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Portrait of the Kabuki actor Ichikawa Komazō II
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HANCHER PRESENTS

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Iowa Center for the Arts
The University of Iowa

Dance Spectrum

LAURA DEAN DANCERS AND MUSICIANS

Friday, March 4, 1988—8:00 p.m.

Laura Dean, *Artistic Director*

THE COMPANY

Dancers

Amy Chavasse-Dupree	Kathleen Massot	
Erroll Simpson	Anne Lord Wennerstrand	
Jonathan Brooke	Barbara Chan	Elizabeth Frankel
Karim Karim	Michele Pogliani	Kristin Schultz
	Susan Shields	

Musicians

Phillip Bush	Jason Cirker
Eleanor Sandresky	Matt Spataro

Lighting Design
Craig Miller

Sound Design
Richard L. Sirois

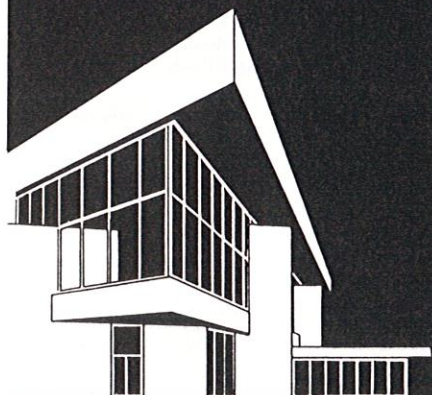
Stage Manager
Susanne Poulin

Managing Director
Michael Feibish

Company Manager
Marjorie Ohle

Program and casting subject to change

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PROGRAM

EQUATOR

United States Premiere
March 4, 1988

Choreography: Laura Dean

Music: Laura Dean

Lighting Design: Craig Miller

Costume Design: Laura Dean

Dancers

Amy Chavasse-Dupree, Kathleen Massot,
Erroll Simpson, Anne Lord Wennerstrand,
Jonathan Brooke, Barbara Chan, Elizabeth Frankel,
Karim Karim, Kristin Schultz, Susan Shields

Musicians

Jason Cirker, Matt Spataro

Equator was commissioned by Hancher Auditorium/The University of Iowa with support from the National Endowment for the Arts and Arts Midwest, and by Stichting Het Muziektheater in Amsterdam, where it had its world premiere on February 25, 1988.

Further funding was provided by the Andrew W. Mellon Foundation, the Reader's Digest Dance and Theatre Program established by the Wallace Funds, the Rockefeller Foundation, the Scherman Foundation, American Express Companies, Philip Morris Companies, Inc., and the New York State Council on the Arts.

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LAURA DEAN DANCERS AND MUSICIANS

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Production Manager/Sound Designer Richard L. Sirois
Lighting Supervisor/Stage Manager Susanne Poulin
Costume Execution Eric Hansen
Co-Rehearsal Directors Amy Chavasse-Dupree,
Kathleen Massot
Co-Rehearsal Coaches Erroll Simpson,
Anne Lord Wennerstrand
Music Director Jason Cirker

UNDERSTUDIES/APPRENTICES

Understudy for *Equator* Michele Pogliani
Understudies for *Magnetic* Barbara Chan,
Kathy Massot,
Anne Lord Wennerstrand
Understudy for *Impact* Anne Lord Wennerstrand
Apprentices Alyssa Dodson,
Margaret Wallin

We wish to thank the following individuals and institutions, without whose assistance these performances would not be possible: Brooklyn Academy of Music; Chase Manhattan Bank; DIA Art Foundation; A. Christina Giannini; LeBoeuf, Lamb, Leiby and MacRae; the Office of Scheckman and Mueller; Robert Rosenberg; and Grenadier Realty.

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The Dean Dance and Music Foundation, Inc., produces Laura Dean Dancers and Musicians and seeks to realize the distinctive vision of Laura Dean who is both a choreographer and composer. The foundation is a not-for-profit corporation which is supported by tax-deductible contributions from individuals, corporations, and foundations. Your contribution to the foundation supports new dance and music works by Laura Dean and counts toward matching support from the National Endowment for the Arts and the New York State Council on the Arts. To help support this effort please send your contribution to

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MAGNETIC

c 1986

Choreography: Laura Dean

Music: Laura Dean

Lighting Design: Craig Miller

Costume Design: Laura Dean

Dancers

Section I:

Jonathan Brooke, Elizabeth Frankel, Kathleen Massot,
Michele Pogliani, Kristin Schultz, Susan Shields, Anne Lord Wennerstrand

Section II:

Amy Chavasse-Dupree, Erroll Simpson, Karim Karim

Section III:

Full Ensemble

Musicians

Philip Bush, Eleanor Sandresky

Magnetic was commissioned by the American Dance Festival, through a generous contribution by Samuel H. Scripps. It received its world premiere at ADF on July 10, 1986. Further funding was provided by the Inter-Arts Program of the National Endowment for the Arts, the Andrew W. Mellon Foundation, the Reader's Digest Dance and Theatre Program established by the Wallace Funds, and Philip Morris Companies, Inc. Additional support was provided by the National Endowment for the Arts and the New York State Council on the Arts.

INTERMISSION

IMPACT

c 1985

Choreography: Laura Dean

Music: Steve Reich

Lighting Design: Craig Miller

Dancers

(in order of appearance)

Michele Pogliani, Elizabeth Frankel, Jonathan Brooke, Kathleen Massot,
Erroll Simpson, Karim Karim, Kristin Schultz, Amy Chavasse-Dupree,
Barbara Chan, Susan Shields, Anne Lord Wennerstrand

Impact received its world premiere on October 31, 1985, at the Brooklyn Academy of Music's Next Wave Festival. The score was commissioned by the Dean Dance and Music Foundation and the French government. Further funding was provided by the Inter-Arts and Dance Programs of the National Endowment for the Arts, the New York State Council on the Arts, Mobil Foundation, Exxon Corporation, Con Edison Foundation, Chemical Bank, Samuel H. Scripps, and Mrs. Esther Dean.

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Biographies

LAURA DEAN, noted for being both a choreographer and composer, was recently recognized by the **San Francisco Examiner** as "one of the major artists of the age." **Newsweek** has hailed her as "one of the most exciting choreographers of her generation" while **The New York Times** has praised her as "possibly the most interesting choreographer to emerge in modern dance in the 1970's." Among the coveted awards she has received are two John Simon Guggenheim Fellowships for Choreography and a Fellowship in Choreography from the Creative Artists Public Service Program. In 1986, she was awarded the prestigious Brandeis Creative Arts Award for Extraordinary Artistic Achievement in dance, as well as a "Bessie." In 1982 Laura Dean received the **Dance Magazine** Award for Outstanding Achievement; and in 1984, she was honored by the City of New York's Commission on the Status of Women for "outstanding service in the continuing effort to improve the status of women in all aspects of their personal and professional lives."

Laura Dean's first music and dance training began at the Third Street Music School in New York City. She continued to study under Lucas Hoving, Muriel Stuart, Norman Walker, Mia Slavenska, Francoise Martinet, Matt Mattox, and Merce Cunningham. She danced profes-

sionally in the companies of Paul Sanasardo and Paul Taylor.

Dance and music works of Laura Dean have been commissioned by the Walker Art Center, the American Dance Festival, The Brooklyn Academy of Music, the Foundation for the Joffrey Ballet, The Spoleto Festival USA, the Ohio Ballet, and the BAT-DOR Company of Israel. The Joffrey Ballet has two of her music/dance works in their repertory; in 1980 she created *Night*, and her second Joffrey ballet, *Fire* (with sets and costumes by noted architect Michael Graves), premiered in 1982. Her third commissioned piece for The Joffrey, *Force Field*, set to *Six Pianos* by Steve Reich, has been met with resounding acclaim since its world premiere performance in Iowa City on February 16, 1986. On January 31, 1987, at the Colden Center for the Performing Arts in New York City, the Ohio Ballet presented the world premieres of *Gravity*, a work with both choreography and music by Laura Dean, and *For Two*, featuring Ms. Dean's choreography set to music by the eighteenth-century composer Jean-Baptiste Breval. Her first commissioned work for the Ohio Ballet, *Patterns of Change*, set to the second part of Philip Glass's *Music in 12 Parts*, received its New York premiere at the Joyce Theater in February 1986. In 1984 she traveled to the Middle East to create the work, *Tebillim*, for the BAT-DOR Dance Company of Israel. The title of the dance is derived from the work's musical score *Tebillim* by Steve Reich. Laura Dean's commissioned works now extend to the ice venue. She completed her first work for John Curry Skaters in September 1983. Since then, *Burn* has received outstanding recognition throughout Canada, Japan, and England, as well as across the U.S.

Laura Dean's first commissioned work for New York City Ballet will be premiered in early May, 1988, in New York City. Entitled *Space*, the ballet is for 38 dancers and is set to a new orchestral score by Steve Reich.

On February 5, 1988, the Concert Dance Company of Boston presented the world premiere of *Dream Collection*, a work choreographed by Laura Dean. The piece is for six dancers, with music by Terry Reilly.

Laura Dean has been a member of the Inter-Arts, Dance, Dance/Video, and Challenge Advancement review panels of the National Endowment for the Arts, and has served as a member of the dance panel of the New York State Council on the Arts. During 1985, she also served on the panels of the National Choreographic Project and the annual Business in the Arts Awards. Her writings have appeared in **The Drama Review**, **Dance Scope**, and **Contemporary Dance**. Her drawings have been exhibited at the Philadelphia Institute of Contemporary Art, Walker Art Center, Pratt Institute, the National Museum of Dance, and the Venice Biennale. Laura Dean currently serves on both the Board of Directors of Dance/USA and the National Advisory Committee of the Mid-America Arts Alliance.

LAURA DEAN DANCERS AND MUSICIANS

In January 1976, after several years of solo performances and group work, Laura Dean formed Laura Dean Dancers and Musicians, a company which remains unique in its dedication to live performances of both music and dance. In April 1987, in celebration of its ten-year anniversary, Laura Dean Dancers and Musicians presented a week of sold-out performances at the Joyce Theatre in New York City. The company's highly acclaimed appearance at the Brooklyn Academy of Music's 1985 Next Wave Festival was singled out by the **New York Times** in its year-end review of dance as one of the "best of 1985."

The ensemble has performed in virtually every major dance venue in the United States, including the American Dance Festival in Durham, North Carolina; the Kennedy Center in Washington D.C.; the Walker Art Center and Northrop Audito-

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rium in Minneapolis, Minnesota; and Zellerbach Auditorium in Berkeley, California.

During the 1987-88 season the Company's U.S. appearances include the "Dancing for Life" AIDS benefit at the New York State Theatre in New York City, and engagements in Iowa City, Iowa; Detroit, San Diego, Cincinnati, Philadelphia, and Boston. On March 8, 1988, the musical ensemble, Laura Dean Musicians, will present the music of Laura Dean at the Sheldon Concert Hall in St. Louis.

From May 11-22, 1988, Laura Dean Dancers and Musicians will make their City Center Theater debut in New York City as part of a shared two-week season entitled the New Contemporary Masters at City Center.

Internationally, Laura Dean Dancers and Musicians have been equally well received. In Europe, they have appeared before sold-out audiences at the Avignon Festival in France, the Sadler's Wells Theater in London, and in houses in West Germany, Austria, and Switzerland. The company has also performed throughout Japan, as well as New Zealand, India, and Indonesia. In 1983, the United States Information Agency took Laura Dean Dancers and Musicians behind the Iron Curtain to perform in Sofia, Bulgaria, and Belgrade, Yugoslavia. In May, 1987, the company returned to Europe with highly acclaimed performances in Berlin and Hamburg, West Germany.

The Public Broadcasting System featured Laura Dean Dancers and Musicians in their Dance in America *Beyond the Mainstream* series in 1980. In addition, Ms. Dean's work *Tympani* was the subject of a television program aired nationally in 1981 which won critical acclaim at the American Film Festival and continues to be broadcast on public television stations around the country.

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Choreography Observed

By Jack Anderson

Noted dance critic Jack Anderson writes about individual choreographers from Bournonville to Paul Taylor and works such as Antony Tudor's *Pillar of Fire* and Alvin Ailey's *Flowers*. "I'm sure many other readers will look at dance with freshly bright eyes after reading this often charming, often provocative collection of essays."—Selma Jeanne Cohen. "Anderson here reveals the beating heart of dance: well done."—Kirkus Reviews

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DANCERS

JONATHAN BROOKE graduated from SUNY-Purchase in 1987 with a BFA in dance. This is his first season with Laura Dean Dancers and Musicians.

BARBARA CHAN is a native of Baltimore. She holds a BFA in general fine arts with emphasis in painting and printmaking from Maryland Institute, College of Art. Since moving to New York in 1984, she has worked with many choreographers, including Mel Wong, Lydia Johnson, and Christopher Gillis. She joined Laura Dean Dancers and Musicians in November, 1987.

AMY CHAVASSE-DUPREE was born in Raleigh, North Carolina, and now resides in Washington, DC, when not dancing in New York. She began her dancing while pursuing a degree in art in college and then transferred to North Carolina School of the Arts and received a BFA in dance in 1981. Since then she has worked with various choreographers and companies including Three's Company in San Diego, Bill Evans, Diane Frank and Debra Riley, and Bill Young. She has also taught and presented her own choreography at The Dance Place in Washington, DC. Amy studies ballet with Jocelyn Lorenz, and she thanks her husband for his patience and support.

ELIZABETH FRANKEL comes from Chicago where she studied ballet and modern dance. In 1984, she received a BA in English from Vassar College and has recently earned an MFA in dance from Tisch School of the Arts, New York University. She has danced with Laura Dean Dancers and Musicians since November, 1987.

KARIM KARIM was born in Kampala, Uganda. He graduated with a BA in dance from Simon Fraser University in Vancouver, Canada. Before finishing his studies in 1985, he danced with the Paula

Ross Dance Company. Since Karim's arrival in New York City he has danced with a number of companies including H.T. Chen and Dancers, Mark Harim and Dancers, New York Theatre Ballet with whom he performed the Snow King and the Prince, and Rondo Dance Theatre. This is Karim's first season with Laura Dean Dancers and Musicians.

KATHLEEN MASSOT was born in St. Louis where she danced for many years in the St. Louis Civic Ballet. She attended the National Academy of the Arts in Champaign. Kathy was then accepted into the National Ballet of Illinois and performed with the company for three years as they toured many parts of the U.S. She returned to perform with the St. Louis Civic Ballet in the International Festival of Youth Orchestration in Scotland and England. After moving to New York she danced with Leon Felder Dance Company for several years. Kathy joined Laura Dean Dancers and Musicians in January 1985. Kathy studies under Jocelyn Lorenz and Marjorie Mussman. She feels fortunate to have a very supportive family.

MICHELE POGLIANI started dancing at the "Centro Professionale di Danza Contemporanea di Roma." He danced with several dance companies in Rome before moving to New York in 1985. In New York he has danced with the companies of Eric Barness, Clarice Marshall, and Roselind Newman. He studies at the Merce Cunningham studio, and ballet with Jocelyn Lorenz. This is his first season with Laura Dean Dancers and Musicians.

KRISTIN SCHULTZ was born and raised in Lubbock, Texas, where she studied ballet with Leonid Lubarsky and Suzanne Aker and performed with the regional dance company Ballet Lubbock for several years. Upon graduation from high school, Kristin moved to Cannes, France, where she attended the Centre de Danse International, studying under Rosella Hightower, Jose Feran, and Edward Cook, and performing with the Jeune Ballet International de Cannes. This is her first

season with Laura Dean Dancers and Musicians.

SUSAN SHIELDS was raised in northern Virginia where she trained at the Washington School of Ballet. She has danced with the Washington Ballet Company and has appeared with the Eliot Feld Ballet. After attending SUNY-Purchase for a year, she moved to New York where she currently studies at the Merce Cunningham School and with Marjorie Mussman. This is her first season with Laura Dean Dancers and Musicians.

ERROLL SIMPSON began his dance training in his hometown of Rochester, New York, where he began with tap and jazz at the age of five. During college at Arizona State University, Erroll began to study modern dance and ballet. Since coming to New York City, Erroll has received scholarships from Dance Theatre of Harlem, Alvin Ailey American Dance Center, Jacob's Pillow Dance Festival, and the Lar Lubovitch Workshop at New York University. He has appeared in works by Rudy Perez, Eleo Pomare, Lar Lubovitch, Catherine Cardiff, and Douglas Varone.

ANN LORD WENNERSTRAND began her dance training in Evanston, Illinois. She attended New York University School of the Arts and SUNY-Purchase where she received her BFA in dance. She is now a student of Finis Jhung. Ann has taught dance at SUNY-Purchase as well as for other schools in New York and Connecticut. Before joining Laura Dean Dancers and Musicians she worked with many choreographers including Fred Dorson, Larry Clark, Lillo Way, Roger Tolle, and Stephanie Skura.

MUSICIANS

PHILLIP BUSH was a 1983 recipient of the Beethoven Foundation Fellowship, a prize bestowed by an international jury to an outstanding American pianist deemed to have the potential for a major concert career. He also won first prize in the 1986 Houston Symphony Young Artist Competition. A graduate of Peabody Conservatory,



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where he studied with Leon Fleisher, Mr. Bush made his New York debut in 1984 at the Metropolitan Museum of Art. Other recent performances include recitals in Chicago, Indianapolis, Charlotte, Miami, Toronto, Ottawa, Victoria, at the Newport Music Festival, and for PBS television. He has performed at Lincoln Center and the Ravinia Festival with Steve Reich and Musicians, and in 1987 was keyboardist for a 25-city U.S. and European tour of *Koyaanisqatsi—Live* with the Philip Glass Ensemble. Mr. Bush joined Laura Dean Dancers and Musicians in 1986.

JASON CIRKER (*Music Director*) has studied percussion with David Cox, Justin Dicioccio, Michael Rosen, and Morris Lang. Since graduating from Brooklyn College in 1982, he has toured South America, Israel, and Europe with the international company of *West Side Story*; appeared in the pit for such Broadway shows as *My One and Only* and *The Mystery of Edwin Drood* and for the New York Shakespeare Festival production of *La Boheme*; and has performed with a variety of contemporary music ensembles including Continuum and the Music from Japan Society at Alice Tully Hall. Recently he composed the incidental music for *Gertrude Stein and A Companion* at the Lortel Theatre and for the subsequent video production. Mr. Cirker and his brother Mitchell have formed a piano and percussion duo which has performed at Barge Music L.T.D. and at the Percussive Arts Society Day of Percussion. Since joining Laura Dean Dancers and Musicians in 1984, Mr. Cirker has performed with them in Tokyo and throughout the U.S.

ELEANOR SANDRESKY began studying and performing music at the age of seven. She holds degrees from the Eastman School of Music, the Wisconsin Conservatory of Music, and the North Carolina School of the Arts. She has participated and performed in festivals and recitals throughout North America and abroad. Ms. Sandresky has been with Laura Dean Dancers and Musicians since 1986.

MATHEW SPATARO graduated with an Associate of Arts degree in music from Nassau College in 1982, and a Bachelor of Science from Brooklyn College in 1986, studying percussion with Ronald Gould of the New York City Ballet and Morris Lang of the New York Philharmonic, respectively. Matt has also studied independently with noted percussionists including Peter Erskine, Nachiko Maekane, and Larry Spivack. His ongoing commitment to music includes participation in festivals and performances throughout the metropolitan New York City area as well as private teaching. He has most recently returned from the international tour of *A Chorus Line*.

DESIGN AND TECHNICAL PERSONNEL
CRAIG MILLER (*Lighting Designer*) has designed such Broadway productions as *Doubles*, *Wind in the Willows*, *Take Me Along*, *On Golden Pond*, *Five O'Clock Girl*, *Barnum* (Tony Award nomination), and *Safe Sex*. Off-Broadway Mr. Miller's work has included *Just So*, *Spookhouse*, *A Weekend Near Madison*, *Trixie True*, *Teen Detective*, John Guare's *Gardenia*, and Samuel Beckett's *Company*. His lighting has been seen at most major regional theatres including the Guthrie Theater, Center Stage, Goodspeed Opera House, and the Stratford Ontario Shakespeare Festival. Mr. Miller has created the lighting for opera at the Spoleto U.S.A. Festival, Opera Theatre of St. Louis, and the Santa Fe Opera, where he has been resident designer for the past eight seasons. His other dance lighting can be seen frequently for the Boston Ballet, including their *Nutcracker*, for Chicago City Ballet's *Cinderella*, and in the repertoires of the Alvin Ailey, Rosalind Newman, and Lar Lubovitch companies, North Carolina Dance Theatre, and the Pennsylvania, San Francisco, Stuttgart, and Royal Danish ballets.

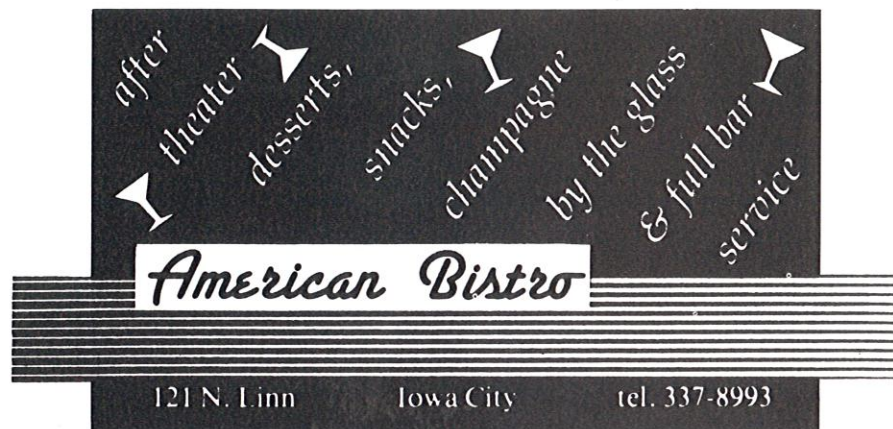
SUSANNE POULIN (*Lighting Supervisor/Stage Manager*) has designed lighting and stage managed for many dance and performance artists in New York City. Her previous exploits include Robert Wilson's *Knee Plays*, the Lyon Opera Ballet,

Cydney Wilkes and Others, Elisa Monte Dance Co., and Rajeckas and Intraub Movement Theatre. Sue plans to catch more fish than Rick Sirois this summer.

RICHARD L. SIROIS (*Sound Designer/Production Manager*) toured with Laura Dean Dancers and Musicians to the American Dance Festival and throughout the U.S. during the summer and fall of 1986. He made his Broadway debut last year as assistant recording engineer for Lily Tomlin's *The Search for Signs of Intelligent Life in the Universe*. His work with Meredith Monk has taken him from the Lower East Side of Manhattan to the stages of Israel, Vienna, and Frankfurt. He has designed shows for many regional theatres, including Arena Stage, Actor's Theatre of Louisville, and Huntington Repertory Company. He is currently designing a recording studio with his brother Ron.

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“ ‘Sacre’ Shines in the Joffrey’s Light”

Anna Kisselgoff—New York Times

No dance event in recent years has attracted as much national attention as The Joffrey Ballet's production of *Le Sacre du Printemps* (*The Rite of Spring*). It created a sensation when it opened in Los Angeles this fall and won further acclaim when performed in New York. The Joffrey will return to Hancher on March 14 and 15 to perform *Sacre* as the centerpiece of a stunning evening which will also include *Afternoon of a Faun* and *Parade*. The music, by Igor Stravinsky, Claude Debussy, and Erik Satie, will be played by The Cedar Rapids Symphony.

We are particularly delighted that Hancher is one of the early stops on a much-heralded and sought-after tour of *Sacre*. Some of the early rehearsals for *Sacre* took place in North Hall and on the Hancher stage last June when the company was in residence in Iowa City to begin work on *The Nutcracker*. Hidden in the dark corners of the auditorium, some members of the Hancher staff and the community got their first glimpse of the explosive excitement of this legendary ballet.

Commissioned by the great impresario Serge Diaghilev who brought together Vaslav Nijinsky, Igor Stravinsky, and Nicholas Roerich, *Sacre's* opening in Paris in 1913 caused a riot. The audience was outraged by the dissonant score, unfamiliar movements, and primitive themes, and the ballet was withdrawn after only eight performances. But in the intervening years, Stravinsky's score has become a classic of the orchestral repertoire; and what little was known of Nijinsky's choreography and Roerich's sets and costumes suggested a dance of enormous primal power.

The new revival recreates the stunning power of the original. *Washington Post* dance critic Alan Kriegsman underscored

the appeal of *Sacre* when he recently wrote that this revival “*grabs one at a deep, gut level, just as the original must have done . . . That's because the ballet, in its choreographic, musical, and visual form, speaks to us of profound, primal, and timeless matters—ferocious, inexorable forces of nature and the terror and exaltation they cause us . . .*”

How very different from Nijinsky's first choreographic effort, the hauntingly exotic *L'Après-Midi d'un Faune* (*Afternoon of a Faun*) of 1911! Here the movement is slow and deliberate and seems to unfold in two dimensions, as on Greek vases. The gestures and postures are simple, while the costumes and hairpieces, based on originals by Léon Bakst, are ornate.

“With this revival of Le Sacre du Printemps The Joffrey Ballet has not only recovered a crucial part of our cultural past, but has also given us a living treasure for the present and the future. No other choreographic version of Sacre. . . . can touch it in naked originality, sacramental force or sublimity.”

Alan M. Kriegsman

The Washington Post
October 2, 1987

Stravinsky's brash score works with Roerich's primeval landscapes of vivid colors and vibrant organic forms to reinforce the primitive fertility rites of a pre-Christian Slavic tribe. The violent theme of sacrifice is intimately tied to the theme of rebirth and the coming of spring.

This is a ballet of powerful and direct visual appeal. The brilliant color, intense music, and ritual movement create a spell-binding experience.

With music by Claude Debussy, *L'Après-Midi d'un Faune* evokes a richly erotic world of dreams.

These two Nijinsky ballets will play upon another level of theatrical experience for many members of the Hancher audience who last year gained an understanding and deep sympathy for Nijinsky's genius through the award-winning play by Glenn Blumstein. In the play *Nijinsky*, UI graduate Blumstein explored the tragic life of the gifted dancer and choreographer and

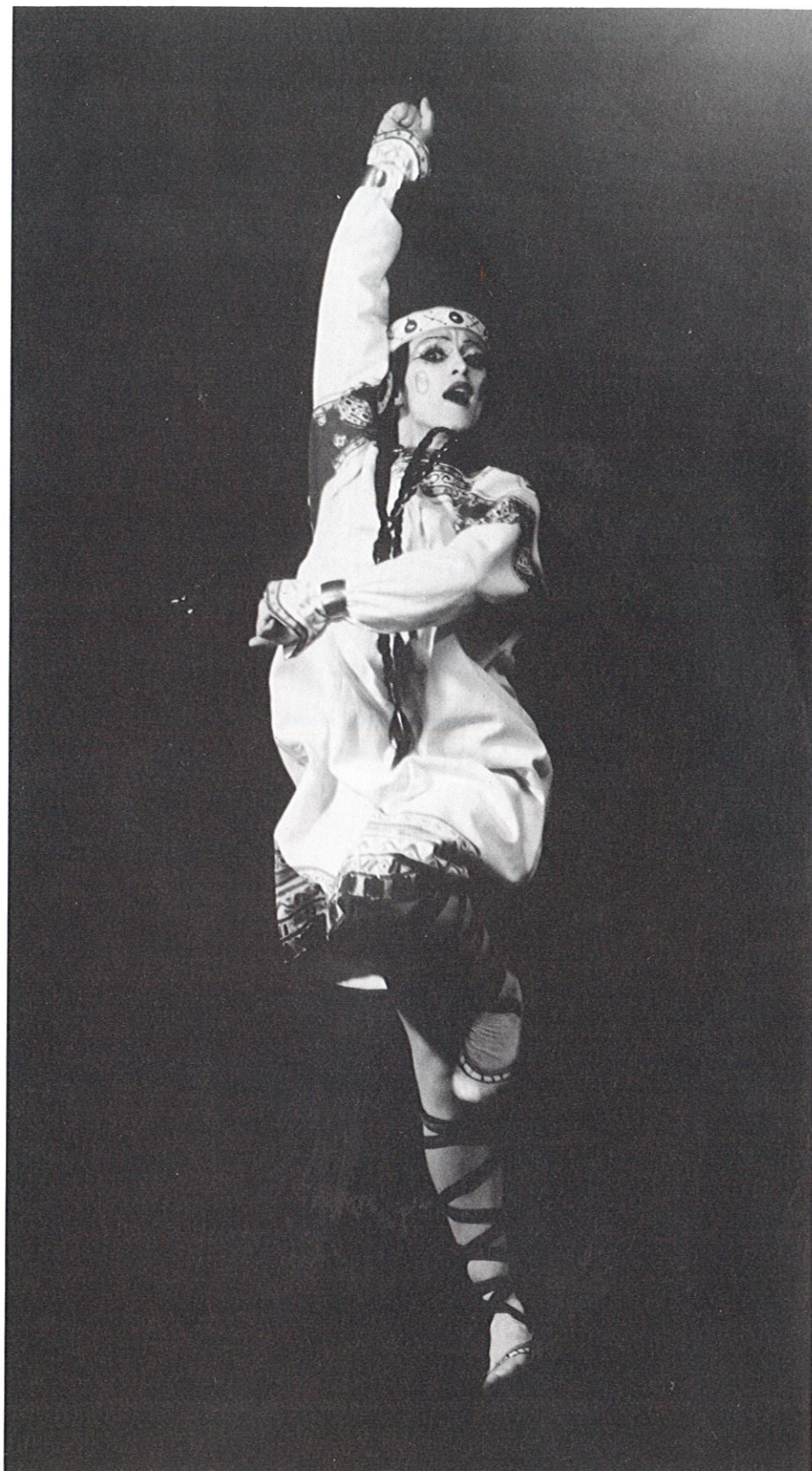


focused particular attention on his complex relationship with Diaghilev. The play was first performed at the Iowa Playwrights Festival in spring, 1986, and became part of the 1986-87 UI Theatre Department's season. It was chosen as the Midwest Regional entry in the American College Theatre Festival held at the Kennedy Center where Blumstein won the ACTF's highest award, the National Student Playwrighting Award, for the script. The Joffrey's production of *Sacre* and *L'Après-Midi d'un Faune* will provide direct testimony to Nijinsky's greatness.

Completing the program will be another Diaghilev-initiated ballet, the wacky, Cubist *Parade* of 1917. With a theme by Jean Cocteau, music by Erik Satie, choreography by Léonide Massine, and sets and costumes by Pablo Picasso, this ballet is a veritable who's who of Paris in its most creative period. Those who attended events in the fall in the auditorium will remember the stunning photographs by Joffrey photographer Herbert Migdoll of this production and particularly the three-part image of the Chinese Conjurer.

Robert Joffrey has written that even before he formed The Joffrey Ballet, he dreamed of reconstructing and producing the ballets commissioned by Diaghilev for his company Les Ballets Russes. As this program testifies, Diaghilev invited the leading writers, composers, artists, and choreographers to work with his dancers. The results of these collaborations not only revitalized ballet, but also continue to fascinate audiences.

The Joffrey Ballet occupies a very special place at Hancher Auditorium. They will return March 14 and 15 with their hottest, most exciting program yet. Tickets are on sale now at the Hancher Box Office.





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A Conversation with Laura Dean

HANCHER: How would you characterize *Equator*, your new work that has been co-commissioned by Hancher?

DEAN: It's for ten dancers and two musicians who play sets of rock drums without cymbals. The dancers are in red and are wearing shoes with wooden heels. There's a lot of spinning in this piece, and a lot of rhythmic stamping. I'd say it's everything I like to do.

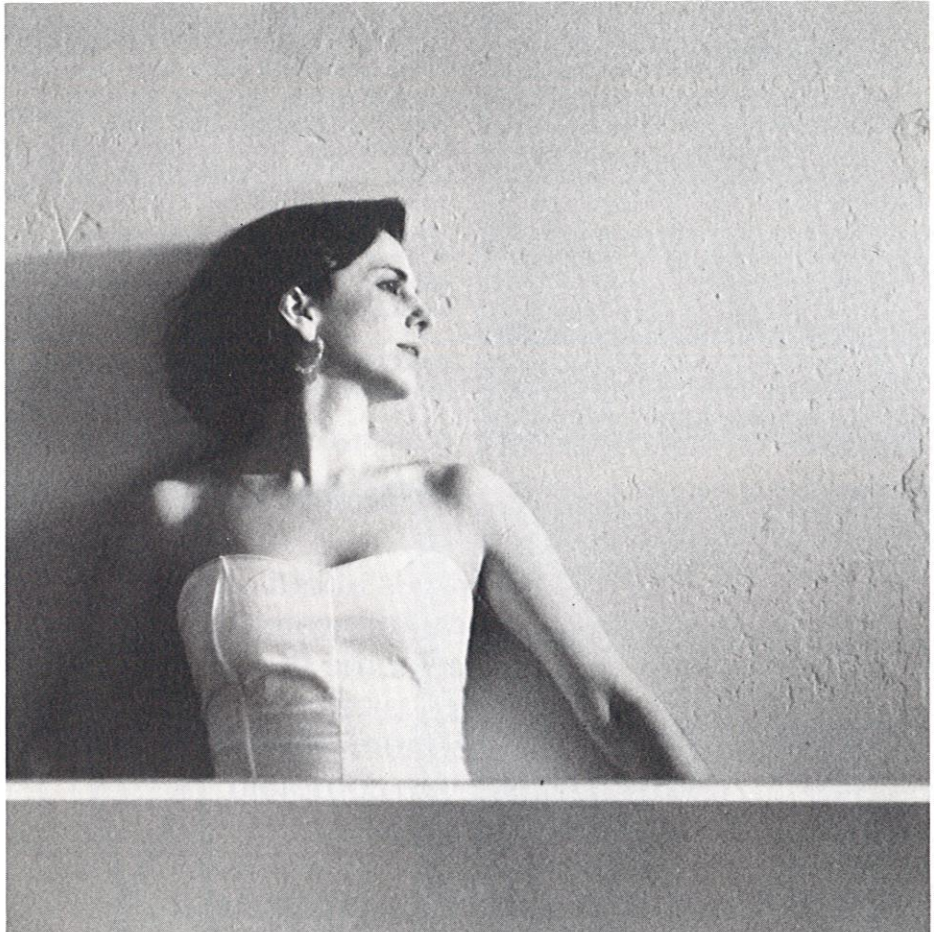
HANCHER: The collaborative process in the performing arts has been the subject of a great deal of discussion recently. You created both the dance and music for *Equator*, so it seems that you collaborate with yourself.

DEAN: When I go to make a piece, I'm not a choreographer; I'm a composer/choreographer, and it's a very different animal. On *Equator* some of the choreography was done first and the music was written for it afterwards. I don't always have that luxury, though. Frequently the music has to be written first and then I choreograph it. In this case, I was really working side-by-side with both the musicians and the dancers. I'd work with the musicians from 10 to 1 and the dancers from 1 to 5. I like this piece a lot, because it's very tightly connected that way.

HANCHER: That process sounds like it could be terribly complex.

DEAN: We live in a culture where the two art forms are highly separated. In places like India and Indonesia, if you're a dancer you're probably also a musician. Even though you specialize, your training is back-to-back. I'm very lucky that I had music training back-to-back with my dance training, and that I kept an interest in both. Sadly enough, in this society it's very unusual. The two have gotten very separated.

HANCHER: It's ironic that one of the things you often read in descriptions of



Laura Dean

certain choreographers is how musical they are.

DEAN: Every now and then I get a thought that I should just take a nineteenth-century piece of music and see what happens, but it doesn't interest me. I really do like the challenge of also being the composer. I work much more like a painter. A choreographer, in effect, is taking a canvas that is already half-painted. When I look at the work of the majority of other choreographers, I find that very often three quarters of what I'm looking at is the effect of the music, and the choreographers' ingenuity in using the music, which drives me crazy. And, sadly

enough, what the most famous choreographers right now are known for is their ingenuity in their "use" of the music. I find it very frustrating. I don't need to see how smart someone was if they could listen to the phrasing in Mozart and put pretty steps to it.

HANCHER: If a choreographer/composer is a different sort of animal, are you a different kind of artist when you are, say, working with Steve Reich, whose music you used in *Force Field* and *Impact*?

DEAN: If you look at my history of working with outside composers, the only ones I've ever worked with in a fifteen-year

career are Steve Reich, Anthony Davis, and Philip Glass. And I've worked with Steve the most because we really have a shared sensibility. I don't have the feeling that when I get Steve Reich's music I'm going to be thinking about how I can put pretty steps to it. I think it's because there's already a sensibility there, and I feel close to his structures.

HANCHER: What about your own compositions?

DEAN: My compositions are very blocked, very symmetrical, because those are the things that I like. I'm one of those people who likes mandalas and Persian rugs. I'm very child-like that way. You know, give me a circle and I'm happy. Give me something with a center in it. It doesn't have to be anything fancy. And if anything, I'm probably even more symmetrical than what Steve was doing, say, ten years ago. Of course, what he's doing now is quite different. I just did a piece for the New York City Ballet to a score of Steve's commissioned from the San Francisco Symphony. It will be done by the New York City Ballet in May and it is quite symphonic. But there is still a Reich sensibility, and the counting is interesting, too. Its more Stravinsky-like, I think. *Impact* was a commissioned score from Steve. Steve and I actually spoke about the rhythmic structures before they were

even written. What I'm saying is that when I work with an outside composer it's very carefully thought about. It's not so much a matter of what this composer can give me in the way of feeling and color tone and sensibility and structure as much as what kind of dialogue we are going to have. That, to me, is the really interesting part about it.

HANCHER: How did working with the New York City Ballet compare with working with the Joffrey dancers, who are more used to doing things other than ballet?

DEAN: Their weight is held even higher than the Joffrey. It is held very high in the chest area, so there is a different use of weight. And I did not want to change that; I went in and used that. I mean, they want to be aerial, here we go! So it's a very aerial piece for them. I had a lot of fun because I don't try to change the ballet people. I go in and I observe, and then I work with who they are. I like that a lot because it expands me as a working choreographer. And then with my own company, I'm lucky. We spend months training before I even do a step on them.

HANCHER: You have to get them over the queasy stomach?

DEAN: That usually only takes a day if

you train for it right. You hold your hands a few feet from your nose, and then you do this foot pattern—little triangles in your feet—and that way your equilibrium adjusts and you don't get that nauseous feeling. I've had thank-you notes from people who've had inner ear problems and people who are extra sensitive to motion illness, people who haven't been able to fly on airplanes. I teach them that they can control that inner ear. We're not taught that because there's no need for us to know it, unless you're an ice skater, because they don't use spotting, or you're an astronaut, when you are in a state of weightlessness. It's one of the problems with the ballet companies, since they don't do that kind of turning in their classes. There's no doubt about it, if I didn't have my own company the vocabulary that I really like working with would not be there.

HANCHER: You've talked in the past about the influence of your parents' professions.

DEAN: Yes, my dad's an architect and my mother's a mathematician, so I grew up with those two elements in the house. I think my love of music is math and my love of shape and space is architecture. I see those talents combined in what I am doing. I have a great love of science and I think I'm a frustrated scientist. I'm one of

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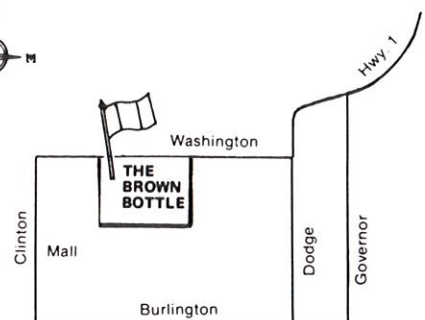
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HANCHER: Certainly *Equator* is a title that could suggest a variety of scientific concepts and images, such as a balance of polarities, for example.

DEAN: I thought of *Equator* because I was staring at my globe and I love the roundness of the planet. That amazes me. Why are the planets round? Even though that's a question that a five-year-old asks, I'm still asking it. I was looking at the equator and thinking about how effective that area of the earth is with all its warmth and heat and desert areas, and I was just fascinated by that. So I started thinking equator and, of course, there were drums and the color red. I haven't worked with red in ten years.

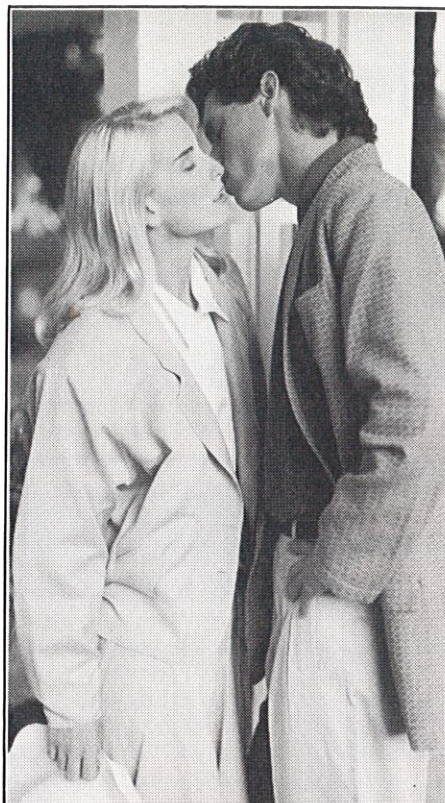
HANCHER: In the pieces we saw last season and your works that have been performed here by The Joffrey Ballet, an overall color tonality seems to be a part of every single piece.

DEAN: This is very true, and it's usually one color. By using one color I feel that the dancer is better seen and that the movement is better seen. You're not so visually overloaded that you feel like you're looking at a circus. And I happen to love the circus, but not for my works.

HANCHER: How does the use of red change what you do as opposed to the darker colors?

DEAN: It's a movement feeling; there's a whole tonality in the piece. For instance, *Magnetic* is in blue, and the lighting is orange. The music is synthesizers, very electric. But the drums are more dense; it's not as electric as a synthesizer. Drums are much more acoustical, so you get a more primitive feeling. It's not as technological. I've been in a number of countries which are either on the equator or nearby, and I just find that there are certain elements that are alike, the way people are affected by that geography. So *Equator* is my poetic inspiration.

This conversation recently took place between Laura Dean; Winston Barclay, assistant director of Arts Center Relations; and Judith Hurtig, marketing manager of Hancher Auditorium.

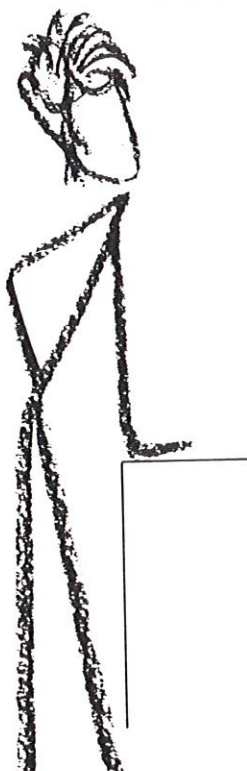


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Hancher Guild is a dynamic organization of people who donate their most valuable resources to Hancher: their time, enthusiasm, insight and commitment. The volunteers of Hancher Guild provide many vital services to Hancher: They staff the Showcase gift shop, offer hospitality to visiting artists, help with the organization of activities for young audiences, assist in the season subscription campaign, advise the auditorium management on programming and services, cooperate with the Friends of the Museum in planning the Arts Over-ture evening and act as goodwill ambassadors for Hancher and the performing arts.

While many Guild Members are also Hancher Circle and Hancher Enrichment Fund contributors, no financial investment is required to become a Hancher Guild member. Nor is any specific time commitment necessary. Most members have full schedules and many interests. All the Guild asks is that its members do their best to honor the time they do commit. The Guild is often able to tailor responsibilities to its members' specific skills and interests. And you need not live in Iowa City to be a Guild member. The Guild has a number of members in other Iowa communities. In addition to participating in the range of Guild activities, you can make a special contribution by helping the outreach and audience development in your own community.

Beyond the satisfaction of serving the arts, Hancher Guild members get a unique inside look at the performing arts. Among the many new people they meet may be the artists who appear on the Hancher stage. While you serve the arts, you find your own appreciation of the performances—and the business of putting them on the stage—enriched.

For further information on the Hancher Guild, contact Doris Myers at 319/351-7794.



The Kimono as Canvas

Western artists have long been fascinated by Japanese art. The Impressionists were avid collectors of Japanese woodblock prints. The scenes of everyday urban and rural life viewed from unusual angles fascinated the French artists and confirmed their choice of contemporary life as their major subject matter. Ever since James Whistler painted his elaborate screens, there have been western artists who have worked with the folding screen seen in many Japanese prints. Others have worked with the fan shape. In the most successful of these contacts between western artists and eastern art forms, eastern influences are un-

derstood and integrated into an already emerging set of artistic concerns and formal issues.

Micki Soldofsky's kimonos, which hang in the Hancher lobby, are excellent examples of this integration of eastern and western forms. She has been interested in the garment as an art form for almost fifteen years. This interest has venerable sources in twentieth-century art and has recently become a major concern of many artists working in fiber. Paralleling this activity in fiber are a number of artists who, beginning in the 1960's, began to depict in paintings and prints pieces of

clothing, often without a figure, as a statement or symbol itself.

Soldofsky's interest in the garment as a work of art grows out of these very western contemporary concerns with clothing as works of art. "I am intrigued by the idea of wearable wall hangings or hangable 'wearings.' A work on the wall is somewhat predictable from one viewing to the next, while the same piece worn is always changing. The designs become animated with each movement of the wearer and change quality with each wearer much like a mobile in shifting winds." However she was attracted to the kimono because of its strong shape and because it wraps the body like a canvas, enhancing that fusion of the garment which conforms to the movements of the wearer and the two-dimensional painting which hangs on the wall. "With these ideas in mind I have created a series of kimono-forms which can be worn or hung."

Her fascination with the simple elegance of the Japanese kimono shape is combined with a sensitivity to color that is very much within the tradition of twentieth-century western art. "Color is the most important element in my art and my inspiration comes largely from nature. Because I live where there are definite seasons and where sunrises and sunsets are dramatic and thrilling, I have a great range to draw upon. In creating my kimono-forms I have also been influenced by the historic Japanese kimonos of the Momoyama and Edo periods as well as the western artists Henri Matisse, Paul Klee, and Josef Albers. With all these influences inside my head, I wait to dye my fabrics and yarns until nature's colors are part of my being; I must feel the color. It is this feeling that I wish to communicate to the viewers of my art—my celebration of the human spirit."

Her kimonos are made of elegant fabrics and fibers and are decorated with organic shapes which underline the sense of movement when they are worn or draped, or with more static vertical forms which correspond to their role as wall hangings. The choice of colors suggest the cycle of nature, which is made quite specific in her titles: "Summer Fields," "Winter Sunset," "Autumn Seed," and "Tulip Song—An Ode to Matisse."

Micki Soldofsky brings together East and West to create works of "wearable art" with very regional references and personal meaning.

Iowa Center for the Arts

CALENDAR

Performance time is 8:00 p.m., except as noted. For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the playbill printing day, and zone availability can change rapidly. Check with the box office for current information.

MUSEUM OF ART EXHIBITIONS

January 23-March 13

Fluxus and Friends

January 23-May 22

Art of Central Africa

MUSIC, THEATRE, AND DANCE

■ **March 5** Saturday

Miss Margarida's Way

UI students, 18 and under, and senior citizens \$5.50

Nonstudents \$7.50

Theatre A

(Preperformance discussion by Adriana Mendez, 7:00 p.m., Theatre B)

■ **March 6** Sunday

Peking Acrobats

Children \$7.50/\$6.50/\$5.50

UI students \$12.00/\$10.40/\$8.80

Nonstudents \$15.00/\$13.00/\$11.00

3:00 p.m.

Hancher Auditorium

Miss Margarida's Way

UI students, 18 and under, and senior citizens \$5.50

Nonstudents \$7.50

3:00 p.m.

Theatre A

■ **March 9** Wednesday

University Symphony Orchestra

Hancher Auditorium

Miss Margarida's Way

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Theatre A

■ **March 10** Thursday

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■ **March 11** Friday

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Theatre A

■ **March 12** Saturday

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Theatre A

(Preperformance discussion by Kathleen Staley, 7:00 p.m., Theatre B)

■ **March 13** Sunday

Big Band Galaxy of Stars

Children \$7.50/\$6.50/\$5.50

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Nonstudents \$15.00/\$13.00/\$11.00

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Hancher Auditorium

Miss Margarida's Way

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Nonstudents \$7.50

3:00 p.m.

Theatre A

■ **March 14** Monday

The Joffrey Ballet

UI students \$16.50/\$15.00/\$12.00

Nonstudents \$27.50/\$25.00/\$20.00

Hancher Auditorium

(Preperformance discussion, 7:00 p.m., Hancher greenroom; free tickets required)

■ **March 15** Tuesday

The Joffrey Ballet

UI students \$16.50/\$15.00/\$12.00

Nonstudents \$27.50/\$25.00/\$20.00

Hancher Auditorium

■ **March 16** Wednesday

Chamber Music Society of Lincoln Center

UI students \$11.20/\$9.60

Nonstudents \$14.00/\$12.00

Hancher Auditorium

■ **March 30** Wednesday

Kabuki Dance Workshop

10:00 a.m.

Halsey Gym, The Loft

The Tea Ceremony

7:30 p.m.

North Hall, Space Place

■ **March 31** Thursday

The Acting Company

Kabuki Macbeth

UI students \$14.00/\$11.60/\$9.20

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(Preperformance discussion, 7:00 p.m., Hancher greenroom; free tickets required)

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Hancher Auditorium Information

Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the box office remains open until 9:00 p.m. If a performance falls on a Saturday or Sunday, box office hours are 1:00 to 9:00 p.m. Telephone: 319/335-1160, or toll-free in Iowa 1-800-HANCHER.

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

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

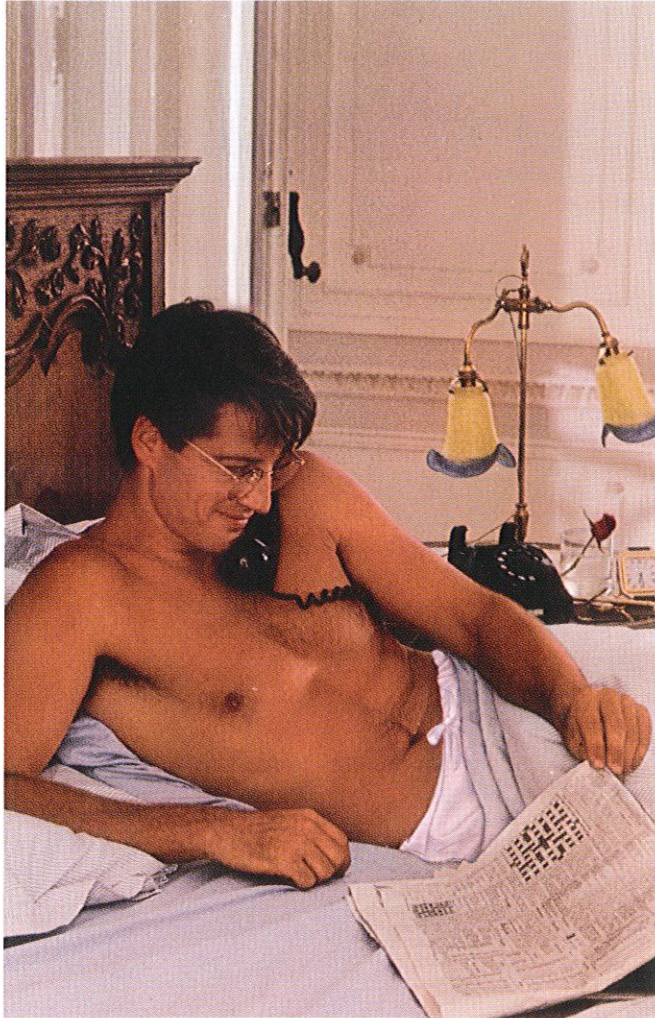
Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return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

Smoking: Smoking is not permitted in the auditorium. If you wish to smoke during intermissions, you may do so only in the designated areas of the cafe and of the west end of the lobby.

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

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

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I meant to tell you. I love the way you smell. Most men's colognes make them smell like they take themselves too seriously.

I thank you. My Paco Rabanne cologne thanks you. My mother thanks you.

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