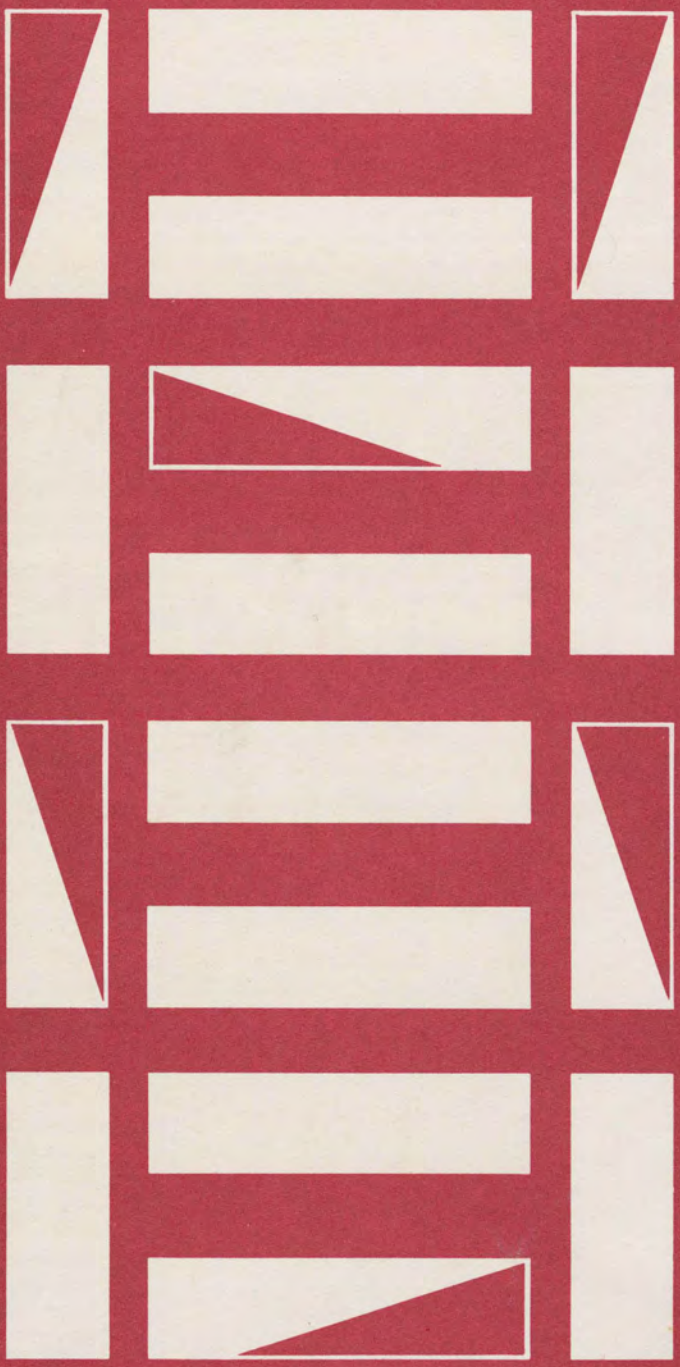
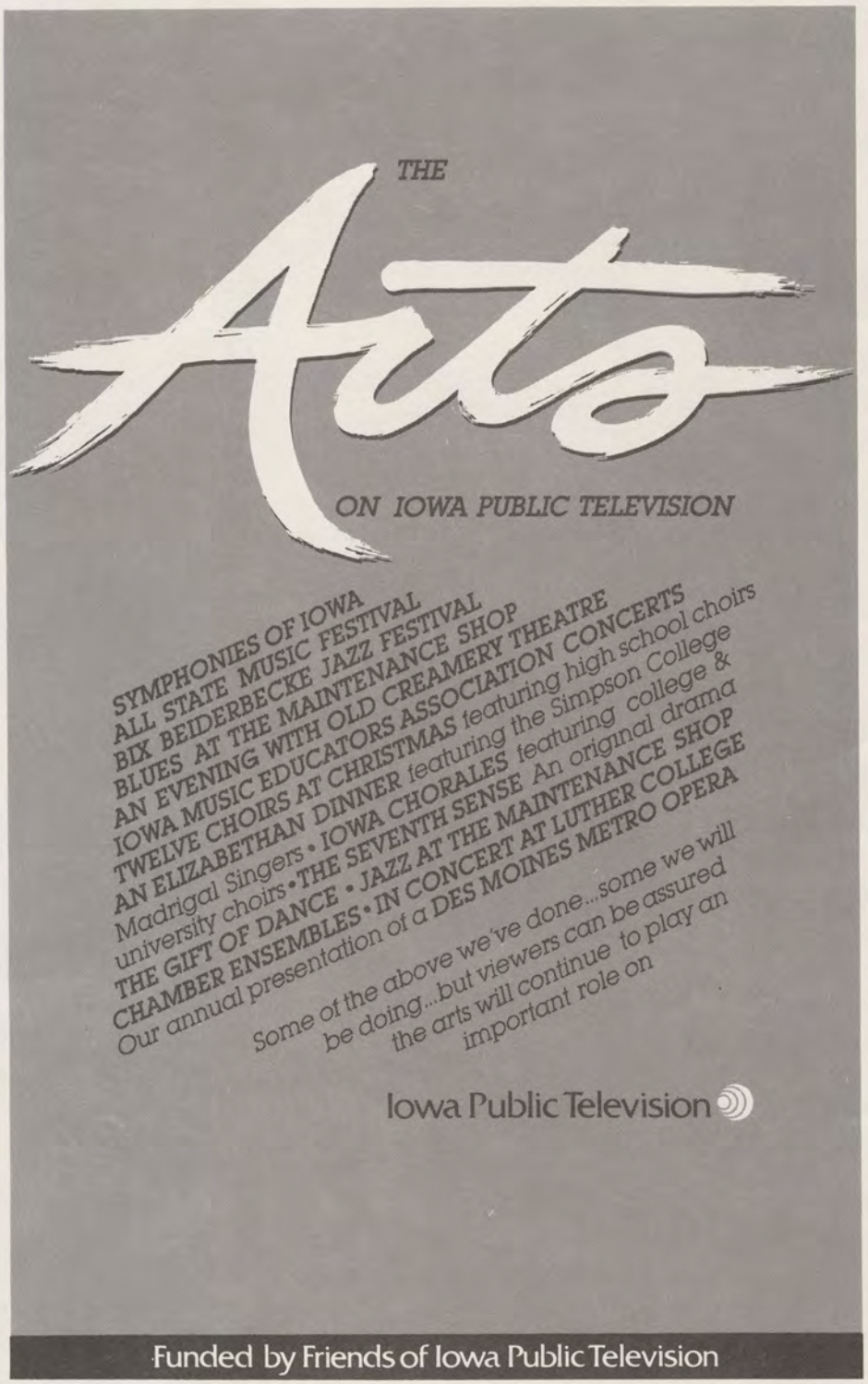


Hancher Auditorium / The University of Iowa



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Twelfth Season
Virgil M. Hancher Auditorium
Iowa Center for the Arts
The University of Iowa

12

Hancher Auditorium Special Event

The Photographer

FAR FROM THE TRUTH

A new version produced by the Brooklyn Academy of Music
Monday, March 5, 1984—8:00 p.m.

music composed by
Philip Glass

book by
Robert Coe

movement constructed by
David Gordon

directed by
JoAnne Akalaitis

musical director
Michael Riesman

music mix by
Kurt Munkacsi

vocal text for "A Gentleman's Honor" by David Byrne

sets and costume designs by
Santo Loquasto

lighting designed by
Jennifer Tipton

projections designed by
Wendall K. Harrington
Luminous! Productions, Inc.

film designed and produced by
Ken Kobland

sound design by
Otts Munderloh

casting by
Soble/La Padura

music performed by
The Philip Glass Ensemble

A BROOKLYN ACADEMY OF MUSIC
NEXT WAVE FESTIVAL PRODUCTION

This production is a free adaptation of an idea conceived by Rob Malasch and originally produced by the Holland Festival in 1982.

THE PHOTOGRAPHER/FAR FROM THE TRUTH Tour booked by: IPA/INTERNATIONAL PRODUCTION ASSOCIATES, INC.

The performance of *The Photographer* at Hancher Auditorium is supported in part by a grant from the National Endowment for the Arts, a federal agency.

CAST
(In Alphabetical Order)

Mrs. Smith, Flora's friend	Wanda Bimson
Eadweard, a photographer	Jonathan Bolt
Flora, Eadweard's wife, Harry's lover	Cecile Callan
The Eulogist/Prosecutor	William Duff-Griffin
The Schoolgirl	Susan Eschelbach*
Harry, a drama critic, Flora's lover	Nick Flynn
The Circus Woman	Margaret Hoeffel*
The Messenger	Keith Marshall*
The Girl Athlete	Nina Martin*
The Mesmerist	Lola Pashalinski
The Lecturer/The Woman in Water	Valda Setterfield*
The Advocate/Defense Attorney	Rocco Sisto
The Morroccan	Paul Thompson*
Observers, Mourners, Jurists	The Company

*Members of the David Gordon/Pick Up Company

THE PHILIP GLASS ENSEMBLE

Marin Alsop, violin
Jon Gibson, flute, soprano saxophone
Martin Goldray, keyboards
Jack Kripl, flute, piccolo, soprano saxophone, baritone saxophone
Dora Ohrenstein, soprano, emulator
Richard Peck, flute, alto saxophone, tenor saxophone
Michael Reisman, keyboards, bass synthesizer
Dan Dryden, live sound mix

The Photographer is available on CBS Records #73684

BIOGRAPHIES

PHILIP GLASS composes music for opera, film, theater, dance, chorus, and his own ensemble. A graduate of Juilliard, Mr. Glass has received numerous commissions and awards, including a composer-in-residence grant from the Ford Foundation, a Rockefeller Fellowship, and a Fulbright Scholarship, which enabled him to study with Nadia Boulanger in Paris.

His commissions include the opera *Satyagraha* (for the City of Rotterdam, 1980), which premiered in Holland and subsequently was performed at the Brooklyn Academy of Music in 1981 as part of the Next Wave series. A new production of *Satyagraha* was featured in the 1982-83 season of the Stuttgart Opera.

Philip Glass's most celebrated collaboration was with stage director/designer Robert Wilson on the opera *Einstein on the Beach*, which premiered at the Avignon Festival in 1976 and toured throughout Europe, culminating in two sold-out performances at the Metropolitan Opera House. *Akhnaton*, Mr. Glass's third full opera, has been commissioned by the Stuttgart Opera for a world premiere in March 1984.

On October 4, 1982, the film *Koyaanisqatsi*, with a score by Mr. Glass, premiered at Radio City Music Hall as a New York Film Festival selection. His first film score was *North Star: Mark Di Suvero*, and Mr. Glass is the subject of a biographical film by British filmmaker Peter Greenaway (*The Draughtsman's Contract*) which premiered in the fall of 1983 on British television.

Philip Glass is a CBS Masterworks recording artist, the first composer to be offered this contract since Aaron Copland. *Glassworks* was his first Masterworks release. The second recording, *The Photographer*, was released in March 1983. Earlier recorded works include *Music in Twelve Parts*, *Music in Similar Motion*, and *Music with Changing Parts*. *Einstein on the Beach* and *Dance 1 and 3* will be re-released by CBS Masterworks in 1984.

JOANNE AKALAITIS is a founding member of Mabou Mines and, since 1970, has worked both as a director and an actress with the company. Her productions for the company of *Cascando*, *Dressed Like an Egg*, *Southern Exposure*, and *Dead End Kids, A History of Nuclear Power*, have all won Obie awards. Her production of *Request Concert* at the Women's Interart Center won a Drama Desk Award in 1981. Ms. Akalaitis received a Guggenheim Fellowship for 1977-78 and a CAPS award for multimedia theater in 1980. She is the recipient of the Rosamund Gilder Award for outstanding theater achievement in 1981 and a Rockefeller and NEA grant (1982-83) for a collaboration with Jon Gibson on an opera about Darwin. Currently she is the recipient of a Rockefeller playwriting grant for residency at the Mark Taper Forum in Los Angeles. JoAnne Akalaitis has been working in various capacities in theater most of her life and hopes to continue to do so.

ROBERT COE was born in Hollywood, California, and attended Stanford University. After graduate work in literature at the University of Buffalo, he moved to New York City in 1977, where he has written on a range of cultural topics—especially theater, dance, and performance—for the *Village Voice*, the *Soho Weekly News*, the *New York Times*, the *New York Times Magazine*, and numerous other publications. His first

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book, *Dance in America*, commissioned by the WNET television series, will be published by E. P. Dutton in the fall of 1984. As a performer, he has danced with choreographers Jane Comfort, Bill T. Jones, and Garry Reigenborn, and has sung with composers Des McAnuff and Laurie Anderson; as editor and dramaturge for Laurie Anderson's *United States: Parts I-IV*, which premiered at BAM in February 1983, he coauthored a number of monologues and texts to music. *The Photographer/Far from the Truth* is his second work for the theater; an earlier play, *War Babies*, will be developed in workshop at the Mark Taper Theater Lab in Los Angeles later this year.

DAVID GORDON has worked in the dance field for over 20 years. He danced in the companies of James Waring and Yvonne Rainer in the 1960s and made performance works during that period at the Judson Dance Theater. In the early 1970s he performed regularly with the Grand Union. He now makes works for dance companies in the United States and Europe. He is artistic director of the Pick Up Co., a performance ensemble which includes about half a dozen of the same people and additional performers as needed for a given project. The Pick Up Co. performs regularly in New York City and has toured the United States and Europe.

In May 1980, David Gordon's work was included in the *Dance in America* broadcast "Beyond the Mainstream." He is one of seven artists featured in Michael Blackwood's film *Making Dances*. In the spring of 1982, David Gordon began his own experiments in the video field, by making, in collaboration with videographer Dennis Diamond, a new work entitled *T.V. Reel*. This work incorporated the use of video, projected on advent screens, within the context of live performance. In the summer of 1982, Mr. Gordon further pursued his interest in video by codirecting and coediting a half-hour videotape entitled *10 Minute T.V.* with Edward Steinberg. In the spring of 1983, he worked in collaboration with producer Kathryn Esher and Twin Cities Public Television to create a 30-minute program including dancers from the Pick Up Co. and the New Dance Ensemble (Minneapolis, Minnesota), entitled "Limited Partnership." The program aired in the autumn 1983.

SANTO LOQUASTO has been acclaimed for his designs for productions on and off Broadway, including *Bent, The Cherry Orchard, American Buffalo, That Championship Season, A Comedy of Errors, The King of Hearts*, and *The Suicide*. He has received Tony, Drama Desk, Joseph Maharam, Obie, and Outer Critics Circle awards. As a designer for dance, he has worked for American Ballet Theatre, the Joffrey, and New York City Ballet. Mr. Loquasto's film work includes costume designs for Woody Allen's *Stardust Memories* and *A Midsummer Night's Sex Comedy*. He is a graduate of King's College and Yale Drama School. He recently designed the New York Shakespeare Festival production of *Richard III*, starring Kevin Kline and was the set consultant for *Orgasmo Adulto Escapes from the Zoo*, starring Estelle Parsons, at the Public Theatre.

JENNIFER TIPTON (Lighting Designer) is well-known to dance and theater audiences alike. She has lit works in the repertories of most major dance companies, including dances choreographed by Jerome Robbins, Mikhail Baryshnikov, Paul Taylor, and Twyla Tharp, among many others. Her work in the theater has won her a Joseph Jefferson Award in Chicago, a Drama Desk Award, an Obie, and a Tony. In 1982 she was honored by Brandeis University, receiving their Creative Arts Award Medal in Dance. She teaches lighting in the School of Drama at Yale.

WENDALL K. HARRINGTON has created projections for several Broadway shows, most notably *They're Playing Our Song* and *My One and Only*. In addition to her theatrical work, she and her company, Luminous! Productions, Inc., produce multimedia projects for industrial clients. Recently, Ms. Harrington and her company created a four-minute, nine-projector show entitled *Multi-Image Murders*, which won the 1983 Association for Multi-Image Crystal Apple and International Gold Award.

OTTS MUNDERLOH (Sound Designer) has designed sound for *The 1940's Radio Hour, Harold and Maude, I Remember Mama, Ballroom, Ain't Misbehavin', A Day in Hollywood/A Night in the Ukraine, Swing, Barnum, The Moony Shapiro Songbook, Little Shop of Horrors, Sophisticated Ladies, Dreamgirls*, and *My One and Only*.

WANDA BIMSON (Mrs. Smith) appeared on Broadway as Elizabeth in *A Matter of Gravity* with Katharine Hepburn. Most recently she was seen in Richard Foreman's *Egyptology* at the Public Theater and last summer as Ragotin/The Spectre in his production of *Don Juan* in Central Park. She has performed throughout the country in such theaters as the Guthrie in Minneapolis, Actor's Theatre of Louisville, Syracuse Stage, Buffalo's Studio Arena, and the Indiana Repertory Theatre. She is a graduate of the London Academy of Music and Dramatic Art.

JONATHAN BOLT (Eadweard) was standby for both Frank Langella and Bob Gunton in Peter Nichol's *Passion* on Broadway. Recent Off-Broadway appearances were in *Black Angel, The Great, Great Grandson of Jedediah, Kohler*, and the Dramatists Guild's Young Playwright's Festival at Circle Rep; CSC's *Oedipus Cycle* and *Woyzeck;* and La Mama's anniversary production of Lanford Wilson's *Rimers of Eldritch* directed by the author. He made his New York debut as Eugene in *Look Homeward Angel* and has since worked extensively at resident theaters and in television. In addition, he is an O'Neill playwright, the author of two musicals for young audiences, and a company playwright at Circle Rep.

CECILE CALLAN (Flora) has worked both regionally and in New York having played such roles as Raina in *Arms and the Man*, Sasha in *Ivanov*, Nora in *A Doll's House*, Katherine in *The Taming of the Shrew*, and Hermia in *A Midsummer Night's Dream*. Her television credits include "Ryan's Hope" and "One Life to Live." She has made guest appearances on "Nurse," "Baker's Dozen," and the "CBS Movie of the Week," *The Royal Romance of Charles and Diana*. A native New Yorker, Cecile can be seen in many TV commercials.

WILLIAM DUFF-GRIFFIN (Eulogist) has appeared with the New York Shakespeare festival in Richard Foreman's *Egyptology, Sorrows of Stephen, Don Juan* in Central Park, and *The Cherry Orchard* at Lincoln Center; at La Mama, in Andrei Serban/Elizabeth Swados pieces (*As You Like It, Good Woman of Setzuan, The Trilogy of Greek Plays*); and in over 20 presentations of plays by Tom Eyen. He has also been seen at Baltimore's Center Stage, the Williamstown Theatre Festival, the Philadelphia Drama Guild; and on television in *The Elephant Man* (ABC) and the recent movie of the week *Sessions* (NBC).

SUSAN ESCHELBACH (The Schoolgirl) is a graduate of the Effort/Shape Certification Program (New York, 1978) and the dance department of UCLA (spring 1976). She has been performing with the David Gordon/Pick Up Co. since the fall of 1978. Besides performing with the Pick Up Co. on tour, Susan has taught Ensemble Partnering in collaboration with Margaret Hoeffel and Nina Martin. She has also performed with Marta Renzi, Charles Moulton, and

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Karole Armitage. She studies ballet in New York with Diana Byer and Janet Panetta.

NICK FLYNN (Harry) is from the West Coast and has worked in San Francisco, Portland, and most recently, Seattle, where he is artistic director of the Pioneer Square Theater. His work on new plays includes work with Thomas Babe, Len Jenkin, and John Ford Noonan, among others. The BAM production of *The Photographer/Far from the Truth* was his New York debut.

MARGARET HOEFFEL (The Circus Woman) has lived in New York City for ten years. For half of that time she has been a member of the David Gordon/Pick Up Co. She studies ballet with Diana Byer.

KEITH MARSHALL (The Messenger) is from Palo Alto, California, and graduated with a B.A. in dance from UCLA. After graduation, he toured the U.S. with the Margalit Oved Dance Theatre and Dance/L.A. Moving to New York in the spring of 1979, he joined the Pick Up Co. in the fall of that year. He has also danced with Ruby Shang, Mitchell Rose, Charles Moulton, and Mark Taylor.

NINA MARTIN (The Girl Athlete) has been performing in New York since 1976 with independent dance makers and with Mary Overlie, Judy Padow, and Steve Paxton in Beyond the Mainstream. Nina has worked with David Gordon since January 1982 and is presently on the faculty of New York University, Experimental Theatre Wing. Most recently Ms. Martin's work has been presented in Holland at the International Festival for Modern Dance and at Dancspace as part of the Contact Improvisation retrospective. Her new work was presented in January 1984 at P.S. 122, New York City.

LOLA PASHALINSKI (The Mesmerist) last appeared in Richard Foreman's *Egyptology* at the Public Theater. Her extensive credits include work with Robert Wilson and Lee Breuer, who directed her in his production of *The Tempest* at the Delacorte; a one-woman show *Cold, Lazy and Elaine*, by Stephen Holt at Theater for a New City; *Starburn*, by Rosalyn Drexler; and *Juno and the Paycock* at the Pittsburgh Public Theater. In her 13 years with Charles Ludlam's Ridiculous Theatrical Company, she received two Obies for her performances in *Corn* and *Der Ring Gott Farblonjet*. She will be seen next in Ronald Tavel's *Success and Succession*.

VALDA SETTERFIELD (The Lecturer). Great Britain: pantomime, Ballet Rambert. Italy: "Buona Notte, Bettina"—revue. U.S.A. (stage, film, dance): Frank O'Hara, Kenneth Koch, Diane di Prima, Brian de Palma, James Waring, Kathrine Litz, Yvonne Rainer, Grand Union, Merce Cunningham, David Gordon.

ROCCO SISTO (The Advocate/Defense Attorney) has just completed filming the character Lacey in the motion picture *Scream for Help*, directed by Michael Winner. He was recently seen in the Shakespeare & Co. (Lenox, Massachusetts) production of *The Comedy of Errors* in the role of Dromio of Syracuse, in Prospect Park's Free Shakespeare this past summer. He is a member of Shakespeare & Co. and has performed in their productions of *The Tempest* in the role of Trinculo, *Romeo and Juliet*, in the role of Friar Lawrence, and in *Twelfth Night* in the role of Malvolio, among others. His regional credits include the roles of Sganarelle in *The Flying Doctor*, Sherlock Holmes and Tilden in *Buried Child* at the Virginia Stage Company, Don Carlos in *A Flea in Her Ear* at the Penn Stage Co., and Duperret in *Marat/Sade* at the Whole Theatre Co. He has also worked at the Center Stage in Baltimore and the Geva Theatre in Rochester, New York. Mr. Sisto was last seen at the Public as Osric in *Hamlet* directed by Mr. Papp. He holds an M.F.A. from NYU School of the Arts.

PAUL THOMPSON (The Morroccan) has worked with David Gordon since November of 1980. In 1973, while a teenager, he performed with Mabou Mines in *The Saint and the Football Player*. In between, he has performed in the works of Mel Wong, Elaine Summers, Daryl Chin, Grigorio Rosenbloom, Victoria Marks, Susan Dibble, and Monica Levy. Mr. Thompson has a B.F.A. from SUNY at Purchase, where he received the President's Award for his dance/theater productions of *Faust* and *Moby Dick*. His choreography has been performed at La Mama ETC, Alice Tully Hall, The Open Eye, The Yard, The Third Street Music School, and as part of Clark Center's New Choreographers' Concert. Two of his monologues were published in *Benzene Magazine*. He currently teaches for the Lincoln Center Institute.

THE PHILIP GLASS ENSEMBLE has performed music by Mr. Glass for more than ten years. Comprised of outstanding musicians and composers in their own right, the ensemble is the only group in the world devoted exclusively to Mr. Glass's music. The ensemble's repertory includes *Music in Similar Motion*, *Music in Twelve Parts*, *Einstein on the Beach*, *Dance*, *Glassworks*, and *The Photographer*. The group has performed in many of the world's most prestigious halls, including Carnegie Hall and the Dorothy Chandler Pavilion (Los Angeles).

MICHAEL RIESMAN, as a composer, has received a Fulbright Fellowship, a Tanglewood Fellowship, and commissions from the Ford Foundation and the Fromm Music Foundation. He has been assistant professor of music at SUNY at Purchase and composer in residence at the Marlboro Music Festival. He has a B.S. from the Mannes College of Music and an M.A. and Ph.D. from Harvard University. In addition to writing solo pieces, songs, chamber music, and orchestral works, Mr. Riesman has been active as a composer for film and theater, collaborating with Cindy Lubar (*Everyday Business; Rules of 3*) and Robert Wilson (*Edison*) and is currently composing a dance piece for Lucinda Childs (*Formal Abandon*). Mr. Riesman has given a number of solo performances and has appeared with the Boston Symphony Chamber Players conducting his own work. He was a musical supervisor and choral director of the recording of Philip Glass's *Einstein on the Beach* and conductor of *Glassworks* and *Koyaanisqatsi*.

KURT MUNKACSI, producer, sound engineer, sound designer, and master mixer, has worked with the Philip Glass Ensemble for the past 12 years, and he and Mr. Glass have coproduced all of Glass's records. The team of Munkacsi and Glass also produced two solo albums for the art/rock band Polyrock: *Polyrock* and *Changing Hearts* (both for RCA), and a new EP for the art/rock/surf band, The Raybeats. Munkacsi himself produced and recorded the soundtrack to the film *Koyaanisqatsi*, with a score composed by Philip Glass. He has also worked as a recording engineer for Yoko Ono, Don Cherry, Brian Eno, John Lennon, Anthony Braxton, Ornette Coleman, and Mike Oldfield. The versatile Munkacsi and partner Greg Shriver designed the facilities for the Debs International Recording Studio and the Big Apple Recording Studio, both in New York City.

MARIN ALSOP, born in New York City in 1956, received her master's in music from the Juilliard School in 1978. She has quickly gained a reputation for her versatile role in New York's musical life. Presently a member of the New York City Ballet Orchestra and the "Y"

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Chamber Symphony, Ms. Alsop's avid interest in a variety of musical styles led her to form New York's critically acclaimed string swing band, String Fever. The all-woman jazz band is featured on Billy Joel's *Nylon Curtain* and *Innocent Man* albums. In addition to her endeavors as a big band leader, she holds an active interest in conducting and acting, and can be seen in the movie *Ghost Story* and the soap opera "Another World."

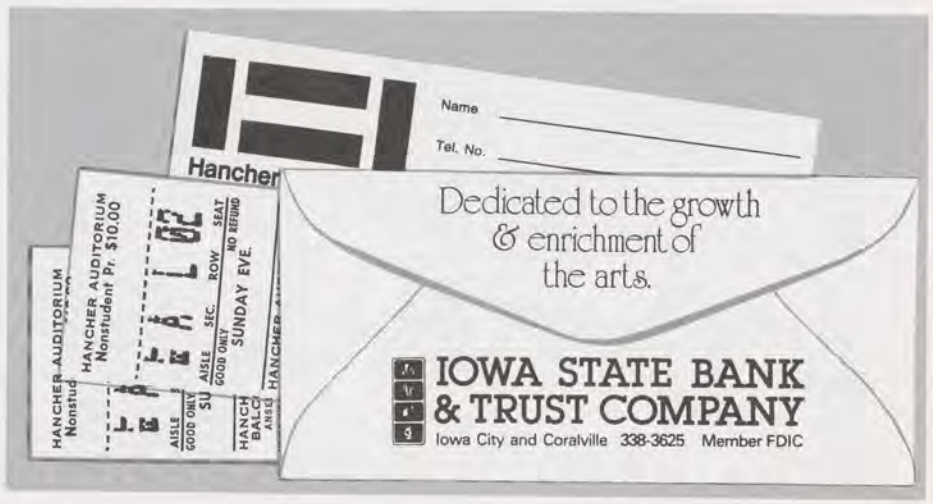
JON GIBSON, composer, performer, and artist, received a B.A. and teacher's credentials in music from San Francisco State University. He studied jazz improvisation, was a founding member of the New Music Ensemble, and worked extensively with Steve Reich and Terry Riley. He has also performed with numerous composers, including Steve Reich, La Monte Young, Christian Wolff, and Frederic Rzewski. He has given many solo and ensemble concerts throughout Europe and North America, and two recordings of his music, *Visitations* and *Two Solo Pieces*, appear on Chatham Square Records. He has received grants from the Creative Artists Public Service Program, the National Endowment for the Arts, and the Rockefeller Foundation. Mr. Gibson has collaborated with a number of dancers including Merce Cunningham (*Fractions*) and Lucinda Childs (*Relative Calm*). His current activities include work on an opera with theater director JoAnne Akalaitis, based upon the Charles Darwin book, *Voyage of the Beagle*.

JACK KRIPL, winner of the Geneva International Competition for Music Performers, has toured extensively as a soloist and performer with orchestras and bands all over the world. A recipient of two successive Fulbright Scholarships, he studied saxophone with Marcel Mule and musical style and analysis with Nadia Boulanger. Mr. Kripl, doubling on flute and clarinet, works frequently on Broadway and in New York recording studios. Most recently, he was the lead woodwind player in the original cast of *Barnum*. He is a founding member of the American Saxophone Quartet, dedicated to new music by American composers. Mr. Kripl is widely known as a music contractor for records, network television, and film.

DORA OHRENSTEIN is noted for her performance of new music. She sang in the world premiere of the complete *Songbooks I and II* by John Cage and has performed pieces by Cage and other contemporary composers throughout Europe. She has toured extensively with the SEM Ensemble under the aegis of the U.S. State Department. Ms. Ohrenstein founded the Canterbury Consort, a chamber ensemble specializing in baroque and Renaissance music, and has sung opera and oratorio in New York and at the Aspen Music Festival. She has recorded with the Schola Antiqua (*10th Century Liturgical Chants*), Vocal Jazz (*High Clouds*), the SEM Ensemble (*Many Many Women*), Judy Collins (*Bread and Roses*), and with Polyrock and The Raybeats.

RICHARD E. PECK, JR., saxophonist, composer, and visual artist, came to New York City from Louisiana in 1971. While in the South, he performed with rhythm and blues bands and attended the University of Southwestern Louisiana. Upon arriving in New York, he joined the Philip Glass Ensemble and furthered his studies in music and art at Hunter College. In addition, he has recorded his music with the jazz band Roux. His visual work has been shown at P.S. 1 and at the Holly Solomon Gallery in New York, and at the Contemporary Art Center in New Orleans.

MARTIN GOLDRAY is the pianist for the New Music Consort and appears regularly with the Contemporary Chamber Ensemble. He has also performed with the Group for Contemporary Music, the Orchestra of the Twentieth Century, and on the Guild of Composers series. After receiving the D.M.A. from the Yale School of Music, he was awarded a Fulbright to study with Yvonne Loriod in Paris. He has also been the recipient of Tanglewood and Yale-in-Norfolk Fellowships. He received his B.A. from Cornell University, where he studied with Malcom Bilson, and his earlier studies were with Carlso Buhler and at the Dalcroze School of Music in New York City.



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PRODUCTION CREDITS

Stage Director . . . . . Valeria Wasilewski
Set Design . . . . . Reagan Cook
Based upon the original design of Santo Loquasto
Lighting Design . . . . . Stephen Strawbridge
Based upon the original design of Jennifer Tipton
Special Effects Design . . . . . Esquire Jauchem & Gregory Meeh
Production Manager . . . . . Robert Brenner
Company Manager . . . . . Paulette Licitra
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MOLISSA FENLEY: YOU MIGHT CALL HER AN ARTHLETE

"If the woman of the eighties is, as Time *magazine said a few weeks back, well-muscled and athletic, self-made for endurance and speed and grace and, yes, sexiness, then Molissa Fenley is a dancer for the decade."*—Newsday

Dancers often complain that while they are appreciated as artists, they are rarely respected as athletes. No one witnessing the dancing of Molissa Fenley is likely to make that omission. Fenley's dancing is distinguished by two elements most closely associated with athletic competition: speed and endurance. She amazes her audiences by rocketing around the stage for over an hour at a time, virtually nonstop, expressing her personal vocabulary of leaps, kicks, spins, and evocative gestures.

Born in Las Vegas and raised in Nigeria, Fenley combines the manic pace and athletic obsession of contemporary America with the rhythmic, expressive movements of the Third World to create a true dance for the eighties.

She has performed her artistic feats of endurance at the Kitchen Center in New York, the Holland Festival, the American Dance Festival, and Britain's Dance Umbrella, as well as festivals in Germany, France, Switzerland, and Austria. Her most recent work, *Hemispheres*, was premiered at Brooklyn's Next Wave Festival in October.

Given her dedication to velocity and endurance, it's not surprising that Fenley spends more time running, lifting weights, and working out on Nautilus machines than in the traditional dance studio.

She says of her dancing: "Working at super tempo like I do is a way of challenging myself as an athlete. It has a lot to do with the high energy level that I really thrive on. It's a heightened physiological state, and for me that's a peak experience.

"You see a ballet dancer come out and do an incredible burst-of-energy solo, but it's only for three minutes, and then she's offstage. My aim is to do that burst of energy but maintain it—stay onstage. In order to reach that level of fitness, I had to stop taking classes from other dancers and absorb myself in what I was doing and how I was going to train for it. I was—still am—running all-out, and lifting weights intensively, adding repetitions and weight. After about six months I started realizing that I really could shove myself. I was becoming more interested in speed. Simultaneously, my training was getting to the point where I could rehearse for two hours in the studio, doing really fast movement, and not be totally bushed afterward. It was going beyond all the training and becoming the art.

"Dancing is my asset, my tool for communication. I want to kindle the fire for movement that we as a culture have allowed to go dead. So my dances are about moving at an incredible rate, with lots of energy, doing something that's very artistic, beautiful, and dramatic. When you're totally involved, you feel intermeshed and connected and the theater becomes the magical place it should be."

Critics write of her in awe, as if still breathless from witnessing her marathon-like accomplishments. Here are some samples.

"Her dance is made for her own well-sculpted muscles, so its quality of spontaneity is not surprising. What is surprising is the speed, the dynamic force that propels her into rapid turns that abruptly shift direction, or bouncy leaps that grow progressively higher, or carefree runs across the floor. Her energy level never wavers."—Janice Berman Alexander, *Newsday*

"We have seen the dance of the future, and it works. Molissa Fenley creates tremendously exciting work that blasts her audience into a new, and brave, world of dance. Her energy and whiplash force are astounding. Nearly every moment is pushed to the physical extreme and every moment counts. She is an original, exciting to watch and, more important, to sense."—Anna Kisselgoff, *New York Times*

"She moves like a rocket unleashed from its moorings, musters the stamina of an Olympic decathlon competitor and transforms rhythm into the guiding and sole principle of her choreographic universe. The inspiration is athletic rather than philosophical."—Allan Ulrich, *San Francisco Examiner*

"The overall impression of the dance is that of an intense, virtually nonstop blur of runs, spins, leaps, and hops, of twisting arms and high-kicking legs, all brought together in a sporty, up-tempo presentation that leaves the audience exhilarated—and exhausted."—Roy M. Close, *St. Paul Pioneer Press*

Molissa Fenley and her company of three dancers will perform in Hancher Loft April 4 and 5. Tickets will go on sale March 12 at the box office or may be ordered now by mail through *Programme*. Seating is limited.

TENNESSEE WILLIAMS IS THE STAR OF SUMMER REP '84

"Summer Rep '84 will commemorate the career of Tennessee Williams, one of the major international writers of this century and one of the top two American dramatists (with O'Neill)," says Robert Hedley, director of University Theatres. "We think it is fitting to present Williams in Iowa City where he graduated from the University in 1938. We will give theatergoers an opportunity to see and hear his works from all periods—the well-known and the obscure—and to let them see for themselves what a bold and astonishing playwright he was."

This year's Summer Rep will be similar to past years in that an ensemble of actors will appear in all productions, but it will also be a departure from the past in that all plays will be by a single writer.

Scheduled productions in Mabie Theatre will include the classic *A Streetcar Named Desire*, the lyric *Night of the Iguana*, and the recent play *Clothes for a Summer Hotel*.

In addition to these three productions, there will be readings from the early collection of one-acts, *American Blues*, and from the autobiographical *Vieux Carré*. On three successive Monday evenings in July, an assortment of films of other Williams plays will also be shown.

The great American classic *A Streetcar Named Desire* is set in the French Quarter of New Orleans and probes the depths of faded illusions. Blanche DuBois, rapt in a world of beauty and poetry, finds herself lost in a decadent society personified by her sister Stella's brutally sensuous husband, Stanley. In a play that is suspenseful, sometimes humorous, yet grimly realistic, Blanche struggles to hold fast as her poetic dreams slowly unravel to reveal her total disintegration.

Simplicity, compassion, and wistful humor fill the *Night of the Iguana*, another major Williams work. It is set in a seedy resort hotel in 1940. A lecherous widow runs this hotel in the Mexican jungle. Among her guests is a lustful expreacher who looks for God and ends up with girls. In the next room a Nantucket spinster tends her 97-year-old grandfather as they wander the world, scratching out a living in hotel lobbies where the old man recites poetry and she sells quick sketches of his listeners. Among the guests are also a group of lardy Nazis who anxiously await the latest news of the bombing of London. This collection of misfits becomes oddly noble as they reveal their lives and find the courage to begin anew in the world.

Clothes for a Summer Hotel is Williams's "ghost play" from 1980. It is one of his last works and deserves to be more widely known. It is the story of the legendary symbols of the Jazz Age, F. Scott Fitzgerald (author of *The Great Gatsby*) and his wife Zelda who met in Highland Hospital for the Insane, where Zelda spent her last years in confinement. Williams's crackling dramatization mixes past and present, fact and fiction, to brilliantly illuminate how Scott and Zelda become two halves of a single creative psyche—each part alternately feeding and then devouring the other.

Series subscriptions are $10 for UI students, senior citizens, and persons 18 and younger (a $4.75 savings over single ticket prices), and $14 for nonstudents (a $6.75 savings over single ticket prices). A series subscription includes tickets to the three major productions, plus a coupon (worth $2) entitling the subscriber to free admission to any one of the readings or films. Order forms are available at the Hancher Box Office.

calendar

Iowa Center for the Arts

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

January 28-March 18
Faculty Exhibition 1984. Highlighting the work of artists currently teaching in the UI School of Art and Art History.

February 18-March 18
Muybridge: The Photographer. In conjunction with the Hancher Auditorium performance of *The Photographer/Far from the Truth* at 8:00 p.m. on March 5, a selection of photographs from the animal locomotion series by Eadweard Muybridge will be shown in the Members' Lounge.

February 25-April 8
Collecting Concepts. Works available for purchase by Friends of the Museum.

March 24-May 20
Seventeenth- and Eighteenth-Century European Paintings from the National Museum of American Art. Italian, English, Dutch, and Flemish works of art which will remain on long-term loan to the UI Museum of Art.

March 31-May 6
Medieval and Renaissance Ceramics from the Kassebaum Collection. Sixty major examples of glazed earthenware dating from the tenth through eighteenth centuries.

MUSIC, THEATER, AND DANCE

March 7 (W)
University Symphony
Hancher Auditorium

March 8 (Th)
Chamber Music Series
Emmanuel Wind Quintet
UI Students $6.50/$4.00/$3.00
Nonstudents $8.50/$6.00/$5.00
Hancher Auditorium

University Theatres
A Lesson from Aloes
UI Students $3.00
Nonstudents $5.00
Old Armory Theatre

March 9 (F)
"Be a Drip for Dracula"
Blood Drive, in cooperation
with Johnson County Blood Donor
Program and the Red Cross.
Call 353-6061 for appointment
10:00 a.m.-4:00 p.m.
Hancher Lobby

46140/3-84

Preperformance Discussion
Dracula, or a Pain in the Neck
Free tickets required
7:00 p.m.
Hancher Greenroom

Theater White Series
The New Vic
Dracula, or a Pain in the Neck
UI Students
$11.00/$8.00/$6.00/$4.00/$2.00
Nonstudents
$13.00/$10.00/$8.00/$6.00/$4.00
Hancher Auditorium

Center for New Music
Clapp Recital Hall

University Theatres
A Lesson from Aloes
UI Students $3.00
Nonstudents $5.00
Old Armory Theatre

March 10 (Sa)
Collegium Musicum
Clapp Recital Hall

University Theatres
A Lesson from Aloes
UI Students $3.00
Nonstudents $5.00
Old Armory Theatre

March 11 (Su)
Sunday at 3 Series
Mr. Jack Daniel's Original
Silver Cornet Band
UI Students, 18 and under,
and 65 and over
$10.00/$7.50/$4.00/$3.25/$3.00
Nonstudents
$12.00/$9.50/$6.00/$5.25/$5.00
3:00 p.m.
Hancher Auditorium

University Theatres
A Lesson from Aloes
UI Students $3.00
Nonstudents $5.00
3:00 p.m.
Old Armory Theatre

Faculty Recital
John Van Cura, baritone
3:00 p.m.
Clapp Recital Hall

March 14 (W)
Young Concert Artists Series
Anne-Marie McDermott, piano
Children $1.25
UI Students $2.50
Adults $4.00
Clapp Recital Hall

Auditorium Information

Box Office
Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 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: 353-6255, or toll-free from anywhere in Iowa 1-800-HANCHER.

Event Information
Programme is a twice-yearly publication that carries information on Hancher and other Iowa Center for the Arts events. It provides patrons with important early-order opportunities by mail before tickets go on sale at the window. Copies are usually available at the box office. To have your name placed on the mailing list, please call the box office.

Auditorium Openings
Doors to the lobby and cafe open 45 minutes before curtain time. Doors to the seating area ordinarily open 30 minutes before curtain time.

Seating Policy
Latecomers will be seated at the discretion of the management. *As a courtesy to the artists, patrons are requested not to leave the auditorium until all curtain calls or encores are completed and the performers have left the stage.* Patrons leaving during a performance will be escorted to an observation booth until an intermission or conclusion of the performance.

Greenroom
The greenroom is located on the river side of the lobby and is the site of free ticketed preperformance discussions in conjunction with selected events. Also a convenient place for meeting artists following a performance. Check with usher for availability of performers.

Coughing and Electronic Watches
The auditorium's acoustics amplify the sounds of coughing and other distracting noises. Patrons are asked to turn off their electronic watch alarms. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. Patrons having difficulty controlling a cough may wish to return to the lobby, where an usher can direct them to one of the soundproof observation rooms at the rear of the main floor.

Smoking
While smoking is not permitted in the auditorium, guests who wish to smoke during intermissions are invited to the lobby or mezzanine areas or designated smoking areas of the cafe.

Cameras and Tape Recorders
Because of disturbance to other patrons and in compliance with copyright laws and contractual arrangements with many artists, photographs and recordings may not be taken during a performance. Patrons are requested to check their cameras and tape recorders with the house manager or an usher.

Tours
Tours of the auditorium are conducted at 2:00 p.m. each Sunday and Wednesday, except during University vacation periods. Tours leave from the box office lobby. For special group tours, call 353-6251, allowing a week's advance notice.

Arts Center Outreach
Programs planned through the Arts Center Outreach office take place in communities throughout the state as well as on the campus. Activities can be arranged for special populations. For information about program services, contact Arts Center Outreach, 233 Hancher Auditorium, 353-5267.

Hancher Cafe
Before and after most performances, food and beverages may be purchased in Hancher Cafe on the mezzanine. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the cafe only, and no food or drink is permitted in the auditorium.

The Showcase
The Showcase gift shop is open to patrons before and after all Hancher performances and during intermissions. Staffed by Hancher Guild volunteers, The Showcase features gifts with performing arts themes and associations. It is open to the general public from 1:00-3:00 p.m. Sundays and 2:00-3:00 p.m. Wednesdays.

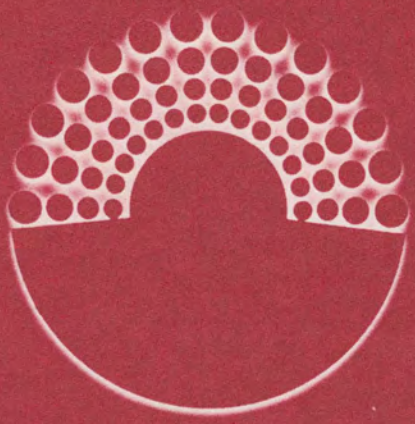
Services for the Handicapped
Ushers will serve as playbill readers for the sight impaired, if requested in advance at the box office. Patrons who will arrive in wheelchairs are asked to notify the box office at the time of ticket purchase.

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

Lost and Found
If you lose an article during a performance, please ask any usher in a gold coat for assistance. Articles not claimed immediately following the performance will be sent to lost and found at the campus parking office located in the Iowa Memorial Union parking ramp.

Coat Check
During inclement weather, coat check service is provided. Ask an usher which coat check areas are open.

Parking
Parking is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park, but parking on the grass in City Park is prohibited.



Hancher Circle

One

To ensure the quality and diversity of the professional performing groups and artists who appear each year at Hancher Auditorium.

Two

To keep the academic programs in the performing arts at The University of Iowa educationally sound and artistically vital.

Your annual contribution through Hancher Circle for the Performing Arts can help meet these two critical needs.

For more information about Hancher Circle and its giving levels, contact:

Larry Eckholt
Director, Arts Fund Raising
The University of Iowa Foundation
Alumni Center, Iowa City, Iowa 52242
Telephone: (319) 353-6271