

RENT

20TH ANNIVERSARY
TOUR

OCTOBER 4-5, 2019



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2019/2020 SEASON



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A Note About the Plot

Benny is Mark and Roger's former roommate. With the help of his wealthy father-in-law, Benny has bought the building in which Mark and Roger live, and the lot next door that is inhabited by a group of homeless people. Benny wants to build a high-tech cyber-arts studio on the property. Towards the end, he plans to clear the homeless from the lot and evict all the tenants from the building, including Mark and Roger.

Mark's former lover, Maureen, schedules a performance protest of Benny's scheme for midnight on Christmas Eve. Benny offers a deal to Mark and Roger: If they convince Maureen to stop her protest, they can stay in the building rent-free.

At the end of Act I, Maureen stages her performance. A riot erupts in the lot, which Mark videotapes. Then Benny padlocks the building, locking out all the tenants.

Act II begins on New Year's Eve as Mark, Roger and friends attempt to break back into the building. The rest of the act follows the events of the year.

Benny is married to Alison Grey of Westport (whom we never see)



BENNY

Benny used to live with Mark and Roger

Benny used to date Mimi



MIMI

MARK



RENT
WHO'S WHO



ROGER

Mark and Roger are best friends and roommates

Mark and Roger are friends with ex-roommate Collins



MAUREEN

Mark used to date Maureen



COLLINS



JOANNE



ANGEL

EVENT PARTNERS

Iowa House Hotel

Mark and Fran Lundy

L. Dianne and Herm Reininga

Toyota of Iowa City
and ABRA Auto and Body Glass



WORK LIGHT PRODUCTIONS
PRESENTS

RENT

20TH ANNIVERSARY
TOUR

Book, Music and Lyrics by
JONATHAN LARSON

Set Design
PAUL CLAY

Costume Design
ANGELA WENDT

Lighting Design
JONATHAN SPENCER

Sound Design
KEITH CAGGIANO

Musical Arrangements
STEVE SKINNER

Original Concept &
Additional Lyrics
BILLY ARONSON

Dramaturg
LYNN M. THOMPSON

Musical Direction
MARK BINNS

Set Design Adaptation
MATTHEW E. MARAFFI

Production Stage Manager
GABRIELLE NORRIS

Casting
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Associate
Director
TREY ELLETT

Associate
Choreographer
MIRI PARK

Production Manager
RHYS WILLIAMS

General Manager
ANIÈLE FORTIN

Company Manager
KERRICK DOUGHERTY

Music Supervision and
Additional Arrangements
TIM WEIL

Choreography
MARLIES YEARBY

Directed by
EVAN ENSIGN

Based on Original Direction by
MICHAEL GREIF

Originally produced on Broadway by
JEFFREY SELLER KEVIN MCCOLLUM
ALLAN S. GORDON AND NEW YORK THEATRE WORKSHOP

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Cast

(in order of appearance)

Roger Davis	COLEMAN CUMMINGS
Mark Cohen.....	CODY JENKINS
Tom Collins.....	SHAFIQ HICKS
Benjamin Coffin III.....	JUAN LUIS ESPINAL
Joanne Jefferson	SAMANTHA MBOLEKWA
Angel Schunard	JOSHUA TAVARES
Mimi Marquez	AIYANA SMASH
Maureen Johnson.....	KELSEE SWEIGARD
Mark's Mom and others.....	LEXI GREENE
Christmas Caroler, Mr. Jefferson, Pastor and others	BENJAMIN H. MOORE
Mrs. Jefferson, Woman with Bags and others	RAYLA GARSKE
Gordon, The Man, Mr. Grey and others.....	STEPHEN ROCHET LOPEZ
Steve, Man with Squeegee, a Waiter and others	JAMES SCHOPPE
Paul and others.....	ZARE ANGUAY
Alexi Darling, Roger's Mom and others	YSABEL JASA

UNDERSTUDIES

Swings and understudies never substitute for listed performers unless a specific announcement is made at the time of the appearance.

for Roger—STEPHEN ROCHET LOPEZ, SAM VAN VLEET
for Mark—STEPHEN ROCHET LOPEZ, KEVIN STEVENS
for Tom Collins—BENJAMIN H. MOORE, JASON TYLER SMITH
for Benny—ZARE ANGUAY, JASON TYLER SMITH
for Joanne—RAYLA GARSKE, YSABEL JASA, CARLINA PARKER
for Angel—ZARE ANGUAY, JAMES SCHOPPE
for Mimi—CAIRA ASANTÉ LAKOTA, CARLINA PARKER
for Maureen—LEXI GREENE, CAIRA ASANTÉ LAKOTA

SWINGS

CAIRA ASANTÉ LAKOTA, CARLINA PARKER,
JASON TYLER SMITH, KEVIN STEVENS, SAM VAN VLEET

DANCE CAPTAIN

JAMES SCHOPPE

ASSISTANT DANCE CAPTAIN

JASON TYLER SMITH

ORCHESTRA

Conductor/Keyboards—MARK BINNS
Assistant Conductor/Keyboards/Guitar—PAUL O'KEEFE
Guitar—DAVID MALACHOWSKI
Bass—JORDAN RICHARDS
Drums—JEFF SNIDER



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Cast



ZARE
ANGUAY



COLEMAN
CUMMINGS



JUAN LUIS
ESPINAL



RAYLA
GARSKE



LEXI
GREENE



SHAFIQ
HICKS



YSABEL
JASA



CODY
JENKINS



CAIRÁ ASANTÉ
LAKOTA



STEPHEN ROCHET
LOPEZ



SAMANTHA
MBOLEKWA



BENJAMIN H.
MOORE



CARLINA
PARKER



JAMES
SCHOPPE



AIYANA
SMASH



JASON
TYLER SMITH



KEVIN
STEVENS



KELSEE
SWEIGARD



JOSHUA
TAVARES



SAM
VAN VLEET



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Musical Numbers

ACT ONE

“Tune Up/Voice Mail #1”	Mark, Roger, Mrs. Cohen, Collins, Benny
“Rent”	The Company
“You Okay Honey?”	Angel, Collins
“One Song Glory”	Roger
“Light My Candle”	Roger, Mimi
“Voice Mail #2”	Mr. and Mrs. Jefferson
“Today 4 U”	Angel
“You’ll See”	Benny, Mark, Collins, Roger, Angel
“Tango: Maureen”	Mark, Joanne
“Life Support”	Paul, Gordon, The Company
“Out Tonight”	Mimi
“Another Day”	Roger, Mimi, The Company
“Will I?”	The Company
“On the Street”	The Company
“Santa Fe”	Collins and The Company
“I’ll Cover You”	Angel, Collins
“We’re Okay”	Joanne
“Christmas Bells”	The Company
“Over the Moon”	Maureen
“La Vie Bohème/I Should Tell You”	The Company

ACT TWO

“Seasons of Love”	The Company
“Happy New Year/Voice Mail #3”	Mimi, Roger, Mark, Maureen, Joanne, Collins, Angel, Mrs. Cohen, Alexi Darling, Benny
“Take Me or Leave Me”	Maureen, Joanne
“Without You”	Roger, Mimi
“Voice Mail #4”	Alexi Darling
“Contact”	The Company
“I’ll Cover You” (Reprise)	Collins, The Company
“Halloween”	Mark
“Goodbye, Love”	Mark, Mimi, Roger, Maureen, Joanne, Collins, Benny
“What You Own”	Pastor, Mark, Collins, Benny, Roger
“Voice Mail #5”	Roger’s mom, Mimi’s mom, Mr. Jefferson, Mrs. Cohen
“Your Eyes/Finale”	Roger, The Company

Film by Daniel Brodie

“White Christmas” used by arrangement with the Irving Berlin Music Company; “Do You Know the Way to San Jose” written by Burt Bacharach and Hal David, used by permission of Casa David and New Hidden Valley Music. “The Christmas Song (Chestnuts Roasting on an Open Fire)” by Mel Tormé and Robert Wells, used by permission of Edwin H. Morris & Company, a division of MPL Communications Inc. “Rudolph the Red-Nosed Reindeer” written by Johnny Marks, used by permission of St. Nicholas Music Inc.

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Who's Who in the Cast

ZARE ANGUAY (*Ensemble, Paul, u/s Angel, u/s Benny*). Born and raised in Hawai'i, Zare Anguay makes his professional debut in this production of *RENT!* He sends his deepest aloha to all that have helped him get to this moment: Mom, Dad, his three brothers and five sisters, Mr. Bright, Marcelo, Allan, and family and friends. "God bless!"

COLEMAN CUMMINGS (*Roger Davis*). National tour debut! Regional credits include *Next to Normal* (Gabe), *Heathers: The Musical* (Goth) and *Mamma Mia!* (Ensemble). He would love to thank his amazing family and friends, as well as Jonathan for all their love and support. Insta: @colemansteele6.

JUAN LUIS ESPINAL (*Benjamin Coffin III*) Excited to be revisiting Benny after playing the role in Spanish in his home country, the Dominican Republic. Helen Hayes Awards nominee (Usnavi, *In the Heights*). "This goes to my family, my boyfriend, to my amazing agents at Avalon Artist Group and to you for sharing your love with us!"

RAYLA GARSKE (*Ensemble, Mrs. Jefferson, Seasons of Love Soloist, u/s Joanne*). Thrilled to be joining the cast of *Rent* in her professional debut and first national tour. B.F.A. graduate from AMDA College. Regional: Dynamite in PVPA's *Hairspray*. Film: Diana in *Playing with Beethoven*. Sending love to her team at KMR, friends and family. @raylagarske.

LEXI GREENE (*Ensemble, Mrs. Cohen, u/s Maureen*) is so ecstatic to be making her national tour debut! She was most recently seen in the world premiere of *Click* at Simpatico Theatre. B.F.A. in musical theater from UARTS ('19). Huge thanks to Wojcik-Seay Casting! "Love to my family for their continuous support! Please check out LexiGreene.com! 3:33."

SHAFIQ HICKS (*Tom Collins*) is from Philadelphia and studies voice at Temple University. This is his first tour. As a vocalist, he has sung background for Estelle, Andrea Bocelli and Aretha Franklin. Theater credits include *Songs for a New World* (Man 2), *Pippin* (Charles), *The Wiz* (Lion), *The 25th...Spelling Bee* (Mitch Mahoney).

YSABEL JASA (*Ensemble, Alexi Darling, Mrs. Davis, u/s Joanne*) (she/they) is

thankful to be joining the *RENT* family! Select credits: *A Chorus Line* (China premiere), *Wig Out!* (nom. Helen Hayes Best Choreo.), *Henry VI* (Asst. Fight Choreo, nom. Drama Desk). Thanks to Wojcik|Seay Casting and Gregg. Love to Mom, Pop, Paolo and Angelo. B.F.A. NSB, NYU/Tisch. @yzjasa.

CODY JENKINS (*Mark Cohen*) is a Texas native living out his dreams as Mark in his second year with the 20th Anniversary Tour! B.F.A. in acting from Texas State University. "Huge thanks to his friends and family, Up and On Productions, Wojcik|Seay Casting and to you for joining us." @chefboycodyyy.

CAIRA ASANTÉ LAKOTA (*Swing, u/s Mimi, u/s Maureen*) is ecstatic to be part of *Rent* as her first national/international tour. Most recently, she travelled the world singing onboard Celebrity Cruise Line ships. She wants to thank her family and friends, Sean Matthew Whiteford, Wojcik|Seay Casting and the entire *RENT* tour team. @cairaasantelakota.

STEPHEN ROCHET LOPEZ (*Ensemble, Gordon, u/s Roger, u/s Mark*). National tour: *Rock of Ages* 10th anniversary. Regional favorites: *Nine*, *Into the Woods*, *Sister Act*, *Joseph...Technicolor Dreamcoat*. B.F.A., UCF. All the love to Wojcik Seay and the *RENT* team! Instagram: @stephenrochet.

SAMANTHA MBOLEKWA (*Joanne Jefferson*) is a proud Canadian making her international/ national tour debut with *RENT!* Samantha trained at The Young Americans College of Performing Arts. After a year at sea with NCL, Samantha began performing at Disneyland. "Thank you to Wojcik/Seay Casting, Pantera/Murphy The Agency, family and friends, and my hubby, Jimmy!"

BENJAMIN H. MOORE (*Ensemble, Mr. Jefferson, Preacher, u/s Collins*) is thrilled to make his tour debut with the 20th anniversary of *RENT!* Regional credits: *The First Noel* (True Colors Theatre), *Once On This Island* (GET), *The Wiz* (GLOW), *West Side Story* (GLOW), *Hot Mikado* (GLOW). B.M. Furman University, M.M. Peabody Conservatory. Benjamin gives all glory to Jesus!

CARLINA PARKER (*Swing, u/s Mimi, u/s Joanne*) is proud and filled with gratitude

Who's Who in the Cast

to part of this show. A Belmont University alum, credits include *Mamma Mia!* (Lisa) at Broadway Sacramento, and the national tours of *Mamma Mia!* and *Rock of Ages*. "I'm nothing without those who've supported and loved me. Thank you!" Instagram: @carlina_parker.

JAMES SCHOPPE (*Ensemble, Steve, u/s Angel, Dance Captain*) is stoked to be back on the road for another 525,600 minutes. Regional: Signature Theatre (*Diner*), Palace Theatre (*A Chorus Line*), Virginia Repertory (*In the Heights*), Short North Stages (*Kiss... Spider Woman*). B.F.A. musical theater, Shenandoah Conservatory, "Thanks to family, Gregg Baker Management, Work Light Productions and the creative team for their support and encouragement." "ScorpioPower ;-)." @JASchoppe.

AIYANA SMASH (*Mimi Marquez*) makes her Broadway debut in the national tour of *Rent*. Aiyana is a graduate of The Institute for American Musical Theatre and is a singer/songwriter and musician who has performed throughout New York City. She's delighted to be playing the role of Mimi Marquez.

JASON TYLER SMITH (*Swing, u/s Benny, u/s Collin, Assistant Dance Captain*) is thrilled to be making his national tour debut with *RENT!* A Montclair, N.J. native, his past credits include *Hair* (Hud), *The Odyssey* (The Public Theater), *Anxiety Stew* (Cherry Lane Theater). Much love to Mom, Lee and Mitch. Special thanks to BCJCC, BP, WS Casting and About Artists!

KEVIN STEVENS (*Swing, u/s Mark*). National tour debut! Buffalo, N.Y. native! Off-Broadway: *Big Bang Theory Parody* (Leonard). Regional: *Little Shop of Horrors* (Seymour), *West Side Story* (Action), *This Is Our Youth* (Dennis). Lead Vocalist aboard AIDAcara. B.F.A. from Fredonia State University. Oodles of thanks to Wojcik/Seay, Avalon and Mom and Dad. KevinStevens.Actor. @KevinDavidStevens.

KELSEE SWEIGARD (*Maureen Johnson*) is over the moon for this dream come true! National tour: *Kinky Boots* (Pat). Regional: *Man of La Mancha* (Aldonza); *Shrek* (Dragon); *How to Succeed...*, *Gypsy* (Flat Rock Playhouse). Workshops: *Agent 355* (Anna Strong), *Ragtime* (Ellis Island). B.F.A. Shenandoah Conservatory. Gratitude to

Wojcik|Seay, *RENT* creatives and Mom! KelseeSweigard.com. @KelseeSweigard.

JOSHUA TAVARES (*Angel Schunard*) is a native Hawaiian actor/singer who is over the moon to make his national tour debut in this dream role. University of Hawaii at Hilo, AMDA N.Y. Huge thanks to Wojcik/Seay Casting, the entire production team and his beautiful family and friends. "Aloha!" @babatavares.

SAM VAN VLEET (*Swing, u/s Roger*). Virginia native making his Tour Debut! Regional and other credits: *Footloose* (Chuck), *Sweeney Todd* (Anthony), *The Boy Friend* (Bobby), and *Little Women* (Laurie). BA Musical Theatre JMU 2019. He needs to thank W&S, his loving family, and all the folks who helped along the way. samvanvleet.com

JONATHAN LARSON (*Book, Music, Lyrics*) received the 1996 Pulitzer Prize for Drama for *RENT*. *RENT* received four 1996 Tony Awards (including Best Musical and two to Mr. Larson— Best Book of a Musical and Best Score of a Musical); six Drama Desk Awards (including Best Musical, Best Book of a Musical, Best Music and Best Lyrics); Best Musical Awards from the New York Drama Critics Circle and the Outer Critics Circle (Off-Broadway); and three Obie Awards (including Outstanding Book, Music and Lyrics). Previously, he received the Richard Rodgers Award, the Richard Rodgers Development Grant, the Stephen Sondheim Award and The Gilman & Gonzales-Falla Theatre Foundation's Commendation Award. Earlier work includes *Superbia; tick, tick...BOOM!*; the score of *J.P. Morgan Saves the Nation*; and selections of *Sitting on the Edge of the Future*. He also wrote music for "Sesame Street," and the children's book-cassettes *An American Tail* and *Land Before Time*, as well as for *Rolling Stone* magazine publisher Jann Wenner. He conceived, directed and wrote four original songs for *Away We Go!*, a children's video. *RENT* had its world premiere on February 13, 1996, at New York Theatre Workshop and opened at Broadway's Nederlander Theatre on April 29, 1996. Mr. Larson died unexpectedly of an undiagnosed aortic aneurysm, believed to be caused by Marfan Syndrome, on January 25, 1996. It was 10 days before his 36th birthday. His semi-autobiographical musical *tick, tick... BOOM!* (which he wrote previous to *RENT*) had a successful run off-Broadway at the Jane Street Theatre.

Who's Who in the Cast

MICHAEL GREIF (*Original Broadway Director*) most recently directed *Dear Evan Hansen* at the Music Box and *War Paint* at the Nederlander. Additional Broadway credits: *RENT*, *Grey Gardens*, *Next to Normal* (Tony noms.); *Never Gonna Dance*; *If/Then*. Recent work includes *A Parallelogram* (Second Stage); *Our Lady of Kibeho* and *Angels in America* (NY's Signature Theatre); *The Intelligent Homosexual's Guide...* (Public); and *The Tempest*, *The Winter's Tale* and *Romeo and Juliet* at The Public's Delacorte Theater. Off-Broadway, he's received Obie Awards for *Machinal*, *Dogeaters* (Public) and *Rent* (NYTW), and has directed new plays and musicals at Playwrights Horizons, Roundabout, MTC, MCC, New York Theatre Workshop and at Second Stage, where he directed *Next to Normal* and *Dear Evan Hansen*. Regional work includes premieres and revivals at Williamstown Theatre Festival (10 seasons), La Jolla Playhouse (AD, five seasons), Arena Stage, Center Stage, Mark Taper Forum, Dallas Theater Center, Trinity Repertory Company. Mr. Greif holds a B.S. from Northwestern University and an M.F.A. from the University of California, San Diego.

EVAN ENSIGN (*Director*). Work as Director includes *Going Ape!* (London), *Wrong Songs for Christmas* (National Theatre, London), *Avenue Q* (U.K. tours and Bogota Columbia), *Just a Housewife* (U.K. tour). *Wrong Songs for Summer* (London), *You Won't Succeed on Broadway...* (London), *Rent* (Montreal and Far East tour), *Jonathan Larson at the Library of Congress* (Washington, D.C.). Other New York theater includes *Womyn in Three*, *Out of the Reach of Children* and *Simone at Town Hall*. Work as Associate Director includes *9 to 5 The Musical* (London), *Avenue Q* (Broadway, Las Vegas, London and U.S. tours), *Rent* (Broadway and U.S. tours), *Les Misérables* (U.S. tour); *Elf The Musical* (London and U.K. tour) and *Shrek The Musical* (Broadway and U.S. tour). Theater as Resident Director includes *The Phantom of the Opera* (London and U.K. and U.S. tours), *White Christmas* (London) and *Strangers on a Train* (London). Other work on Broadway includes *Chicago*, *Exit the King*, *Annie Get Your Gun*, *Barbara Cook-Mostly Sondheim*, and the workshops of *The Book of Mormon* as well as *Julie Andrew's Gift of Music* at the O2. Film and television includes "The Late Show Starring Joan

Rivers" (Fox Television) and *Film Stars Don't Die in Liverpool*, among others.

MARLIES YEARBY (*Choreography*) is the Tony-nominated and Drama League Award-winning choreographer of *Rent*. Her work was licensed for the film adaptation. She is a recipient of the New York Dance Performance Bessie Award and nominations for the Helen Hayes Award and Joe A. Callaway Award. Theater commissions include the American Music Theatre Festival and Penumbra Theatre. Ms. Yearby is the founder/artistic director of the Movin' Spirits Dance Theater and has toured with her company both nationally and internationally. Company commissions include Lincoln Center, American Dance Festival, Harlem Stages, Kansas Lied Center for the Performing Arts, Jacob's Pillow and American Festival of Theatre and Dance in France.

TIM WEIL (*Music Supervision and Additional Arrangements*). As musical director: Broadway: Jonathan Larson's *RENT*, Tom Stoppard's *Jumpers*, Jeanine Tesori's *Shrek The Musical*; Off-Broadway: Patti Griffin's *Ten Million Miles*, Stephen Schwartz's *The Baker's Wife*; Regional: *South Pacific* (Guthrie Theater, dir. Joe Haj). As composer: Broadway: *Sally Marr and Her Escorts* starring Joan Rivers; Off-Broadway: Susan Lori Parks' *F***ing A*. As arranger/orchestrator: Broadway: *Lady Day At Emerson's Bar and Grill* starring Audra MacDonald (also for HBO), *Rent*, *Shrek The Musical*. Film: Todd Graff's *Camp*, Chris Columbus' *Rent*, *The Mark Pease Experience* starring Ben Stiller and Anna Kendrick. Also, Tim has served on the board of the Jonathan Larson Foundation, which provides grants for upcoming composers and lyricists.

PAUL CLAY (*Set Design*) is an award-winning artist and designer. Projects include scenic design for *RENT* (Broadway, NYTW, tour). Recent projects include *In Water I'm Weightless* (National Theatre Wales, the Southbank Centre, London), *Commedia* (Dutch National Opera, Amsterdam), *Forgetful Snow* (The Kitchen, NYC). Clay has also worked with Mabou Mines, La MaMa, David Dorfman (at BAM) and many more in the N.Y. theater and dance community. He has received the MAN Theatre Awards "Best Design," Municipal Arts Society Times Square Spectacular Award, Drama-Logue Award, NEA/TCG Fellowship and the Bessie Award, among others.



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Who's Who in the Cast

MATTHEW MARAFFI (*Touring Set Adaptation*) is proud to return to *RENT* for the 20th anniversary. As a member of IATSE Local 829 and Local 74, he has worked on projects large and small around the world. Some projects include *Ring of Fire*, *La Bohème*, *Buried Child*, *How to Succeed in Business Without Even Trying*, *Side Man*. In the film industry he is noted for his production design for *· (Pi)*, (1998 Sundance Directors Award). He has been the director of operations at Global Scenic Services since in fall 2007, while continuing his passion for live entertainment as the production manager for the Greater Bridgeport Symphony Orchestra. Outside work, he enjoys fishing with his three sons, Luke, Will and Mark, and serves on the board of both his town youth soccer program and the SWD Connecticut Junior Soccer Association.

ANGELA WENDT (*Costume Design*) received the American Theatre Wing Design Award and a Drama Desk Award nomination for Best Costume Design for *RENT*. Her theater credits include the Off-Broadway and studio productions of *RENT* (NYTW); *All My Sons* by Arthur Miller (50th anniversary production at the Roundabout Theatre); the American premiere of *Play with Repeats* by Martin Grimp; *Lysistrata* by Barry Edelstein; *Twelfth Night* (Tennessee Rep.); *The Great Pretenders* (Juilliard); *Marisol* by Jose Rivera (Public Theatre). Feature film: *Childhood's End* directed by Jeff Lipsky. Dance: *Tilliboy* and *Regions* by Molissa Fenley; *Savanna* by Peggy Baker. She has also designed numerous music videos in the United States and Europe.

JONATHAN SPENCER (*Lighting Design*) designed the lighting for the first national tour of *Priscilla Queen of the Desert*. Off-Broadway productions include *Middle of the Night* by the Keen Theater Company, *The Ohmies* at DRT and Playwrights Horizons, *Who Is Floyd Stearn?* and *Squeeze Box*. John Moran's *Book of the Dead Second Avenue* at NYSF Public Theater. Re-Lights for *Legally Blonde* at the Star Theater in Sydney, *Wicked* at Universal Studios Japan and Mary Zimmerman's *Metamorphoses* at St. Louis Rep, Missouri Rep, Cincinnati Playhouse and Hartford Stage. Associate/Assistant Broadway credits include *Cabaret*, *Pippin*, *A streetcar Named Desire*, *Sister Act*, *Finian's Rainbow*, *Wicked*, *Legally Blonde*, *White Christmas* and *Metamorphoses*. Jonathan teaches a summer Master's

program in lighting design at Southern Oregon University, lives in New York City and is a member of United Scenic Artists Local 829. Visit JSpencerDesign.com.

KEITH CAGGIANO (*Sound Design*) has worked across the country and internationally, from musicals on Broadway, London's West End and Australia to spectacles in Las Vegas. Recent credits include *New York: Holiday Inn* (in production), *Himself and Nora*, *The Radio City Spring Spectacular*, *Cabaret*, *Disenchanted*. Tours: *Irving Berlin's White Christmas*, *Nice Work If You Can Get It*, *Anything Goes*. Regional: *American Idiot*, *Hedwig and the Angry Inch*.

STEVE SKINNER (*Arrangements*) worked with Jonathan Larson as arranger and recording producer for 12 years. He received the 1996 Drama Desk Award for Best Arrangements for *RENT*. Broadway: *Doonesbury* (keyboards and assistant conductor). Recording/arranging for Bette Midler, Taylor Dayne, Billy Mann, Chaka Khan, Bebe & Cece Winans and Michael Crawford.

BILLY ARONSON (*Original Concept and Additional Lyrics*). His plays have been honored with publication in Best American Short Plays '92-93 and are frequently performed at Ensemble Studio Theatre. His lyric writing includes the libretto for an opera being developed by American Opera Projects, and first draft lyrics for "Santa Fe" and "I Should Tell You." His new play, *The Art Room*, will premiere at Washington, D.C.'s Woolly Mammoth Theatre this spring. His true love is Lisa Vogel.

LYNN M. THOMSON (*Dramaturg*) is a dramaturg, director and teacher. She brought nearly 20 years of new play dramaturgical experience to her months of work with Jonathan Larson on the script of *RENT*. She was associate artistic director for the Philadelphia Theatre Company where she created and administered a new play festival. She was dramaturg at Circle Repertory Company. She has directed more than 100 productions of both new plays and revivals at regional and New York theatres, and many more workshops and readings of new plays. She is currently head of the M.F.A. program in dramaturgy at Brooklyn College.

GABRIELLE NORRIS (*Production Stage Manager*) calls Seattle her home away from tour. Favorite credits: *Burn the*



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Who's Who in the Cast

Floor, Million Dollar Quartet, Priscilla, Blue Man Group, Cirque Dreams (NCL), and the aerial/ice-skating shows at the Canadian National Exhibition. "Thanks to those who've filled my life with love, books and starlight." Follow her adventure on Instagram with @gabbysaysgo.

BAILEY SAXE (Assistant Stage Manager) is thrilled to join the *RENT* tour. Bailey served as a Production Assistant for *King Kong* and the revival of *Kiss Me, Kate!* The Muny: *Singin' in the Rain, Jerome Robbins' Broadway, The Little Mermaid* and *Newsies*. Much love to her family and ACF.

KERRICK DOUGHERTY (Company Manager) is excited to be sharing the story of *Rent*. National tours: *RENT* (Assistant Company Manager), *Motown: The Musical* (Assistant Company Manager/Assistant Stage Manager). He received his B.F.A. from the University of Oklahoma. Kerrick would like to thank everyone for their wisdom and support.

MAGGIE SWAHL (Assistant Company Manager). ACM credits include Maine State Music Theatre and NY Stage and Film. Recent Off-Broadway experience includes *The Other Josh Cohen, The Dead 1904* and *Fiddler on the Roof* in Yiddish. Thanks always to Mom. "It's not a matter of if, but when."

MARK BINNS (Conductor/Keyboard 1). Recent credits include the national tour of *Motown: The Musical* (Associate Musical Director) and *Jersey Boys* (Musical Director) with NCL. Regional credits include Lincoln Center, Arkansas Repertory Theatre, Utah Shakespeare Festival, Arkansas Shakespeare Theatre and more. Endless gratitude to Work Light Productions and Tim Weil. For Mom, always. Instagram: @mark_binns.

ALLIED TOURING (Tour Marketing & Press) is a full-service engagement management agency representing Broadway tours and other live touring events across North America. Current: *The Book of Mormon, Roald Dahl's Charlie and the Chocolate Factory, Hello, Dolly!, Mystery Science Theater 3000 Live, The Play That Goes Wrong, Rent, Irving Berlin's White Christmas*. Upcoming: *Ain't Too Proud, Bandstand, The Cher Show, Hadestown, Harry Potter and the Cursed Child, The Hip Hop Nutcracker, Mean Girls, Pretty Woman, The SpongeBob Musical, Tootsie, Xanadu*.

WOJCIK | SEAY CASTING (Casting Director). Tours: *Jesus Christ Superstar, Rock of Ages, Something Rotten!, Kinky Boots, Motown: The Musical, Flashdance, Dreamgirls, Nice Work If You Can Get It, Jekyll & Hyde, Joseph...Dreamcoat* and more. Off-Broadway: *Othello: The Remix, Church & State, The Portal, Tennessee Williams' The Two Character Play, Handle with Care, Triassic Park* and more! Regional: Multiple seasons/shows for Riverside Theatre, Fla.; The Engeman Theatre, N.Y.; Theatre Raleigh, N.C.; Stages St Louis, Mo.; Theatre Aspen, Colo.; Gretna Theatre, Pa.; The Arvada Center, Colo.; and Tuacahn PAC, Utah. wscasting.com.

THE BOOKING GROUP (Tour Direction). Since its inception in 1996, The Booking Group has represented 25 Tony Award-winning Best Musicals and Plays. Current touring productions include *Hamilton, Anastasia, Come From Away, Dear Evan Hansen, Hello, Dolly!* starring Betty Buckley; *The Book of Mormon, School of Rock, Waitress, On Your Feet!, Rent: The 20th Anniversary Tour, Fiddler on the Roof, The Color Purple*; and *Irving Berlin's White Christmas*. Future productions include *The Cher Show, Mean Girls, My Fair Lady, Pretty Woman* and *To Kill a Mockingbird*.

WORK LIGHT PRODUCTIONS (Producer). Dedicated to creating and producing live entertainment. Current touring productions: *Jesus Christ Superstar, Rent 20th Anniversary Tour, Bandstand* and *Irving Berlin's White Christmas*. Broadway: *Ain't Too Proud, Jagged Little Pill*. Developing *Clue*, a new stage play based on the Paramount movie. Produced *Julie Andrews, The Gift of Music* at The Hollywood Bowl and London's O2 Arena. Other recent touring productions include the Tony Award-winners *American Idiot* and *In the Heights*, and *Avenue Q, Motown, R&H Cinderella, Something Rotten!* and *Mamma Mia!* WLP is led by founding partner and President Stephen Gabriel and Vice President Nancy Gabriel. worklightproductions.com.

PORT CITY TECHNICAL (Production Management) is a production management company based in Charleston, S.C. Also referred to as "Work Light South," PCT was initially started in 1993 as Technical Theater Solutions by Rhys Williams. TTS worked with WLP on many shows, including *American Idiot, Nice Work If You Can Get It, In the Heights*

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Who's Who in the Cast

and Avenue Q. Since the conception of PCT, tours with WLP have included *Mamma Mia!*, *Vocalosity*, *Motown: The Musical*, *Cinderella*, *Something Rotten!* and the pre-broadway *Ain't Too Proud: The Temptations Musical*. Current and upcoming tours include *Rent*, *Jesus Christ Superstar*, *Bandstand* and *White Christmas*.

STAFF FOR RENT

ORIGINAL LIGHTING DESIGN BY BLAKE BURBA

GENERAL MANAGEMENT WORK LIGHT PRODUCTIONS

Stephen Gabriel Nancy Gabriel
Scott Seay Aniele Fortin
Kevin Greene Courtney King Carolyn Smith

TECHNICAL SUPERVISION PORT CITY TECHNICAL

Rhys Williams Mackenzie Foster
Tom Klonowski Rossella Human
Hunter Storie Ryan George Miriam Michaels

PRODUCTION TEAM

Associate Director..... Trey Ellett
Film Designer..... Daniel Brodie
Projection Consultant..... Bruno Ingram
Associate Costume Designer Molly Walz
Costume AssistantKris Bicking
Associate Lighting DesignerMike Megliola,
Aaron Tacy
Lighting Programmer.....Dustin Adams
Hair & Makeup Design Associate . Yulitzin Alvarez
Production Assistant.....Alli Gersbach
Casting Intern Abigail Isom
Creative ServicesAllied Global Marketing/
Debbie Allamong, Mark DeSalvo, Eric Stormoen

CASTING

WOJCIK | SEAY CASTING

Scott Wojcik Gayle Seay
Holly Buczek Courtney Hammond Nick Ferrao

TOUR MARKETING DIRECTION ALLIED TOURING

Marya K. Peters Andrew Damer
Anne Dailey Meyer Jessica Cary
Jennifer Gallagher Scott Praefke
Jacqueline Smith Anne Waisanen
Janie Dickerson Hayden Anderson

Company Manager Kerrick Dougherty
Assistant Company Manager Maggie Swahl
Production Stage Manager..... Gabrielle Norris
Assistant Stage ManagerBailey Saxe
Dance Captain James Schoppe
Assistant Dance Captain Jason Tyler Smith
Head Carpenter..... Shane Lowry
Assistant Carpenter..... Austin Fowler
Head Electrician..... Alicia Roman
Assistant ElectricianKathleen Cole
Head Audio Brian Davis
Assistant Audio Robert Isley
Head Props.....Amy Laemmerhirt
Head Wardrobe Emily Gothro
Head Hair and Makeup..... Yulitzin Alvarez

Production Photography..... Amy Boyle

General Management Consultant John Corker
Legal Counsel.....Levine Plotkin Merin, LLP
Loren Plotkin, Hailey Ferber

Accounting WithumSmith+Brown
Robert Fried, CPA, Karen Kowigos, CPA,
Anthony Moore, CPA

Controller Galbraith & Co
Kenny Noth & Jill Johnson

Merchandising..... Creative Goods

Merchandise Supervisor..... Cynteria Osborne
Insurance..... Maury, Donnelly and Parr
Bob Middleton

BankingSignature Bank
Tomas Kasulka, Margaret Monigan

Payroll..... PEOPLE/Kim Merhar

Travel Agent..... Road Rebel
Trucking & Hauling Janco Limited

TOUR BOOKING AGENCY THE BOOKING GROUP

Meredith Blair, Rich Rundle, Brian Brooks
tbgtours.broadway

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Backstage and Front of the House Employees are represented by the International Alliance of Theatrical Stage Employees (or I.A.T.S.E.).

The Daily Iowan

TUESDAY, JANUARY 16, 1996

IOWA CITY'S MORNING NEWSPAPER

King Day: A time to reflect

Civil rights legend kicks off week's celebrations

Kristen Mullin
The Daily Iowan



JANUARY 16, 1996

In the Iowa Memorial Union, guest speaker Julian Bond calls for Americans to refocus their thoughts on civil rights.

JANUARY 30, 1996

IOWA CITY'S MORNING NEWSPAPER

256

UIHC praises new AIDS therapy

Drug combination seen as 'a milestone' in treatment history

Evelyn Lauer

medicines do little to extend AIDS patients'

JANUARY 30, 1996

Medical professionals at the university discuss a new medicine that "...hinders the production...of an enzyme crucial to [the HIV Virus] survival." Most see it as an improvement in treatment, although they disagree to the degree of possible improvement.

Stepleton said the drug combination could provide a new route to controlling AIDS. "The drugs give us more options," he said. "If a patient can't tolerate a drug or they are not responding to it, we can change the treatment." The crux to the new combination is indinavir, a still-experimental protease inhibitor developed by Merck & Co. It is combined with the standard AIDS medicines AZT and 3TC. Protease inhibitors, like other AIDS

drugs, attempt to short-circuit HIV, the virus which causes AIDS, by disturbing its life cycle. They hinder the production of protease, an enzyme crucial to the virus' survival. Clinical studies suggest that a combination of AZT and 3TC, which UIHC has been using for nine months, as well as another standard AIDS drug called DDI are currently the most reasonable therapy for the disease, Stapleton said. "DDI works just as good as the combination," he said. See AIDS DRUGS, Page 2A

STUDENTS STUCK

'Snow excuse, tilted cars

I.C. mourns Israel's tragedy

UI professor in Tel Aviv describes horror

Chad Graham
The Daily Iowan

wife almost went shopping in Tel Aviv near the bomb that exploded Monday, killing 14 and wounding

MARCH 5, 1996

UI Assistant Professor Gerald Sorokin fortunately avoids a terrorist bombing while researching at Tel Aviv University. Israel suffers its fourth suicide bombing in nine days.

"It's an incredible strain," he said. "Arafat claims he's in charge, but has had no success in shopping for a peace deal. Before the elections he had no authority groups, but he does now the elected president of the Authority, but Hamas

Ephrat Most, who is a UI professor, said she saw more than the victims' families. She knew many he died in last month's bus in her neighborhood

time this happens you see someone," she said. "I'm scared to call home



Israel suffered its fourth suicide bombing in nine days Monday. The covered bodies of some of the victims of a suicide bomb attack lay on the sidewalk in downtown Tel Aviv.

DASHING REACTION, Page 7A

MEET WITH EMPLOYEES MONDAY

Iowa City punk scene explodes with recent revival

Kate Merkel-Hess
The Daily Iowan

"It's an easy way to say, 'I don't want to end up like my lame.'"

JULY 1, 1996

A surge of concerts, book readings, and radio interviews reveal a healthy subculture of punk music throughout the downtown area.

on television, that's not punk," Marks said. "(Punk is) about getting your shit together and having a show in your basement."

Other musicians agree they are just looking for opportunities to play music, not a shot at a top-40 hit.

"No one's in it for the money, no one's in it for the popularity," Andy Sinclair, a member of The Stereotypes, said. "It's about having others get exposed to (punk) because it's all been done before, but it's still not well-known."

Another member of The Stereotypes, Mark Phillips, agreed with

"I think... ion in the U... by using an... exposed to... I think the... screens and... Strauss... careless ev... "People... selves beca... is protectiv... still at risk... For UI... to the sun... thing... "All of u... Lisa Forqu... guard at... hard to tell... you're all r... Excuse"

RENT in Context: 1996 as reported in *The Daily Iowan*

By Mark Rheume

As we invite the 20th Anniversary Tour of *RENT* to Hancher Auditorium, it might be worthwhile to remember—or discover—what the world was like in 1996, the year of *RENT*'s premier. It may be one thing to cringe at the fashion trends of the mid-90's, but I think it's particularly easy to forget about how our culture and values have changed—or perhaps how some have persisted. Fortunately, a town like Iowa City has documentation of some of these changes through the archives of the *The Daily Iowan*.

Notably, there are some headlines that seem like they could be in a 2019 newspaper, such as anxieties and unrest about race, international war, and immigration. After just glancing through these headlines, I notice other subjects we don't see as much: AIDS was a significant fear for many people, particularly for college students, and it was at the forefront of their news and their fiction.

“ AIDS was a significant fear for many people, particularly for college students, and it was at the forefront of their news and their fiction. ”

Perhaps *RENT* has a lasting impact because it humanizes the struggles of this time. The musical documents the pain, the loss, the growth, and the celebration of life; its narrative also invites audiences to empathize with each character's struggle. *RENT* is, like this collection of headlines, the story of a year: the good news, the bad news, and the human moments in between.

Mark Rheume is a PhD candidate in music composition at the University of Iowa, 2019

Clinton wins renomination

Gore: 'The future begins with the party of hope ...'

John King
Associated Press

CHICAGO — Confident Democrats nominated President Clinton for a second term Wednesday, embracing Al Gore's portrait of their youthful ticket as America's "bridge to the future." The vice president said GOP challenger Bob Dole was a good man with bad ideas.

"An America not just better off, but better," was Gore's description of Clinton's first-term legacy.

Clinton's Arkansas went first and Gore's Tennessee next as Democrats staged the traditional roll of the states. It was just about

midnight on the East Coast when Clinton went over the top. The White House chose Ohio to cast the decisive votes because of its importance as a swing state in presidential politics.

Clinton, nursing a hoarse throat, watched from his Chicago hotel suite, and was shown on the convention hall's giant monitors clapping and flashing a thumbs up as the nomination officially became his again.



Gore

On the eve of his acceptance... The first lady and 16-year-old speech...

before... national... "Let... the... hope... who... Pa... Dole... nom... fram... ber... of Ar... paig... tion... Clint... van...

AUGUST 29, 1996

Democrats nominate standing president Bill Clinton and Al Gore for a second term. Vice President Gore calls opposing Republican candidate Bob Dole, "...a good man with bad ideas."

Immigration raids divide families

Sarah Lueck
The Daily Iowan

When Waterloo resident Tanya Warmuth delivers her baby next month, Elias Alvarez, the child's father, will be waiting by a phone

"He's mad that he's not going to get to go to the doctor with me and hear the baby's heartbeat," she said. "He wants to be here; we're trying to figure out how to speed up the process."

Alvarez, 22, was one of the 52 undocumented workers arrested after an Immigration and Naturalization Service raid of the IBM Book Plant in Waterloo on July

decided to marry when they found out Warmuth was pregnant. They wanted to wait until after Warmuth turned 18 on Aug. 7, but the INS reached

SEPTEMBER 24, 1996

The Immigration and Naturalization Service (INS) arrests 52 undocumented workers in Waterloo, IA. "Politicians from parties are pushing for tougher action against illegal immigration."

Monroe King, a musician known as the "Serenader of the Ped Mall" is in the mature stages of AIDS. Monroe passes away in the hospital a week later. Many students contribute to the conversation of how to share his story over the course of several months.

Iraq and an Iraqi state." Secretary William called Aziz's "totally unac- s do not pose aid. American forces in force only wait in 1990, is any chal- we have the ct them. The like all neces- actions."



Security Council President Alfredo Lopes Cabral talks to r outside the Security Council at the United Nations Thursday

jets on its territory, a move Iraq's Deputy Prime Minister Tariq Aziz called "a flagrant act of aggression

Aziz, in a rambling commentary run by the official Iraqi News See IRAQ, Page 8A

MONROE KING

Ped Mall icon treated for AIDS

Renee Bovy
The Daily Iowan

Monroe King's raspy voice and blues guitar licks will no longer echo in the Pedestrian Mall.

The street musician frequently seen strumming his guitar in front of J T Connolly's Tobacco Bowl, 111 S. Dubuque St., is in the mature stages of AIDS and is being treated at the UI Hospitals and Clinics.

For the past four years, King has been a constant feature in the Pedestrian Mall, known for his permanent smile and continuous rendition of "Sittin' on the Dock of the Bay."

"There was a summer where if I didn't hear 'Sittin' on the Dock of the Bay' every day in the Ped Mall, I was afraid the world wasn't spinning correctly," Iowa City resident Paul Giddings said.

Iowa City musician Rob Levy said King touched everyone who heard him play.

"King brought some spiritual expression and color to this town, and he taught me how to play music from the heart as an expression of my soul," he said.

Tom Connolly, co-owner of J T Connolly's Tobacco Bowl, said he and King became close during the years King played in front of his store. Connolly said King was raised near Ripley, Miss., and he never knew his mother, but was very close to his father, whom he affectionately called "Daddy." He had a third-grade education and spent most of his life traveling the United States as a street musician.

Though King's condition prevents him from being interviewed, he said in an Oct. 9, 1995 article in

See KING, Page 8A



"Serenader of the Pedestrian Mall" Monroe King performs his favorite song, "Sittin' on the Dock of the Bay," during the fall of 1995. King was hospitalized and is now battling the AIDS v

UI FACULTY

LesBiGay holds 1st meeting; Coleman, Whitmore speak

Kelley Chorley
The Daily Iowan

Although gay rights legislation has recently been dealt a double blow by the Senate, the first meeting of the UI's Lesbian, Gay, Bisexual Staff & Faculty Association (LesBiGay) was one of optimism.

The meeting was marked by speeches by UI Provost Jon Whitmore and UI President Mary Sue Coleman, the first UI president to speak to the association.

Coleman, who received a standing ovation before her speech, said she is looking forward to getting

the Rainbow Project, a series of steps to make the community welcome and tolerate of homosexuals, underway.

"Both Whitmore and myself are looking forward to many years of productivity," Coleman said. "The national level of public opinion turned once again. The rejection of the two bills was a powerful political backlash to a big concern, but it will not prevail."

On Sept. 10, the Senate voted on two bills affecting the gay rights community; the Senate approved

See MEETING, Page 8A



Brian Moore/The D

UI president Mary Sue Coleman supports the gay rights cor at the LesBiGay Staff and Faculty Association's meeting Thurs

The Daily Iowan

MONDAY, DECEMBER 2, 1996

IOWA CITY'S MORNING NEWSPAPER

When the world pauses for AIDS

Quilt featured in AIDS memorial

Charlotte Hly
The Daily Iowan

A quilt in the UI Museum of Art, sponsored by the National Name Project and bearing the names of AIDS victims, will be the featured attraction during a week of activities and observances.

The display, launched Sunday, is sponsored by the Iowa Center for AIDS Resources & Education (ICARE), 920 E. College St., and honors individuals who have died of AIDS.

ICARE executive director Lynn Hill said the quilt helps men and women recognize they are at risk for contracting HIV. "People who have never seen the quilt and aren't aware of the AIDS pandemic are shocked at the magnitude," Hill said.

But the quilt also helps people who have seen loved ones die of AIDS, she said.

"It's a way for people who have lost someone to deal with their grief," she said.

Kevin Kopslow, a UI associate professor of English, said he has had friends die of AIDS and the quilt makes a powerful impact on those who see it.

"The whole point is to put a face on AIDS," Kopslow said.

Quilt panels remember men, women and children, some with pictures or drawings and all personalized to memorialize friends and family members.

"There are two ways to touch a heart — laughter and tears. Every now and then your memory falls down my cheek and makes me smile," said one panel.

Joe Wilson, co-moderator of the Gay, Lesbian, Bisexual, Transgender Union, said the key is someone who groups come together for World AIDS Day.

"It's a day of observance; it's not a holiday or celebration," Wilson said. "It often goes hand in hand that lesbian/bisexual gay groups come together for World AIDS Day."



As part of the World AIDS Day celebration, a dent's Terry Hostelt portion of the AIDS quilt came to the UI and Rita Svarcas of the Museum of Art on Sunday. Iowa City residents and many visitors who

is pleased the UI community is uniting on such a meaningful day. Schools, churches and businesses in Iowa City will be passing out red ribbons for weeks to show their support for the fight against AIDS.

"I feel it important to recognize the role of AIDS in our society and those who have succumbed to the disease," Belmont said. "Student government has committed itself to participate in this event in order to raise the level of

UISG President and UI senior Matt Belmont said he

See AIDS DAY, Page 8



Nations come together to fight spread of disease

Sue Leeman
Associated Press

In Rome, taxi drivers distributed safe-sex leaflets. Across Thailand, gas stations offered free condoms. And in New York, activists read out the names of thousands killed by AIDS.

World AIDS Day was marked with renewed vigor around the world Sunday after a U.N. agency reported an alarming death toll, with nearly a quarter of the 8.4 million AIDS deaths to date occurring in the past year.

This year, 3.1 million people were infected with HIV, the virus that causes AIDS, bringing the total number of people with HIV or AIDS to 22.6 million, UNAIDS said.

Chinese activists posted photos of an emaciated AIDS victim in Beijing's central Zhongnanhai Park near the ancient imperial palace, along with posters that read, "The risks of careless sex and lifestyle hygiene."

Health officials warn more than 1 million Chinese — 10 times the estimated present number — could be infected with HIV by 2000 without preventive measures.

In Thailand, which has an active sex industry, one station

polluted in front of City Hall on rainy afternoon and read out the names of thousands of people who have died of disease.

"We do it because we want to remember the people we've lost," said Ginny S. who works with an AIDS services. "We also want to remind the government that people are dying, and every day runs out for more people that we know. Organizers did not know how long someone would read."

In New York's Times Square, an AIDS billboard flashed the message, "You and another person is infected with HIV."

In San Francisco, about 300 people gathered at a new National AIDS Memorial Grove in Golden Gate Park. The grove of redwoods, oak trees, ferns, mossy rocks was designated a national landmark in a bill signed by President Clinton on Nov. 12.

In a statement, Clinton said the sanctuary "will serve as a reminder of the vital work that must be done before us in the battle to stop the spread of the HIV virus."

To call attention to the epidemic among American Indians, a sculpture was shown in black nylon.

Phonetic Heard M. removed for its collection Indian art. AIDS cases among

DECEMBER 2, 1996

The University of Iowa's Art Museum features an AIDS memorial quilt, as well as activities to observe the impact of AIDS on the world and the Iowa City community.

Teachers aim to stop spread of disease

Jennifer Cassell
The Daily Iowan

Rather than going by a traditional textbook, area teachers are looking to local organizations to help educate students about AIDS.

Iowa City's AIDS coalition compiled a packet with the latest statistics, informational brochures and suggestions teachers can use as a supplementary guide to AIDS education for junior-high and high-school students.

Roxie Tullis, regional educator for Planned Parenthood and AIDS coalition member, came up with the idea for the curriculum packet. She said AIDS awareness in schools is important because teenagers are the fastest-growing HIV-positive population in the United States.

"There should be an emphasis placed on (World AIDS Day, which was Monday) as a day of AIDS

awareness in schools where every class focuses on education," Tullis said.

Tullis said the packet includes useful information as well as interactive teaching tools. She said the packet could be used in any subject from history — about the history of the disease — to English — where a student could write a poem or research report about the disease.

AIDS education within schools has come a long way, and is a necessary part of junior-high-school curriculum. Arganbright, principal of High School, 2901 Melrose

"There has been a lot of improvement in the way administrators in all levels like this in schools," he said.

Arganbright said socially high schools, has the ability to teach kids all kinds as a variety of other

"You can't overeducate anyone on this topic, given the impact of this disease on the nation," he said.

Thus far, West High has included AIDS curriculum in its health classes and has passed out red ribbons to teachers and faculty members. Arganbright said the school has done what it could to remind students that World AIDS Day is a day of education and recognition.

"We are headed in the right

DECEMBER 3, 1996

Elementary teachers in Iowa City and Coralville introduce new curriculum to educate their students about AIDS prevention. Teachers also wear red ribbons to observe World AIDS day.

Confidence helps Iowa man battle AIDS



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rights basketball as a sp Chicago

READY

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César Pelli (1926–2019)

Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship began immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher's work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher's past and elevate its future. At his firm's offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to Iowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction workers on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We'll always remember his words that night: "Hancher was built with love."

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.

Above: César Pelli at the opening night of the Hancher Auditorium, 2016 (Photo: Bill Adams)
Opposite page photos: scale model of Hancher Auditorium at Pelli Clark Pelli offices in New Haven, 2012; Hancher Executive Director Chuck Swanson (seated) looks at scale model while César Pelli (holding glass) looks on from behind, 2012; Pelli and the rest of the Pelli Clark Pelli team in front of Hancher during the Leave Your Mark event, 2014, (Photo: Miriam Alarcón Avila); Pelli and Swanson in 2016 (Photo: Bill Adams); Pelli and Swanson at opening night of the new Hancher Auditorium, 2016 (Photo: Bill Adams); exterior of Hancher Auditorium (Jeff Goldberg/Esto).



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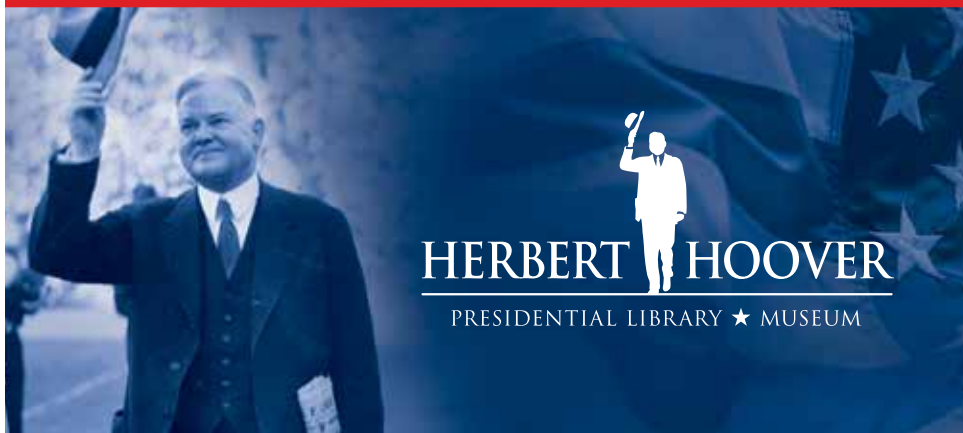
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The Vision for Hancher Auditorium: A Lifetime Commitment

This is the first in a series of essays about Virgil Hancher and his vision for the arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.

By Daniel Boscaljon

Virgil Hancher was born September 4, 1896, in Pocahontas County near Rolfe, Iowa, and attended the University of Iowa (called the State University of Iowa [SUI] through the vast majority of his lifetime). He toyed with transferring to Northwestern, but ultimately chose to complete his undergraduate studies and his J.D. at Iowa and received a B.A. from Oxford as a Rhodes Scholar (Hancher returned to Oxford to receive an M.A. when he completed law school). The combination of these experiences in his early years—small town Iowa, SUI, Evanston, and international education—remained important for the rest of Hancher’s life. After serving on the board of the Alumni Association and as its president while an attorney in Evanston, Illinois, Hancher became the thirteenth president of the University, serving from 1940-1964. He died unexpectedly in New Delhi, India, on 30 January 1965, while working with the Ford Foundation and thus did not, as planned, return to Iowa as a part of the law school faculty.



Virgil Hancher in 1956

Hancher’s recollection of his formative years as an undergraduate offers an initial indication of why he felt an urgency to create a space for community on campus. He wrote:

There were no dormitories for men, there was no student union, there was no orientation, and there were few organized activities in which a freshman could participate...He might make friends through his classes or a church group but, by and large, he led a lonely life.

Hancher’s drive to create communities and connections is clear when considering his biography. Not only was he active in the alumni association, and a leader on multiple local, national, and international boards and organizations that ranged from education to religion, he was also relentless in forming and informing organizations that would bring humans together productively.

By 1940, when Hancher returned to Iowa, the campus had grown. Nonetheless, his vision for a space on campus where students could feel like part of a larger whole remained. Hancher sensed that SUI needed a space in which a community could come together that would stand apart from church and class as an essential part of human—and thus also student—life. He believed that the arts offer an essential contribution toward human vitality.

In the State University of Iowa Auditorium report of 1964, Earl Harper—who served as Director of the Iowa Memorial Union when that space had been the artistic heart of the campus—wrote the following as a way to summarize the “twenty years of dreaming, planning, and so many frustrations” about what became Hancher Auditorium:

Today...will be a movement fraught with great good for our community, a visible symbol of the unifying interest of the entire university family, administrators, faculty and staff members, students of every degree of advancement and of every curricular interest, alumni and friends of the university generally in a frequent coming together for those many, varied, and important interests, inspirations, pleasures, and intellectual stimulæ which only can be adequately implemented through such an auditorium, such an opera-symphony hall, such a musical theatre, such a center of convocations, lectures and parliamentary gatherings as is now authorized.

The thought that an auditorium could provide this particular sort of community seems almost quaint, given the current size and complex structure of the university system.

Yet what Harper envisions, and what Hancher Auditorium has continued to offer over the years, is a space for musing rather than amusement. While entertainment provides a way to passively pass the time, distracting audiences from their problems for a time of shared interaction, art's role is more serious. Art invites a level of engagement that harnesses mind and soul. It creates a space of wonder—not just to marvel at how humans can move or the sounds humans can make—but also a space to reflect on the meaning of our lives. Whether through speech, sound, or silence, the space of Hancher steadfastly inspires audiences to engage in meaningful experiences that provide a sense of depth—something remains memorable even if it cannot be put into words. Distractions rarely inspire more than a sense of waking up after it is done: the arts provide a sense of awakening during the performance.

This kind of community event—a coming alive around the space of creation rather than a waking up, individually, afterward—is what Hancher had in mind as a way to interrupt the tendency toward alienation and loneliness. Although Hancher felt that both religious communities and academic institutions provided important resources for a flourishing human life, he felt that the arts inspired a distinct sense of togetherness that was equally important. The Hancher Auditorium that exists today—rebuilt—is a continuation of this initial vision.

Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at danielboscaljon.com.

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