In 2002, he was one of six individuals named Laureates of the Lincoln Academy of Illinois, the highest honor the state bestows upon Illinois residents. He has been credited by many for helping raise Chicago's international cultural profile and for creating a climate for dance in the city, where the art form now thrives.

THE COMPANY

SHANNON ALVIS (Indianapolis, IN) trained at Jordan Academy of Dance at Butler University and at the University of Utah. She has performed with the Utah Ballet, Indianapolis Ballet Theatre, and the Chautauqua Ballet Company and has attended numerous summer programs including Boston Ballet, Pennsylvania Ballet, School of American Ballet, Royal Winnipeg Ballet, and American Ballet Theatre. Alvis joined Hubbard Street 2 in June 1998 and moved to the full company in June 2000.

ALEJANDRO CERRUDO (Madrid, Spain) received his training at the Real Conservatorio Professional de Danza de Madrid and in 1998 joined the Victor Ullate Company where he danced for one year. From

1999 to 2002, Cerrudo danced with the Stuttgart Ballet, and in 2002 he joined Nederlands Dans Theater 2 under the direction of Gerald Tibbs. Cerrudo danced with NDT 2 for three years before becoming an HSDC company member in August 2005.

PHILIP COLUCI (Malaga, New Jersey) began dancing at the age of ten and received his training from the Vineland Regional Dance Company. He was accepted into the Juilliard School and graduated with his B.F.A. in 1999. While attending Juilliard, he was nominated by Benjamin Harkarvy for the Princess Grace Award in dance, which he received in 1998. Colucci toured Italy with the Peridance Ensemble before joining the Pennsylvania Ballet as an apprentice in 1999. He became a full company member of the Corps de Ballet in August 2000 and later achieved the rank of soloist. Colucci joined HSDC in May 2007.

PRINCE CREDELL (Bronx, NY) began dancing at age eight. His formal training began at The Ailey School as a Judith Jamison Scholar. While completing his studies at the New York City High School of the Performing Arts, Credell danced with the Metropolitan Opera Ballet. After concluding his training at the San Francisco Ballet School, he joined Ailey II in 2001. Credell has also danced for Complexions and as a guest artist under the direction of Donald Byrd. In 2002, he joined Lines Ballet under the direction of Alonzo King, and he also assisted in setting King's works. In 2003, he became a Princess Grace Honoree. Credell became an HSDC company member in August 2006. He would like to recognize his family for all of the support they continue to give him.

MEREDITH DINCOLO (Indianapolis, IN) began dancing at age seven in Indianapolis and continued her training under lacob Lascu in Michigan. She graduated from the University of Notre Dame in 1993 and moved to Chicago to pursue dance. In 1996, Meredith joined HSDC, where she spent four years under the direction of Lou Conte. In 2000, she joined Lyon Opera Ballet and then went on to the Nationaltheater Mannheim, under Kevin O'Day and Dominique Dumais. Meredith returned to HSDC in November 2004.

AUTUMN ECKMAN (Atlanta, GA) received her classical training from the late Tom Pazik of the Atlanta Ballet and from the Houston Ballet Academy under Clara Cravey and Steve Brulee. She has performed with the Cangelosi Dance Project, Giordano Jazz Dance Chicago, as a principal dancer for State Street Ballet, and Luna Negra Dance Theater. Eckman joined HSDC in August 2007.

BRIAN ENOS (Cotati, CA) began his dance training at age 14 and has studied with the Houston Ballet Academy, Maria Vegh, the Santa Rosa Junior College, and Sara Stuber. At age 18, he joined the Houston Ballet where he performed works by Trey Mc-Intyre, David Parsons, Lila York, Ben Stevenson, Dominic Walsh, Priscilla Nathan-Murphy, James Kudelka, and Fredrick Ashton. Enos performed with the Houston Ballet for two years before joining HSDC in July 2002. He was commissioned to create work for Houston Ballet in fall 2005, departing HSDC in August and rejoining the company in January 2006.

KELLIE EPPERHEIMER (Los Osos, CA) began her dance training in 1988 with the Academy of Dance and Civic Ballet of San Luis Obispo. She has participated in summer programs with The Joffrey Ballet and The Juilliard School. In 2002, she had the opportunity to tour Russia with the Deyo Dancers. Epperheimer joined Hubbard Street 2 in January 2005 before becoming an apprentice with the main company in December 2006. She would like to thank her amazing family and friends for being supportive of all the choices she makes in life.

SARAH CULLEN FULLER (Santa Cruz, CA) began her formal dance training at age nine at the Academy of Movement and Music in Oak Park and the schools of the Boston and Joffrey Ballets. She graduated from the University of Illinois, Champaign/Urbana, with degrees in dance and psychology where she danced works by Paul Taylor, Susan Marshall, and José Limón. She performed with The 58 Group before joining Hubbard Street 2, under the direction of Julie Nakagawa Böttcher, in January 2002 and was promoted to the main company in November 2004.

to the main company in November 2004. She would like to thank her parents, Laura and Brian for their unwavering love and support.

LAURA HALM (Baltimore, MD) began her dance training at age four and has studied at Central Pennsylvania Youth Ballet, Boston Ballet School, San Francisco Ballet School, and the Baltimore School for the Arts. She received her B.F.A. in dance from The Juilliard School in May 2002 where she performed works by José Limón, Ohad Naharin, and Robert Battle. She also had the privilege of performing with El Ballet Moderno y Folklorico de Guatemala as a guest artist before joining Hubbard Street 2 in January 2004. Halm became an apprentice with Hubbard Street Dance Chicago in August 2006. She would like to thank her parents for all of their love, understanding and support.

TERENCE MARLING (Chicago, IL) began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet Theater directed by Patricia Wilde, where he performed leading roles in Don Quixote, Glen Tetley's Le Sacre du Printemps, Balanchine's Rubies, Ohad Naharin's Tabula Rasa, Paul Taylor's Airs, and Jiři Kilián's Return to the Strange Land. Marling also originated roles in ballets by Kevin O'Day, Dwight Rhoden, Ib Andersen, Lynne Taylor-Corbett, and Robert Hill. Directors Kevin O'Day and Dominique Dumais invited him to join the Nationaltheater Mannheim in Germany in 2003, where he participated in the creation of ten works. Marling joined HSDC in April 2006 and is continuing to choreograph and teach in his spare time. He would like to thank his wife Lauren for being a constant source of inspiration, strength and support.

JAMY MEEK (Lubbock, TX) received a B.A. in performing arts from Oklahoma City University. He danced with Ballet Lubbock, Willis Ballet, and the San Antonio Metropolis Ballet, joining HSDC in June 1996. He thanks everyone in his life for being such incredibly supportive people and for teaching him the value of true and unconditional friendship.

PABLO PIANTINO (Mendoza, Argentina) began dancing at the age of 14. His train-

ing includes private seminars with Hector Zaraspe and studies at both the Colón Theatre School and The Juilliard School where he received his B.F.A. Having danced with both the Colón Theatre Ballet Company and The Juilliard School Dance Ensemble, Piantino joined the San Francisco Ballet in 1999 and became an HSDC company member in August 2005. He thanks his parents, grandmother, and Maestro Zaraspe.

YARDEN RONEN (Tel-Aviv, Israel) trained at the Jerusalem Academy of Music and Dance and received a full scholarship to continue his training at the Bat-Dor School of Dance in Tel Aviv. Upon completing his military service in 1996, he joined Bat-Dor Dance Company. In 2001, Ronen relocated to New York City and became a member of Ballet Hispanico of New York and Buglisi/Foreman Dance before joining HSDC in

August 2004.

PENNY SAUNDERS (West Palm Beach, FL) received her formal dance training at, and graduated from, the Harid Conservatory in Boca Raton. While furthering her training under Elisabeth Carroll, she joined the American Repertory Ballet in New Jersey. Saunders has also danced with Ballet Arizona, toured extensively with MOMIX, and was a member of Cedar Lake Ensemble in New York before joining HSDC in November 2004.

JESSICA TONG (Binghamton, NY) received a full scholarship to the Ballet Department at the University of Utah and became a member of Utah Ballet as a junior in high school. She attended summer programs at American Ballet Theatre, San Francisco Ballet, Kaatsbaan, and Lou Conte Dance Studio, among others. Jessica danced with BalletMet in Columbus, Ohio, Eliot Feld's Ballet Tech in New York City, and Hubbard Street 2 before joining the main company as an apprentice in January 2007. She would like to thank her friends and family who never stopped believing in her.

ROBYN MINEKO WILLIAMS

(Lombard, IL) began dancing at age five under the direction of Yvonne Brown Collodi. She continued studying dance at the Lou Conte Dance Studio on full scholarship from 1993 to 1995. Williams danced with River North Chicago Dance Company for four years before becoming an apprentice with HSDC in June 2000. She became a full company member in September 2001. Thank you to her mom, dad, and brother, J.T.

CENTER APPRENTICES

The Hubbard Street Dance Center Apprentice program was instituted in May 2007. These dancers act as company members for both Hubbard Street Dance Chicago and Hubbard Street 2.

JASON HORTIN (Olympia, WA) graduated from the University of Nevada, Las Vegas, with a B.F.A. in dance under the direction of Louis Kavouras. Hortin has danced with Moving People Dance Theatre in Santa Fe, the Erick Hawkins Dance Company based in New York, and River North Chicago Dance Company. He has performed at the Fringe Festival in Edinburgh, Scotland; the International Dance Festival in Kiel, Germany; Lincoln Center in New York City; and the Kennedy Center in Washington, D.C. Hortin joined HSDC as a Hubbard Street Dance Center Apprentice in August 2007. He would like to thank his fiancée, family, friends, and instructors for their indefatigable love and support.

TIFFANY VANN (Jacksonville, FL) received her dance training from The Juilliard School and also completed training summer studies with the Kirov Academy, the Harid Conservatory, Boston Ballet, Bates Dance Festival, Perry Mansfield, and the Ballet Divertimento Professional Project. Since receiving her B.F.A., Vann has performed with Ballet Memphis and Dayton Contemporary Dance Company 2. Vann joined Hubbard Street 2 in June 2006 and was promoted to Hubbard Street Dance Center Apprentice in June 2007. She would like to thank God for the many blessings and her dad, mom, Ernie, and Shawn for all of their love and support throughout the years.

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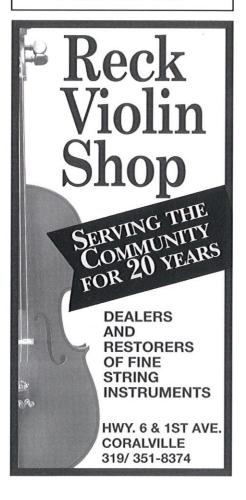
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Coming Full Circle.

by Amy Jacobus

It was Saturday, October 9, 2004, barely two months into my freshman year at The University of Iowa. I was sitting in the balcony of Hancher Auditorium, uncomfortably squishing my legs into a crossed position in order to maintain a lady-like appearance in my simple, knee-length gray skirt. (Three years later, many of my skirts and dresses hang in the far corner of the closet, impatiently waiting for the next performance at Hancher, hoping to be chosen for that rare occasion for which I do not don sweatpants, sports bra, and tank top. You know, the rare occasion I'm not dressed for dance class.) Two former dance instructors, now good friends, sat next to me, eager to watch their favorite Chicago-based company perform. They'd journeyed three hours that evening, traveling along the always stimulating Interstate 80 from Joliet, Illinois, and had arrived just in time to leave for the theater.

I was checking my cell phone for the time. The way my friends were talking, this Hubbard Street Dance Chicago deal must be spectacular. Shouldn't the house lights be dimming? Yep, there they go. This is it, folks—sit back and enjoy the show!

But I didn't stay cozily cushioned against the back of the seat for very long. You see, I have this odd viewer habit. For as long as I can remember, when I see something intriguing on stage, I lean forward. The more engaging the performance, the more horrific my posture. And while I don't recall suffering from residual back spasms, I do know that on October 9, 2004, I was hunched over like a vulture, neck projecting my head as far forward as it could reach, my eyes following

Hubbard's exceptional dancers with such intensity it most likely appeared as though I was stalking some unsuspecting prey.

Unsuspecting indeed. Hubbard Street company members were, and still are, completely oblivious to the fact that they have, and will, contribute much to my undergraduate education.

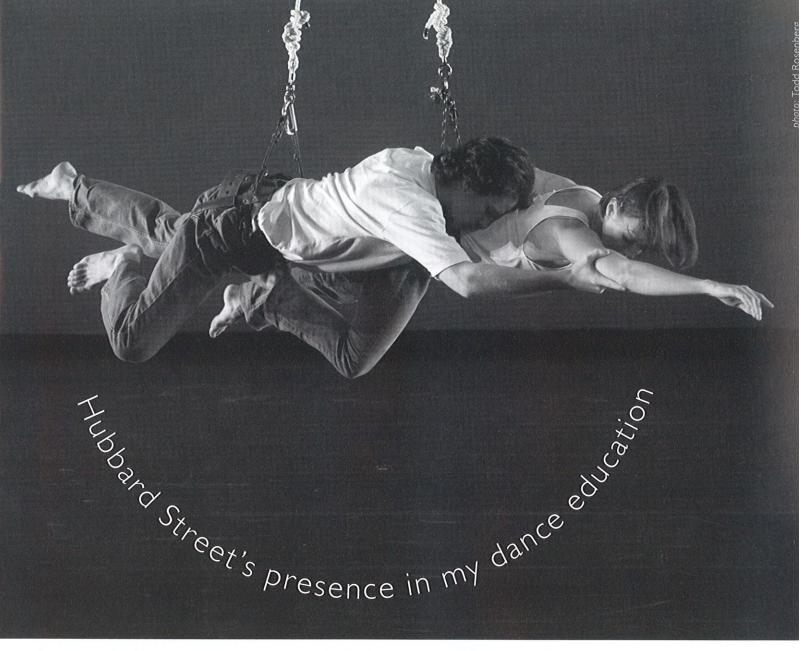
I've saved every paper I've ever written about performances I've seen while in Iowa City. My laptop holds on to these files for dear life, and an external hard drive stores copies of them—just in case. My mediocre critiques from freshman year are testament to my development as a writer. They also provide a rough sketch of dances I've seen in my three years of undergraduate life. I save them alongside photos of friends and family; they capture memories nearly as well as my digital camera.

When I heard Hubbard Street Dance was returning to Iowa City, my heart leapt. My thoughts flew to Lucas Crandall's Gimme, a work commissioned by and performed at Hancher that October of 2004. While I didn't remember the costumes or the music, I remembered the emotion evoked by the piece. It was a fierce duet—a violent but affectionate relationship between man and woman. The work surprised me. How could movement so aggressive lead to such a romantic end? I felt nervous, edgy, and shocked for the majority of the performance, but in the last few moments, witnessing a passionate yet abrupt kiss, a sense of tremendous relief washed over me and my earlier emotions melted into a kind of gooey warmth.

I looked back at my one-page response to Crandall's Gimme. Reading my description of the work, I remembered the red dress and black combat boots, the stomping and slamming of hands and feet, the violent use of a length of rope. But I also remembered the way Gimme provided me with an example of the complexity of everyday life and human relationships. Known for using extremes and seeing things in black and white, I reconsidered my perception of love as never-ending warmth and mushiness. I cited the couple's "nearly destructive attraction to one another" as providing a new definition of love: "a violent force commanding acknowledgment."

Already, Hubbard Street was teaching me a lesson. In high school, things were one extreme or the other—you hate this teacher, you love this subject, etc. In college? Things become less definite, views can be more ambiguous, and life is a lot more colorful because of it. Dance began to open my eyes to the intricacies of everyday thought and activity.

From that night forward, I watched dance with a new perspective. I look for contradictions to my own opinions about subject matter portrayed on stage. I listen to fellow students to discover multiple possibilities of interpretation. I immerse myself in the emotion a work awakens. I dissect, I ponder, I enjoy. If I hate a piece, I ask myself why. If I love a piece, I ask the same question. Sometimes I can't quite find the words for how I feel after a performance, but God knows, I try. (Since I began writing about dance, the thesaurus has become one of my



closest companions.)

Hubbard's performance instigated a new way of watching as well as a desire to compose critique—written work that would record movement and emotion and impressions. *Gimme* is part of Hubbard's active repertoire, but who's to say it has ever been performed the way it was at its premiere? I have descriptive, physical evidence of its first run, right at the click of my mouse. Sure, the written word can never fully replace the act of seeing, but it can preserve and transmit visual memories. I leapt into the field of dance criticism full force.

My passion for writing about dance has never waned. It has led me to honors research of dance criticism and will soon lead me to New York City for a sort of self-appointed internship as dance critic. Bring me to a dance concert and I will be content. Let

me write about it afterwards and I will be ecstatic.

After three years in the University's Dance Department, I have a greater understanding of and appreciation for dance as a means for communication. In my opinion, Hubbard Street Dance Chicago is one of the most effective companies in this regard. The repertory consists of expressive works by world renowned choreographers. The dancers tackle these works with relentless passion and, in turn, ignite an electric current of emotion in their audience members.

Jennifer Dunning of the New York Times said, "Hubbard Street Dance Chicago ought to bottle itself as a cure for the ills of the era." I can only imagine how wonderful it would be to possess such honest emotion and insightful commentary in a container in my medicine cabinet. For now, I'll settle for

my small dose of exhilaration once every few years—Hancher Auditorium acting as my pharmacist.

Amy Jacobus is a senior at The University of Iowa, majoring in dance and journalism. Her hometown is Joliet, IL. She currently works with the Department of Dance as Rebekah Kowal's research assistant.



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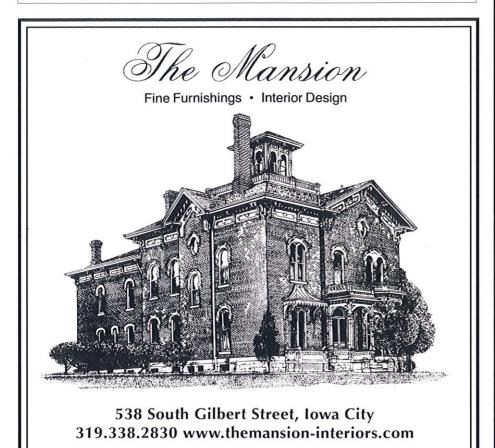
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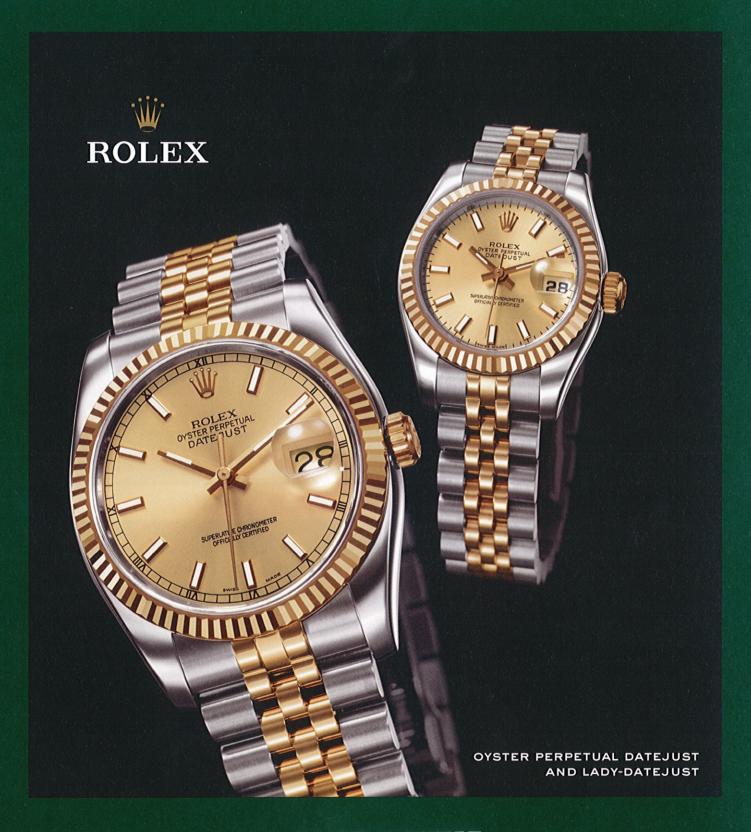
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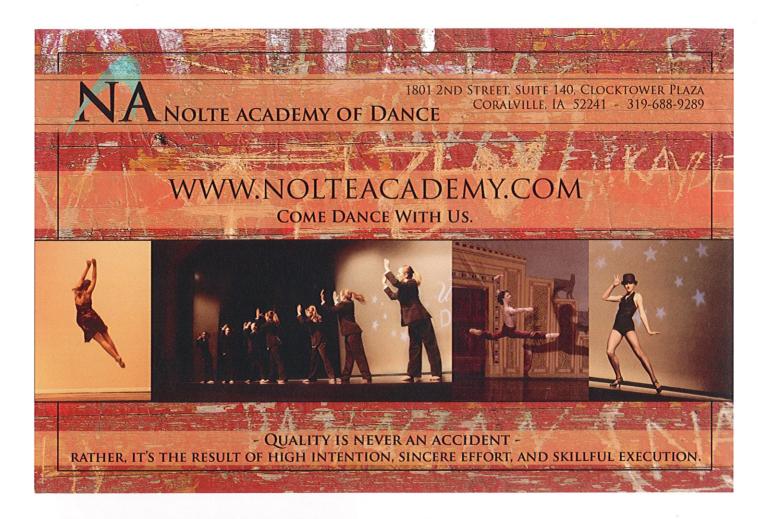
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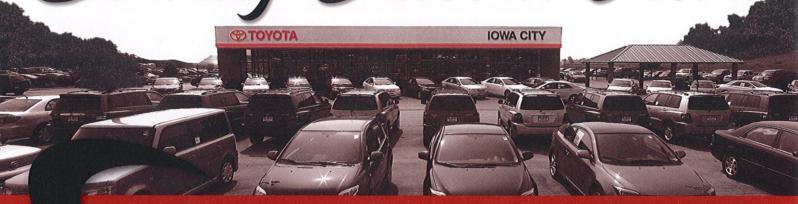
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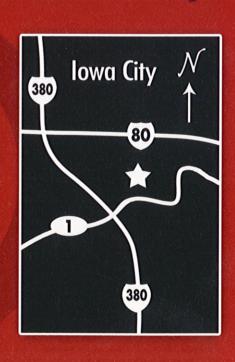




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For the second year, Toyota of Iowa City, led by President Mark Dreusicke (right) and Vice President Jim Dreusicke, served as presenting sponsor of the Toyota-Scion of Iowa City Jazz Festival, under the direction of Summer of the Arts and its Interim Executive Director Lisa Barnes.



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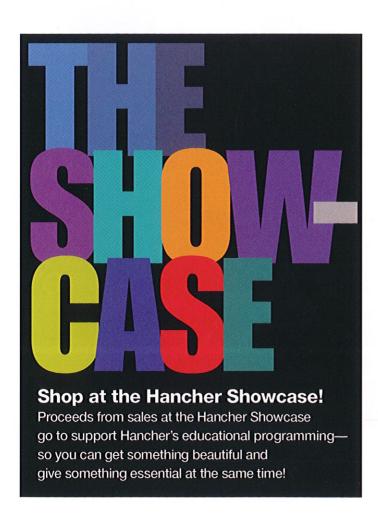
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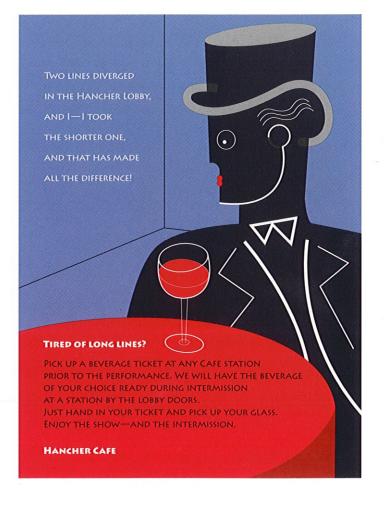
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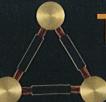
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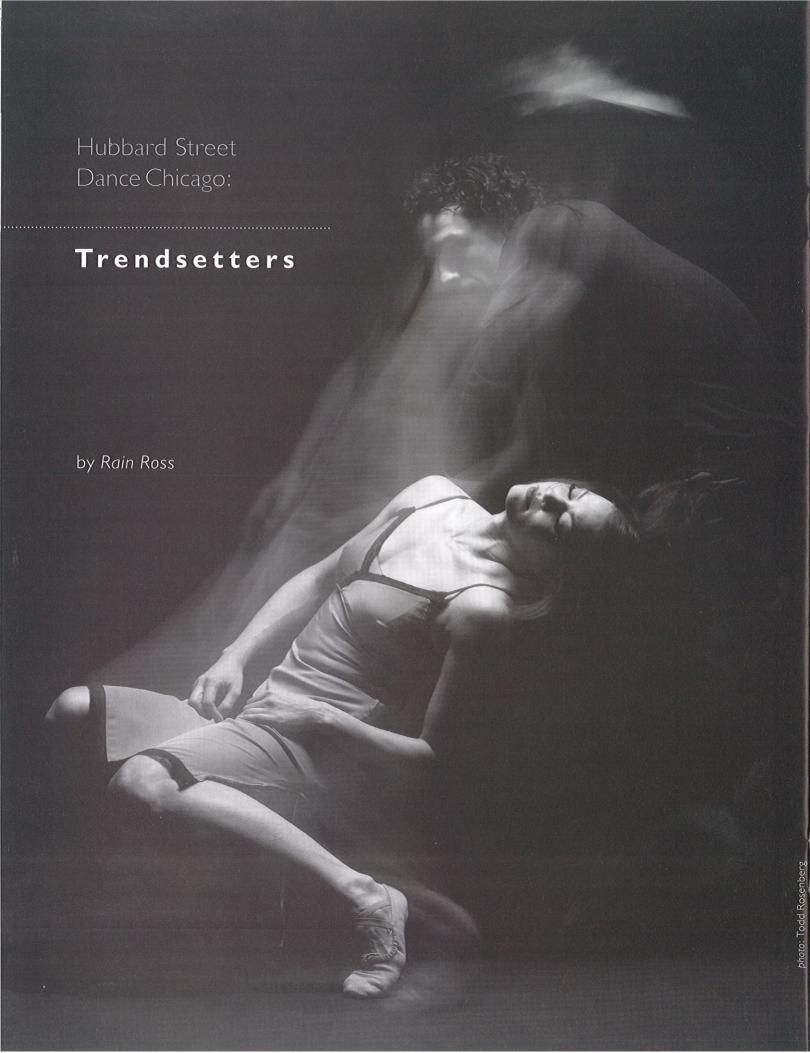
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For many of the dancers here in Iowa City and at The University of Iowa, going to see Hubbard Street Dance Chicago is a part of their normal dance experience either because they are from the Chicago area or somewhere within fairly easy driving distance. For me, the first time I saw the company was in 2005 when they visited the Paramount Theater in Seattle. The evening's performance sits on my top-ten list of amazing dance experiences due to Hubbard Street's incredible repertory. I would have been ecstatic just with Kylián's Petite Mort, with its silent group unison and passionate yet sometimes amusing duets, but the evening held so much more. The repertory also included such works as Strokes Through the Tail by Marguerite Donlon, which utilized a quirky musicality to create an almost tongue-in-cheek burlesque of classical ballet while remaining sophisticated in its flirtation. In watching the performance, I knew this company deserved its reputation as one of the top mixed repertory companies in the United States, and I also saw why so many companies are moving towards incorporating more works like the ones in Hubbard Street's repertory. Tonight's performance will undoubtedly continue to support their reputation and further my interest in seeing such repertory throughout the dance world.

As the founder and director of a mixed repertory dance company, I have always seen that one of my biggest artistic challenges involves ensuring that my company members dance each work differently. As dancers, we train in various techniques and styles and work to find our own individual expression within the movements we do. A performer who can find the specificity requested of a movement and infuse the movement with his/her individuality is a gift to the choreography. However, if the individuality expressed by the dancer is the same in each dance, each dance begins to look the same. With a company such as Hubbard Street that has a diverse selection of works, it is pertinent that each is performed stylistically different and in a way that remains true to the choreographic intent. Often, a company will have a style inherently trained into the dancers, and, no matter the diversity of the choreographers, things just begin to look the same.

In watching Hubbard Street's performance in 2005, I was struck by how the company truly performed each work dif-

ferently. The diversity in the repertoire is not just having works by various choreographers; it is also how the dancers perform these works and how they are rehearsed to perform these works. In this way, Hubbard Street exemplifies what it means to be a repertory company: each work looks and feels unique.

Hubbard Street has established itself as an expert in the field of mixed repertoire, successfully performing various works by multiple choreographers and never falling into a static style mode. While this is certainly a challenge for artistic directors and professional dancers, other mainstream companies seem to be following suit, especially ballet companies.

Most ballet companies are repertory companies. They have their staples of story ballets such as The Nutcracker, Sleeping Beauty, Swan Lake, Giselle, etc. Then the repertory is filled out with works of the choreographic greats of ballet—Balanchine, Ashton, etc. Finally, most companies have a resident choreographer who will create many more works for the company. Yet, starting back in the 1970s, ballet companies have been exploring working with choreographers who are not specifically from the ballet genre, such as the partnership between post-modern choreographer (now also Broadway choreographer) Twyla Tharp and The Joffrey Ballet that created Deuce Coupe. These companies are looking to expand what they present to their audience; they see that their audience enjoys diversity on the stage, and they are bringing in works that speak to a broader range of dancegoers.

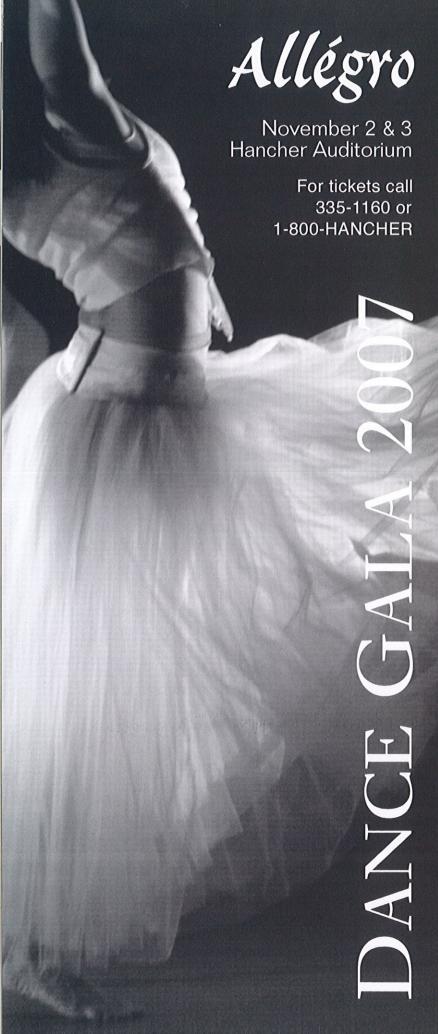
With the recent appointment of Peter Boal as artistic director of Seattle-based Pacific Northwest Ballet, such diversity and expansion is apparent. Mr. Boal danced with New York City Ballet for over 20 years as well as with such companies as Ballet Arizona and the Wendy Perron Dance Company. He also started a mixed repertory dance company that pushed the boundaries of ballet while still maintaining a balletic appeal. Pacific Northwest Ballet has always had a diverse repertory which included works by some of the same choreographers as Hubbard Street, such as Nacho Duato and Lynn Taylor-Corbett. With the change in directorship, though, the similarities to companies like Hubbard Street are even greater as Boal expands the repertoire beyond the few basics of such choreographers mentioned;

he has even brought in works that stem less from the ballet tradition, such as the work choreographed by Susan Marshall entitled *Kiss*, which is an intimate duet for two dancers who are suspended in harnesses.

Boal is working with a company that is traditionally recognized for its prowess in Balanchine and Balanchinesque ballets, and now he wants the dancers to perform anything and everything. At first, watching this company working in styles that were foreign to the dancers, the audience could see that the works did not always reach the mark. Yet, with Boal's directorship and the dancers' excitement at being pushed to such versatility, the company did not take long to reach a place where the increased diversity in its repertory is completely actualized by the performers.

As the changes have been happening at Pacific Northwest Ballet, the audience seems more excited with the diverse repertory and the dancers seem more fulfilled in being pushed to broaden their dancing abilities. It does seem that ballet companies will continue moving in a direction exemplified by Hubbard Street. Hubbard Street has built an extensive and exciting repertory that utilizes classical aesthetics while looking for something that pushes just a little further. With companies such as Hubbard Street and the expansion of repertoire performed by ballet companies, audiences are given the chance to see incredible diversity within one evening's performance and performers are able to work with multiple choreographers and truly develop their versatility. This trend of more contemporary mixed repertoires will only enrich the dance experience for both the dancers and the dancegoers.

Rain Ross is an MFA candidate in dance choreography at The University of Iowa. She founded Lehua Dance Theatre in Seattle and has performed with Arc Dance, the Playhouse Dance Company, and Coleman! Freedman and Friends, among others. Rain has received various awards and grants for her work, and is excited to continue to expand her experience in Iowa.



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Celebrates the Holidays at Hancher on December 8

he diversity and beauty of the holiday season will be celebrated in magnificent and moving style as Sweet Honey in the Rock returns to Hancher Auditorium on Saturday, December 8 at 7:30 pm.

Sweet Honey in the Rock is much more than an internationally beloved a cappella ensemble. She—and the ensemble is always referred to by the feminine pronoun—is a force for social justice. The vision of founder Bernice Johnson Reagon, who retired from the ensemble in 2004, continues to guide the group as the sextet travels the world inspiring audiences with a compelling sound drawn from the wellsprings of African American music.

Sweet Honey in the Rock takes her name

from Psalm 81:16. The metaphor of a sweet, nurturing substance being drawn from an elemental, enduring core is a fine descriptor for these women who are committed to impacting the world around them through their art

Reagon founded the ensemble in 1973 at the D.C. Black Repertory Theater Company. In a recent "artist statement," the group collectively mused: "Who could have imagined in 1973, that (more than three decades later) Sweet Honey in the Rock would still be standing proud and strong as a voice for change. In the early day, whether performing at a political rally, a church, festival, concert hall, or college campus, we sang our beliefs, our passions, and our stories, grateful for each opportunity to do so. We understood

that being socially conscious, politically involved, and fearlessly vocal women might not land us a lucrative recording contract or a chart-topping hit. What mattered were the messages in our music, which remain deeply rooted in African American vocal traditions."

But I would feed you with the finest of the wheat, And with honey from the rock I would satisfy you.

№ Psalm 81:16

Invoking and incorporating work songs, spirituals, gospel music, the blues, jazz, and more, Sweet Honey's music has earned her a Grammy Award (and numerous nominations). More importantly, she has earned the love and respect of a host of fans, including Harry Belafonte, who has said of the group:

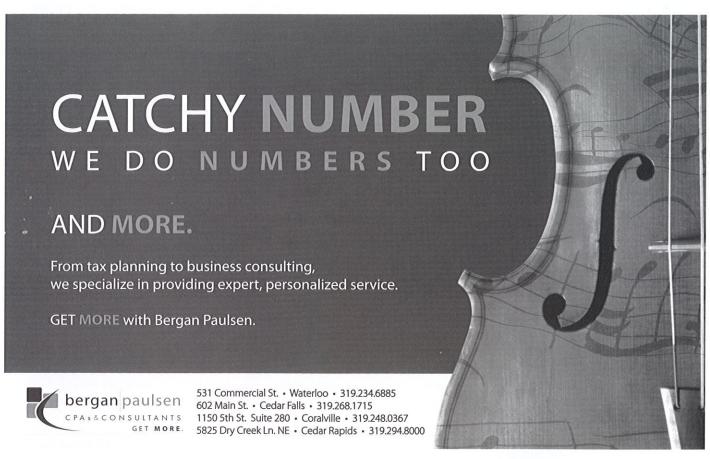
"I have always believed art is the conscience of the human soul and that artists have the responsibility not only to show life as it is but to show life as it should be ... Sweet Honey in the Rock has withstood the onslaught. She has been unprovoked by the 20 pieces of silver. Her songs lead us to the well of truth that nourishes the will and courage to stand strong. She is the keeper of the flame."

Every Sweet Honey in the Rock performance features Shirley Childress Saxton who beautifully renders each song in American Sign Language. Saxton's work is a lovely mingling of artistry and inclusion.

For her holiday performance, Sweet Honey in the Rock will explore a variety of holiday traditions in song, making this a perfect concert to share with family and friends.

The performance will be preceded by a dinner in the Hancher Café featuring the tastes of Kwanzaa. Reservations are required and can be made with the Hancher Box Office. Sweet Honey in the Rock's performance is supported by Lensing Funeral & Cremation Service.

For tickets, call the Hancher Box Office at 335-1160 or 1-800-HANCHER, or purchase online at www.hancher.uiowa.edu. For TDD and access services, call 319-335-1158.





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"Hancher co-sponsors All Johnson County Reads" —Blood Done Sign My Name selected for 2007

Timothy B. Tyson uses a shocking and tragic moment from his North Carolina boyhood as the fulcrum for his investigation of the struggle for racial justice in America in *Blood Done Sign My Name*. The book, winner of the Southern Book Award for Nonfiction and a finalist for a National Book Critics Circle Award, is the 2007 selection for "One Community, One Book—All Johnson County Reads."

The annual reading program is coordinated by The University of Iowa Center for Human Rights (UICHR) and is intended to highlight issues of human rights via community discussions. Hancher Auditorium has co-sponsored the program since its inception in 2001. This year's edition of the program runs from mid-September to mid-November.

Blood Done Sign My Name challenges conventional wisdom about the nature of the Civil Rights Movement, as Tyson successfully blends his personal story with a larger societal tale. The book centers on the racially motivated killing of twenty-three-year-old Henry Marrow in Oxford, N.C. in 1970. Tyson's father, pastor of an all-white Methodist church, was among those who sought a meaningful reconciliation while the town struggled to come to terms with its past and present. Tyson brings a clear-eyed approach to his consideration of the losses and gains of the period and their ramifications for today.

Tyson, who holds appointments at Duke University and the University of North Carolina, will participate in an "Evening of Words and Music" on Friday, October 26 at 7 p.m. in C20 Pomerantz Center on the UI campus. He will be joined by Mary D. Williams, a gospel singer from Raleigh, N.C., who will perform songs—including the hymn from which the book takes its name—that figure prominently in Tyson's narrative.

For a complete list of community discussions about *Blood Done* Sign My Name, visit www.uihcr.org.

In addition to UICHR and Hancher Auditorium, UI sponsors for "All Johnson County Reads" include the Charter Committee on Human Rights; the UI departments of English and History and the Writers' Workshop in the College of Liberal Arts and Sciences; International Programs; the International Writing Program; University Book Store; and UI Libraries. Johnson County sponsors include the Iowa City Human Rights Commission; the Iowa City, Coralville and North Liberty public libraries; Hills Bank & Trust Company; Iowa Book LLC; and Prairie Lights Books. Iowa City High School and West High School are also participating.

For additional information, contact UICHR at 319-335-3900 or uichr@uiowa.edu.

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—Chicago Tribune

BLOOD DONE SIGN MY NAME

Timothy B. Tyson









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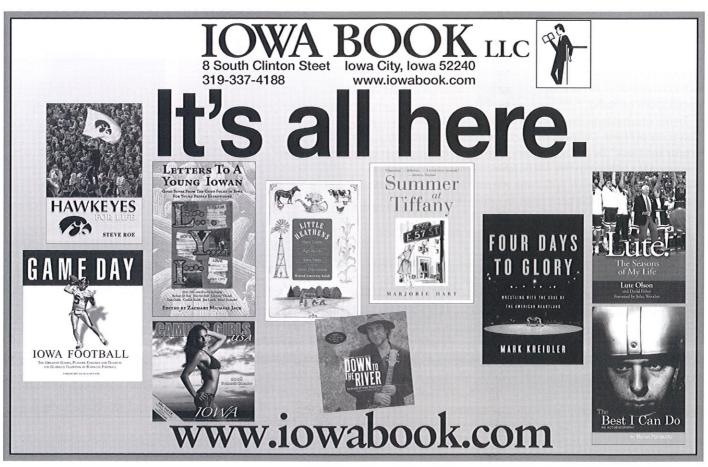
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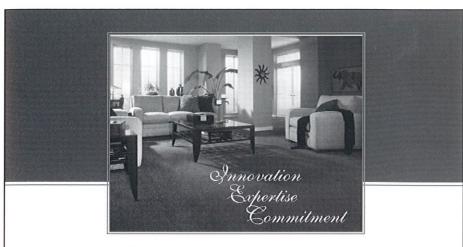
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Since some patrons are allergic to cologne, perfume, or after-shave lotion, you are requested to refrain from wearing artificial scents while attending Hancher performances. Patrons sensitive to scents who wish to be reseated should speak with Box Office personnel.

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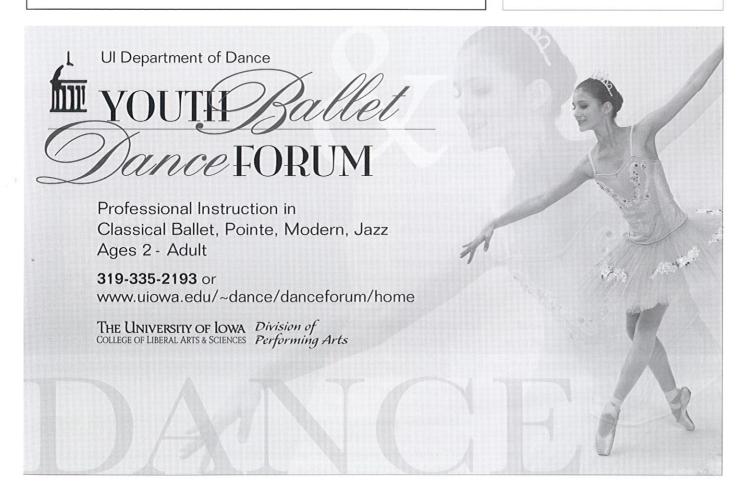
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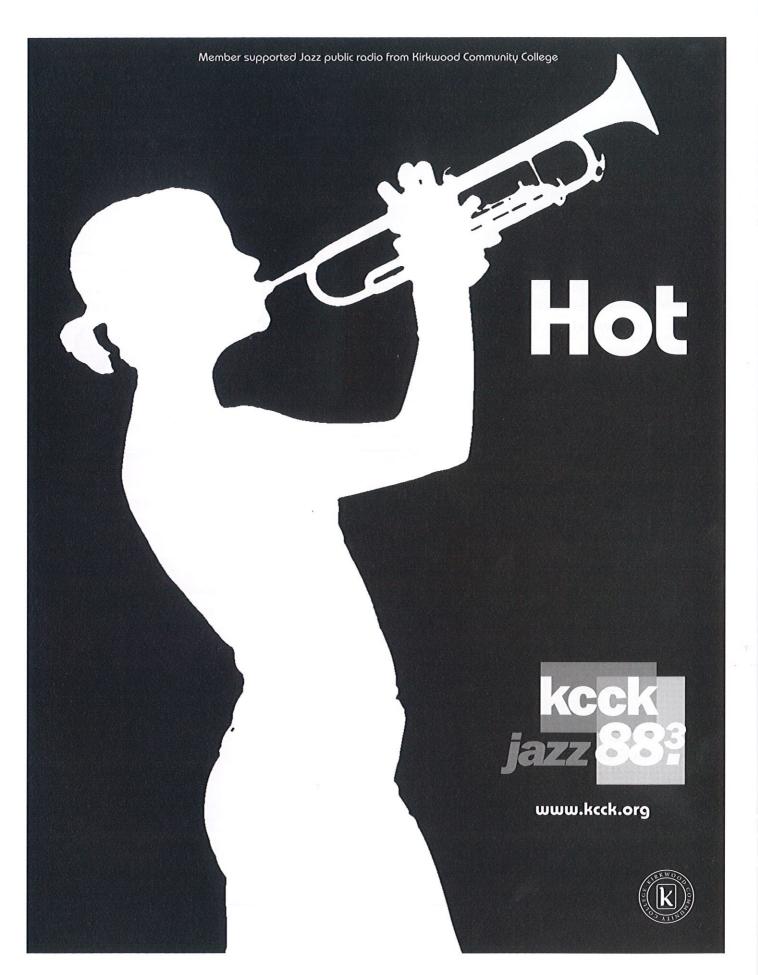


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B.B. KING

Is coming to town—February 7, 2008

At eighty-two years of age, after (conservatively estimated) 15,000 live performances and at least one hundred albums, B.B. King might well feel entitled to some rest.

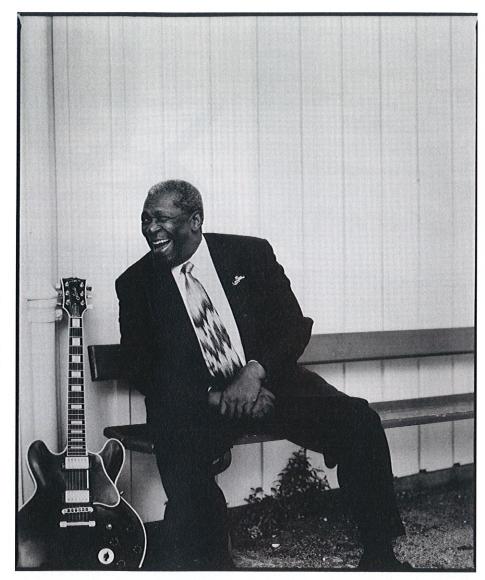
Given the recognition and awards he has received during more than a half century of performing and recording—chart-topping singles, Grammy Awards, honorary doctorates, a Presidential Medal of Freedom, a National Heritage Fellowship, induction into the Rock and Roll Hall of Fame, a stretch of Highway 61 named the "B.B. King Highway," the tate of Mississippi's declaration that February 15, 2005 was B.B. King Day—he might well feel entitled to preen and strut prior to taking that rest.

Fortunately for blues lovers, B.B. King still feels compelled to stay out on the road, trekking from stage to stage, bringing his fiercely joyous brand of blues to some 250 audiences each year. While doing so, he remains remarkably humble for a man who needs a building to house the collected evidence of his numerous accomplishments. The town where he grew up—Indianola, Mississippi—is building a museum in his honor; it opens September 13, 2008.

He was born in nearby Itta Bena, in the heart of the Mississippi Delta, in 1925 to sharecropper parents, Albert and Nora Ella King. They named him Riley. Years later while scuffling in Memphis, establishing himself as a musician, he was given the moniker Beale Street Blues Boy. In 1951, just two years after he had made his first recordings, his version of Lowell Fulson's "Three O'Clock Blues" stood atop the R&B charts, and his career was well launched. By that time his soubriquet had been shortened, becoming the name by which he is known today—B.B.

His first guitar—a Stella acoustic—cost a month's wages. In the late 1940s, when he began touring, he played one of the very first Fender electrics. Now B.B. plays Gibsons, all of which he names *Lucille* in honor of the woman who sparked the barfight that almost cost the rising star his life.

Despite a body of work that inspires legions of imitators, B.B. seems compelled



in interviews to talk about what he can't do on a guitar. He can't play slide; he's not very good with chords; he can't play at the same time he is singing; he can't play fast.

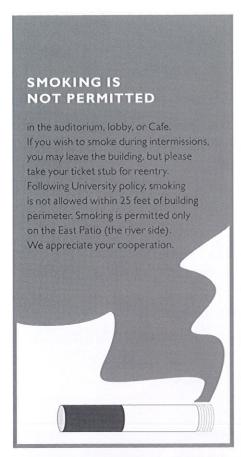
But blues was born in straitened circumstances and thrives with limitations (making a virtue, for instance, out of blues scales with just seven notes, one fewer than the usual eight-note scales). With great artistry, B.B. has converted his weaknesses into strengths. If he can't play slide like his cousin Bukka White, the great country bluesman, he alters pitch with string-bends impossible for most hands. If he can't chord like Count Basie's guitarist, Freddie Green, he plays his single-note solos with an acute and surprising sense of rhythm. If he can't play while singing, he plays in a call-and-response style, as if his guitar is conversing with his voice.

As B.B. himself sums up his style, "I do feel that I'm still singing when I play. That's why I don't play a lot of notes maybe like some people. Maybe that's the reason why most of my music is very simple—that's the way I sing. When I'm playing a solo, I hear me singing through the guitar."

When we listen to B.B. play, we don't hear a man running scales swiftly to display the nimbleness of his fingers. We hear the joys and sorrows of a man's heart articulated through what the Rock and Roll Hall of Fame called "his thrilling vibrato, wicked string bends, and a judicious approach that makes every note count."

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For tickets, call the Hancher Box Office at 335-1160 or 1-800-HANCHER, or purchase online at www.hancher.uiowa.edu. For TDD and access services, call 319-335-1158.







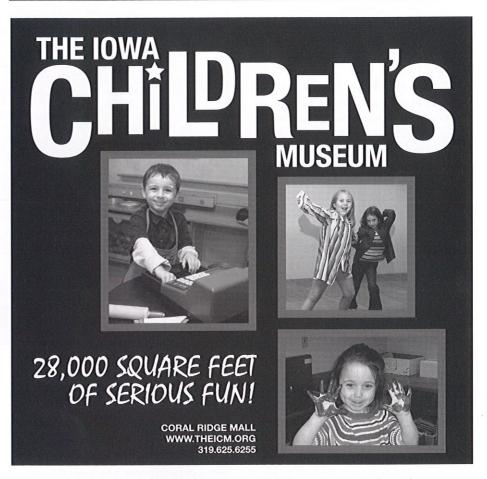
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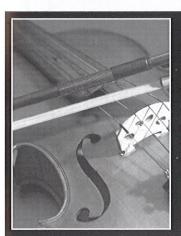
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Hancher Auditorium hires over 100 UI students as ushers, stagehands, and box office cashiers.

Professional stage crew provided by the International Alliance of Theatrical Stage Employees, Local 690, when required.

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Iowa City, Iowa 52242-1794
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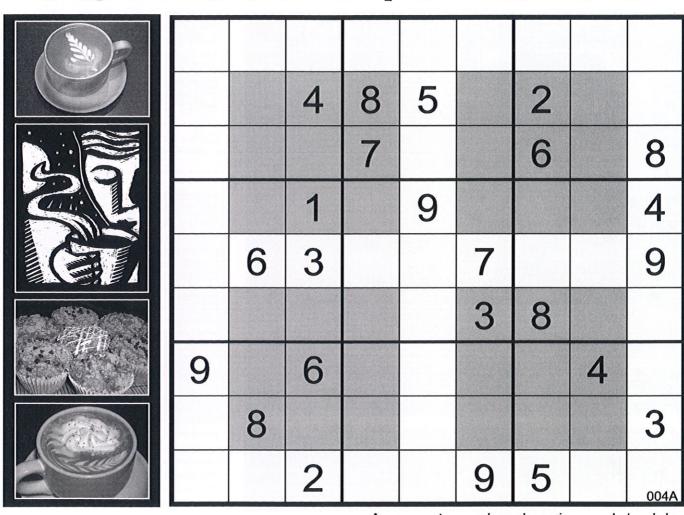
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HANCHER AUDITORIUM Information

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 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 lowa 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 reenter the auditorium, an usher will escort you to an observation room 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 & 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 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 sound-proof 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 for reentry to the facility. In accordance with University of lowa policy, smoking is not allowed within 25 feet of the building entrance. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

Cameras & 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 & Drinking Fountains: Located on either side of the lobby and mezzanine. Diaper changing stations are located in the east side restrooms on the main floor.

CALENDAR FIESS



October 19, Friday, 7:30pm October 20, Saturday, 2pm Cirque-Works Birdhouse Factory



November I, Thursday, 7:30pm Russian Patriarchate Choir Clapp Recital Hall



November 6, Tuesday, 7:30pm Bill T. Jones/Arnie Zane Dance Company, Blind Date A discussion with the company follows the performance.



November 8, Thursday, 7:30pm St. Petersburg Philharmonic Orchestra



November 9, Friday, 7:30pm

DBR and The Mission

Post-performance party in the lobby for all ticketholders.



December 5, Wednesday, 7:30pm A Rockapella Holiday



December 8, Saturday, 7:30pm Sweet Honey in the Rock Pre-performance dinner. Reservations required.



December 12, Wed., 7:30pm
December 13, Thursday, 6:30pm
December 14, Friday, 7:30pm
December 15, Saturday, 2pm
December 15, Saturday, 7:30pm
My Fair Lady



January 26, Saturday, 7:30pm Turtle Island String Quartet & Stefon Harris, The Divine Duke



January 30, Wednesday, 7:30pm L.A. Theatre Works, Top Secret: The Battle for the Pentagon Papers A discussion in the auditorium follows the performance.



February 7, Thursday, 7:30pm B.B. King

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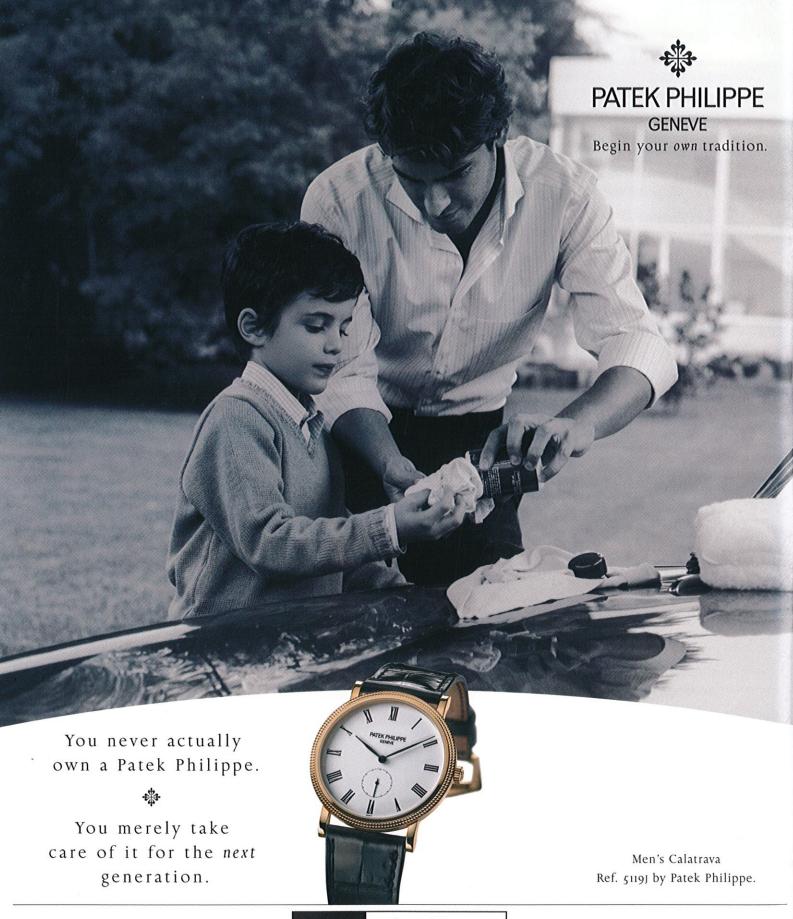
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