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Watercolor and collage on paper, 10 x 14"
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HANCHER PRESENTS

Hancher Auditorium
Iowa Center for the Arts
The University of Iowa

Dance Series

UNITED STATES

Saturday, February 11, 1989—8:00 p.m.

a work constructed by David Gordon

featuring the Pick Up Company

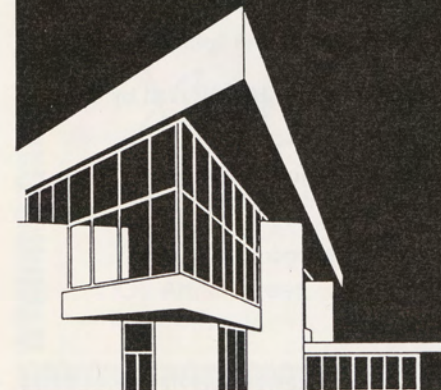
Valda Setterfield
Dean Moss
Chuck Finlon

Scott Cunningham
Karen Graham
Cynthia Oliver
Heidi Michel
Angela Vaillancourt
Timothy Hadel
Jora Nelstein
Lucia Miller
David Gordon

produced by Alyce Dissette

The *United States* project
is sponsored by
The Lila Wallace—Reader's Digest Fund

This program is supported in part by a grant from the National Endowment for the Arts, a federal agency, and Arts Midwest members and friends in partnership with the National Endowment for the Arts.



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PROGRAM

UNITED STATES

*Researched by Roger Oliver and Curtis Grund
Original Lighting Design by Mark W. Stanley*

Pounding the Beat and Slaughter

"Fade Away"; David Boles—New York
"Bear Bones," "Bingo Montage," "Chinlash," "Don't Move"; Miles Green—New York
"Andrew Ryder"; Maggie Dubris—New York
"Slaughter on Tenth Avenue"; Richard Rodgers, from *On Your Toes*, 1983 Broadway
cast recording—New York
"Racing Thoughts," "Gridlock"; The Ordinaires—New York
Readings from Mike Federa and Ain Gordon—New York
"Slaughter on Tenth Avenue" played by the New York Philharmonic; Richard Rodgers,
conductor—New York

Police drawings by Rocky Pinciotti

INTERMISSION

Words, Music, Wildlife, and Weather

"Polka Fantasy"; Eric Lyon—San Diego
Excerpt from an interview with Raymond Carver by Kay Bonetti—Arcata
"How Do You Tell a Chair from a Cat?"; Malcolm W. Browne, *New York Times*; read by
Valda Setterfield—Iowa
"Among the Giant Trees of the Wild Pacific Coast"; environmental sounds recorded and
produced by Dan Gibson
"Nebraska Names" compiled by William Stibor and Kit Voorhees; read by Valda
Setterfield, Meg Sewell, and Chuck Coggins—Nebraska
"Mt. Rainier Reel" played by Frank Ferrell—Washington
"Waltzin' Across Texas" played by Bayou Seco—New Mexico
"The Story of Farrington Carpenter" told by Ed Carpenter—Colorado
"El Relampago" played by Los Polkeros de Ben Tavera King—San Antonio
"Hail Varsity" played by the University of Nebraska-Lincoln Cornhusker Marching
Band—Nebraska
"Lumber Barons"; from *100 Years of Humboldt County Culture and History
1850-1950*; text by Virginia M. Fields; read by Meg Sewell—Arcata
"Dustbowl Story"; from *Remembering America: A Sampler of the WPA American Guide
Series*, edited by Archie Hobson; read by David Gordon—Colorado
"Weather Cast"; text by Merrill Lynne Taylor; performed by Don Alder and Merrill Lynne
Taylor—Oregon
"American" String Quartet, Op. 96, composed by Anton Dvorak; in Spillville, Iowa,
played by the Stradivari Quartet—Iowa
"The World's Smallest Church" from *Spillville*; text by Patricia Hampl; read by Valda
Setterfield and Meg Sewell—Iowa
"Water Planet"; Michael Micheletti—Washington
Text excerpt from "Los Angeles Against the Mountains" by John McPhee; read by
Norma Fire—Los Angeles
"Delusion of the Fury"; Harry Partch—San Diego
"Home Sweet Home" performed by Cleofes Ortiz—New Mexico

At its inception, the ensemble of performers in the Pick Up Company was not fixed. Since then, though the number of dancers has varied on a project-by-project basis, a "core company" has emerged with whom I rehearse, perform, and tour regularly.

The dancers of this company are the main collaborators in my work. They are responsive and creative, and I thank them. I would especially like to thank Dean Moss and Chuck Finlon, who continue to up the ante on what I ask with their talent and their imagination; and I thank Valda Setterfield, who is my partner and my teacher and my best friend.

I would also like to thank Alyce Disette who has a dancer's courage.

I think of my work as an ongoing process in which the materials I work with reappear under new circumstances. I support changes in context, the freedom to reexamine, to alter, to abandon materials, or to reuse them for a good laugh at myself and my world. Keeping the options open extends the life span of a work and my interest in it.

—David Gordon

The *United States* is a co-commission project between the David Gordon/Pick Up Company and the following performing arts presenters across the nation:

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Cal Performances
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University of Colorado at Boulder
Cornell University
Dance Affiliates
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San Antonio Performing Arts Association
San Diego Foundation for the Performing Arts
San Francisco Performances
TITAS, Dallas, Texas
Walker Art Center
Meany Hall at the University of Washington

The Pick Up Company gratefully acknowledges the following foundations, corporations, and funding agencies for creatively embracing this project:

The National Endowment for the Arts
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Harkness Ballet Foundation
The Massachusetts Council on the Arts and Humanities
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The Company

VALDA SETTERFIELD is from England where she performed in pantomimes and with Ballet Rambert. In 1958, she came to the United States and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, and JoAnne Akalatis, and on film in works of Ms. Rainer and Brian de Palma. She performed in the work of David Gordon at the Living Theater and the Judson Church and has been a featured member of the Pick Up Company since its inception. In September 1984, she received a New York Performance Award (Bessie) as an outstanding performance artist. In 1987, she co-starred with Mikhail Baryshnikov in "David Gordon's Made in U.S.A." for *WNET/Great Performances* and, in May 1988, returned as a guest artist to the Rambert Dance Company to perform in Gordon's "Mates."

DEAN MOSS has performed with the Cleveland Ballet, Louis Falco Dance Co., American Dance Machine, and in the Broadway revival of *West Side Story*. His work has been shown at Dance Theatre Workshop and P.S. 122. He joined the Pick Up Company in 1983.

CHUCK FINLON has a degree in dance from the University of Wisconsin. Before that he studied biochemistry and linguistics at two other universities. He studies ballet with Janet Panetta along with the Alexander technique with Ann Rodiger.

SCOTT CUNNINGHAM has danced with the companies of Elisa Monte and Ohad Naharin, and the Mark Morris Dance Group. He grew up in Needham, MA, and received a B.A. from the University of Massachusetts. He joined the Pick Up Company in 1986.

CYNTHIA OLIVER grew up in the Virgin Islands where she performed with Theatre Dance, Inc., and the Carribean Dance Company. In New York, she has performed with Throne Dance Theatre



David Gordon

and the Nanette Bearden Contemporary Dance Company. She studies ballet with Pam Critelli.

KAREN GRAHAM was born and raised in Illinois. She attended the University of Illinois and performed with the Illinois Dance Theatre. She has been with the Pick Up Company for two years.

HEIDI MICHEL began dancing and taught dance for several years in Southold, New York. She received a B.F.A. degree from the North Carolina School of the Arts and currently studies ballet with Janet Panetta in New York. Heidi has performed with Joan Lombardi, Judith Moss, and Mark Denny.

ANGELA VAILLANCOURT began her early dance training in San Diego with Marius Zirra and at Les Grands Ballet Canadiens and Alvin Ailey Dance Center. A finalist in 1985 for the National Society of the Arts and Letters Competition, Angela has performed with Peridance, Elisa King, and Lisbon Dance Company.

TIMOTHY HADEL was born and raised in Kansas City and attended the University of Utah. He has performed with Tandy Beal, Charles Moulton, Doug Varone, and Lucinda Childs. Tim joined the Pick Up Company in the fall of 1988.

JORA NELSTEIN was born in Amsterdam and began her dance training at the Dance Academie in Arnhem, Holland. She toured Europe and Canada with Brazil Tropical and danced the opera *Labelle Mellene* with the Dutch National Ballet and Sanda Ballet in London. In New York, Jora danced with Rush Dance Company and Bill T. Jones/Arnie Zane. She has worked with Jennifer Muller, Margot Sappington, and Michelle Kadison, and thanks Lynn Simonson, Maggie Black, and Kathy Grant.

LUCIA MILLER has performed with Doug Varone, Ruby Shang, and Donald Byrd/The Group. She graduated from Mount Holyoke College with a double major in biology and dance. She thanks Cindi Green, Joselyn Lorenz, Peggy Baker, Anna Schmitz, and her family.

ALYCE DISSETTE (Producer) began her professional career as a production stage manager specializing in opera and ballet. She was personal assistant to lighting designer/production manager/teacher Gilbert V. Hemsley and worked with him on numerous projects, including the 1976 Tony award-winning production of *Porgy and Bess* and President Carter's nationally televised inaugural eve gala. In 1977 she joined the management staff of the presentations department at the Metropolitan Opera and assisted the department in pro-

ducing such companies as American Ballet Theatre, the Stuttgart Ballet, Ballet Nacional de Cuba, and the Martha Graham Dance Company. Prior to the Pick Up Company, she was executive director of the Oberlin Dance Company/San Francisco.

MARK W. STANLEY (Lighting Designer) is currently the resident lighting designer of the New York City Ballet. Most recently he has completed three years as resident lighting director of the New York City Opera, where he designed more than fifteen operas for the repertory and touring companies. His additional credits include serving as lighting director for the Carlton International Dance Festival in Brazil, the U.S. tour of the Vienna Volksooper, and the Sankai Juku Dance Company. He has also designed for the Kirov Ballet, several regional opera companies, the American Opera Center at The Juilliard School, the Hannah Kahn Dancers, *The Perfect Party* at the Kennedy Center, the off-Broadway production of *Curse of the Starving Class*, and Karen Aker's one-woman show. Mr. Stanley is the author of *The Color of Light Workbook*.

CURTIS GRUND (Research) fell into a temporary job in the Pick Up Company office in the spring of 1988 through the good graces of a high school friend from Oregon. Soon he was answering phones for the Cunningham Dance Foundation, and then he was back at the Pick Up Company coordinating research for the *United States* project. He was born in Idaho Falls, Idaho, and has lived in Colorado Springs, Colorado; Iowa City, Iowa; and New York. In real life he is a graduate student in Public Administration at New York University.

ROGER OLIVER (Research) has been the humanities director for the Brooklyn Academy of Music's Next Wave Festival since its inception in 1983. In this capacity, he has designed and implemented an internationally recognized audience education program encompassing a variety of publications, exhibitions, symposia, and discussions. In addition to his duties for the Brooklyn Academy of Music, Dr. Oliver also teaches humanities and dramatic literature at The Juilliard School and is adjunct associate professor of English and Dramatic Literature at New York University. He holds a B.A. degree in English from Middlebury College, a Ph.D. degree in drama from Stanford University, and is the author of *Dreams of Passion: The Dramatic Art of Luigi Pirandello*.



THE PICK UP COMPANY

Company Manager: Cathy Einhorn
Production Stage Manager: Allan Kerr
Stage Manager: Alexandra Hedding

For the *United States* Project
Sound Score Assembled by Chuck Hammer
Costumes Assembled by David Gordon and Jeffrey Ullman
Sound Engineer: Bruce Cameron
Graphic Designs: Rocky Pinciotti

David Gordon/Pick Up Company receives fiscal management from Pentacle, a nonprofit organization that provides administrative services to a variety of performing arts groups. Tour Arts is the official travel agency of the Pick Up Company.

The Pick Up Company's performances are made possible in part with public funds from the New York

State Council on the Arts and the National Endowment for the Arts; and by grants from American Express Foundation; AT&T Foundation; Booth Ferris Foundation; Chase Manhattan Bank, N.A.; Robert Sterling Clark Foundation, Inc.; Consolidated Edison; Goldsmith-Perry Philanthropies, Inc.; William and Mary Greve Foundation, Inc.; Harkness Ballet Foundation; JCT Foundation; Mobil Foundation, Inc.; Morgan Guaranty Trust Company of New York; National Corporate Fund for Dance, Inc.; S.I. Newhouse Foundation, Inc.; New York Times Company Foundation, Inc.; Philip Morris Companies, Inc.; Reed Foundation, Inc.; The Rockefeller Foundation; Emma A. Sheaffer Charitable Trust; and the Lila Wallace-Readers Digest Fund.

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The Flying Karamazovs— Making Light of Gravity

Does the name “Flying Karamazov Brothers” suggest sibling Russian circus performers? Or perhaps defectors from their native land trying to make it in the land of opportunity? You’ll be surprised to discover that the Flying Karamazov Brothers, performing at Hancher on March 13 and 14, never take to the air; are from California, not Moscow; and are brothers (but not each others’).

Moreover, the Karamazov style of performing owes nothing to Dostoevsky, but a great deal to the Marx Brothers. Their exuberant display of acrobatic juggling and their equally keen sense of wordplay and literary allusion make this “new wave vaudeville” an event for kids of all ages. Combining music, improvisational comedy, and technically advanced juggling, these guys put together a different performance each time, even when they repeat the same pieces time and again.

For example, “The Gamble,” performed by Ivan “The Champ,” relies heavily on audience participation. Members of the audience are challenged to present items to Ivan to juggle. The only restrictions are that the items must weigh between one ounce and ten pounds and must be no bigger than a bread box. From the items presented, Ivan picks three to juggle to a count of ten. Along with the ordinary objects theater patrons might have—umbrellas, hats, shoes—people have been known to come prepared with bowls of Jello, dead fish, pizza dough, boomerangs, Christmas tree stands, and open gallons of milk. (But don’t try sneaking these by the ever-watchful Hancher ushers; they’ve been warned!) “The Champ” is successful about 70 percent of the time, for which he receives a standing ovation. The other 30 percent? A pie in the face has become the tradition!

“Ivan’s Antiques” is another eye-catching act structured around the juggling of items found exclusively—and no doubt, at great expense—in an antique store. These ingenious ideas and too many others to describe (plus, we don’t want to ruin the



fun) stem from over 15 years of experience.

The four “Brothers” began juggling in the early 1970’s. Theater buffs Howard J. Patterson (Ivan) and Paul David Magid (Dmitri) attended the University of California at Santa Cruz where juggling became their hobby. As their technique improved and their fame spread, they were joined by Timothy Daniel Furst (Fyodor) and Sam Williams (Smerdyakov). The group began performing at Renaissance fairs on the West Coast, and their reputation grew as they frequented experimental stage shows in regional theaters such as the Guthrie in Minneapolis and the Goodman in Chicago. Their knack for organized anarchy has continued to grow!

In addition to their Obie Award-winning off-Broadway run, *The Flying Karamazov Brothers* were featured in the film *The Jewel of the Nile* as the Sufi warriors who juggled flaming torches around Danny DeVito. (The Jewel of that movie—Avner the Eccentric—will follow his co-stars to Hancher on June 16.) In 1984 the Brothers juggled in Shakespearean verse in their own version of *The Comedy of Errors* on PBS. “We were looking for a theatrical piece that allowed us to use our sensibilities of zaniness,” says Williams. Continuing in their tradition of wordplay and puns, the group developed a show in 1987, *Juggle and Hyde: A Play with Words*, soon to be filmed. “It’s always been our idea that what we’re doing is theater,” says Magid, a 28-year-old professional writer as well as juggler and actor. “Juggling is an infinite art form. There is no end to the crazy things you can do.”

For this reason, they are constantly changing their show, and in effect, no two performances will ever be the same. That may be why Hancher added a second performance. The Flying Karamazov Brothers have proved that with a touch of light theater, juggling can indeed be mainstream entertainment.

Tickets for the performances on March 13 and 14 are on sale now at the Hancher Box Office.

Hancher Cafe

Make Hancher Cafe a part of your night on the town. The Cafe, located on the mezzanine with a lovely view of the Iowa River, Hancher green and City Park, offers a tempting assortment of beverages, snacks and desserts before and after most performances. 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 inside the auditorium.

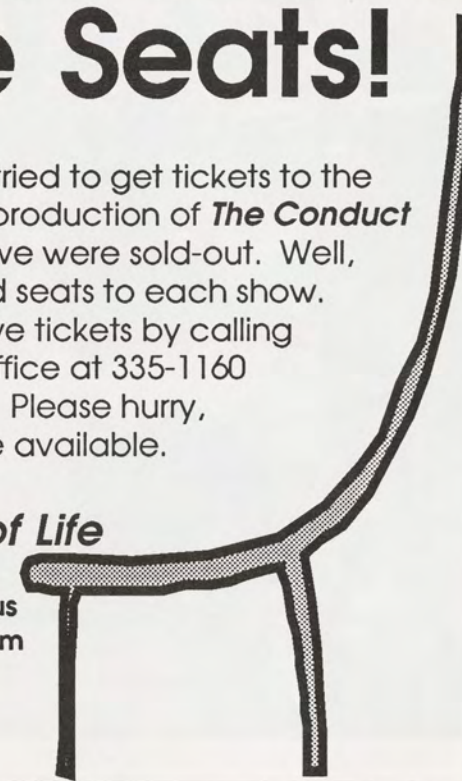
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The dance form has its roots in Asia, but is distinctly a part of Bali's unique culture. As the company says, "Dance was given

to man by the Hindu gods as a link to the spirit world. We play in harmony with the rhythms of nature." This religious purpose is preserved by the touring company. Before each performance, a priest leads the company in prayer off stage, and a floral offering is made. Only after this ceremony is completed does the curtain rise and the audience is greeted in a formal dance of welcoming. The company performs as if at home, yet is conscious of performing for non-Balinese audiences by selecting a variety of traditional and modern pieces for presentation. To accommodate the limits of one evening, some pieces are shortened as they would each take a whole evening if danced in their entirety.

The dancing position is a sharp contrast to the western style. The feet, for the most part, remain on the ground. The toes point straight up, the heels are flat, and

the insteps arched high. The knees are bent and the back highly arched. This gives a forward tilt to the pelvis which accents the serpentine movements of the upper half of the body. The arms are usually extended with the elbows higher than the wrists. The fingers are double jointed and constantly in motion. The head moves from side to side. The eyes dart and emphasize the motions of the rest of the body, while the face remains expressionless. Imagine the amount of muscle control it takes to perform dances with these requirements—and remember they are all executed with the utmost grace and beauty. The dancers are carefully selected from among Bali's finest and are expertly trained. This training includes strapping a graceful and agile child to his teacher's body so that he cannot help but learn the intricacies and subtleties of the Balinese style.

Rich, gold-flecked brocades of purple, blue, red, green, and yellow dazzle the eye and accentuate these intricate movements of the dancers. Some dances require ornate masks, collars, or headdresses, which further add to the drama. Yet the costumes are works of art in themselves with their mirrored studs, layers of material, and fine constructions of wood.

The orchestra, the gamelan of the village of Sebatu, is, like the dancers, a select group. A gamelan is a percussion orchestra comprised mainly of xylophones, but the gamelan of Sebatu also includes gongs, cymbals, drums, bells, and two bamboo flutes. The music is complex in its rhythms rather than in its melody, and corresponds strictly with the movements of the dancers. It is inclined to make sudden changes from sustained to percussive tones, from hypnotic to frenetic. The musicians, dressed in fine fabrics, are on stage with the dancers and are as much a visual part of the performance as their counterparts. One marvels at their precision as arms and mallets strike the air in unison before touching an instrument. The energy and finesse of the dancers belong to the musicians as well. In fact, some of them are one and the same. In the dance *Kebyar Terompong*, the performer, I Gede Sukrata, sits on his knees while playing percussion and dancing

with the upper half of his body.

Music and dance complement each other to the extent that each plays an equal part in the performance. There are times when the dance shapes the music and leads the orchestra. In the next instant the orchestra guides the dancers. Both show their finest talents, and both spotlight the other's. Each is constantly aware of the other's lead. The head percussionist can, with a slight flick of his mallet, conduct a

mayama, the male dancers form a chorus which imitates the gamelan with staccato guttural tones. In other tales, a character actually plays an instrument. The dancers and musicians work closely together and well. They train so rigorously that their timing is perfect. They interact so thoroughly that the excitement of the evening is incredibly intense.

The Dancers and Musicians of Bali tour North America once every ten years. April

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complete change in tempo for both orchestra and dancers. Likewise, a dancer's hand can flutter as fast as the wing of a bird and the instruments trill with it exactly. They gesture to and imitate each other. In *Kecak*, an episode from the *Ra-*

25, 1989, will be their first appearance at Hancher Auditorium. Don't miss this opportunity to experience an unforgettable evening of precision, subtlety, and beauty. Tickets are now on sale at the Hancher Box Office.

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Me and My Girl—Jolly Good Fun

Take the 1920's American musical format, some English music hall routines, a Cinderella story, a touch of *My Fair Lady*, and a bit of Gilbert and Sullivan and you have *Me and My Girl*, a frothy British musical that breezes into Hancher for performances on February 21, 22, and 23. It's a delightful piece of nostalgia that is sure to send the audience out smiling, humming, and maybe even trying "the Lambeth Walk," the dance craze that began with the original 1937 production.

This Tony Award-winning revival tells the rags-to-riches tale of a wise-cracking, cockney lowlife, Bill Snibson, who learns that he is the long-lost heir to an English earldom. The catch, he is informed as he is ushered into his sumptuous estate-to-be, is that he must marry an English blueblood. He, of course, has already found his true love, Sally Smith, whose cockney drawl would do Eliza Doolittle proud. The executors of the estate

promptly set out to separate Snibson from his beloved Sally and marry him off to the conniving gold-digger Lady Jacqueline Carstone. In a hilarious seduction scene, Lady Jacque, dressed in a revealing negligee, sings *You Would If You Could* to Snibson as the two of them slither, slide, and tumble all over a Hareford Hall drawing room sofa in a remarkable display of comic timing and physical agility. Meanwhile, sweetheart Sally acquiesces to the wishes of Bill's newly found family and leaves her hero. For two acts he pursues her in song and comedy and in true musical comedy; tradition of love which conquers all, he gets his girl. They are an irreplaceable tap dancing duo who are so endearing that they can be excused their blind devotion as they sing "We'll have love, laughter, be happy every after" from the title song.

Snibson and Sally are surrounded by a stage full of slightly wacky, thoroughly likable characters, including the family

solicitor, who could be an escapee from Gilbert and Sullivan; the matronly Duchess of Dene, Snibson's Emily Post who resembles a titled Margaret Thatcher; and Sir John Tremayne, an elegant, henpecked bumbler who loves the duchess in his own way.

Much of the charm of the production comes from the glittering variety of sets and costumes. The speed and cleverness with which they are shifted and changed mirror the fast pace and magician-style acting of the 30-member cast.

Director Michael Ockrent can take credit for the overall success of the show. He has paced the songs, the dances, and the pun-packed dialogue in a fast, balanced production that whizzes by delightfully. *Me and My Girl* was a real challenge for Ockrent who, in a career of 20 years, had never before directed a musical. But he couldn't resist the innocent fun, familiar tunes, and lavish production

possibilities of *Me and My Girl*. The London-based director explains the appeal of the show both for him and the audience, "It takes people back to the kind of entertainment they had in their young days and it takes young people to territory they have never visited before."

Me and My Girl opened in London in 1937 and played for 1,646 performances. At the height of its success, its composer, Noel Gay, was voted the most famous man—along with Walt Disney and politician Anthony Eden—of 1937 by the readers of a British national newspaper. Despite its success and the international craze for the Lambeth Walk which it spawned, the musical went out of favor after World War II.

The current revival was an act of filial faith and determination by Gay's son, Richard Armitage, a London theatrical agent. He had a feeling that in the Thatcher era of austerity, the British were ready for a bit of escapism. The problem, however, was to reconstruct the original script. Relying on some detective work and a bit of luck, he was able to track down a prerehearsal script in the British Museum, but it lacked three songs and the final half of the script. He followed one lead to The Netherlands, but the print of a film version of *The Lambeth Walk* he was seeking had just been destroyed. Finally in one lucky weekend he found recordings of the three remaining songs. With most of the pieces to the puzzle in place, the script was revised and several songs written by Gay for other shows were included. Ockrent directed the London revival before bringing it to Broadway, where it won three Tony awards, five Drama Desk awards, and the Laurence Olivier Award for Best Musical. After two years, it's still packing in audiences looking for real razzle-dazzle entertainment.

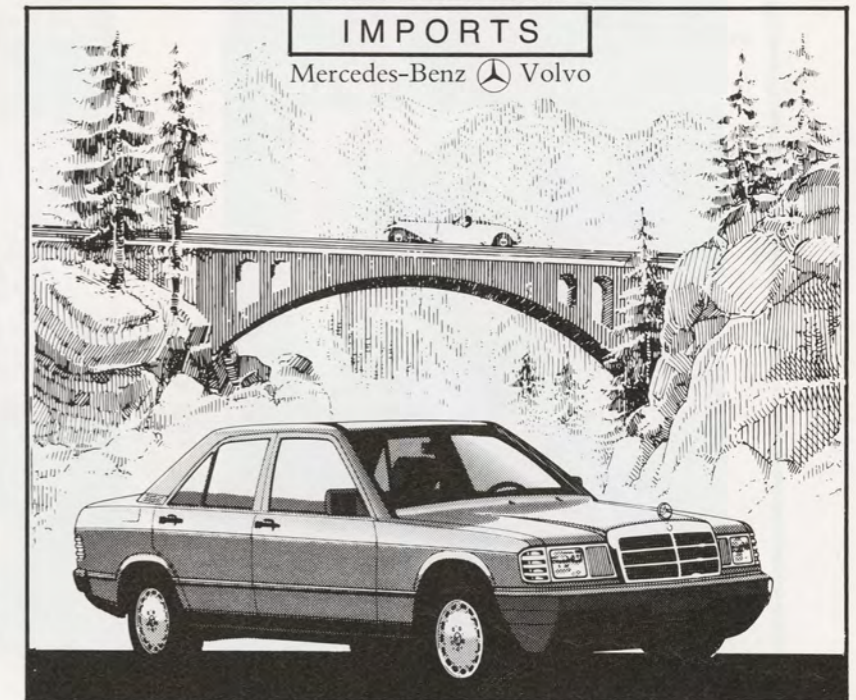
The show-stopper comes at the end of the first act, when Snibson gives his upscale relatives a lesson in the low-down "Lambeth Walk." The entire company is on stage, dressed in nutty costumes, cutting loose, with Snibson in the center, and spilling into the audience, prancing and strutting in the aisles. It is a moment of infectious fun that sums up the sunny spirits of the entire show.

Tickets are on sale now at the Hancher Box Office.

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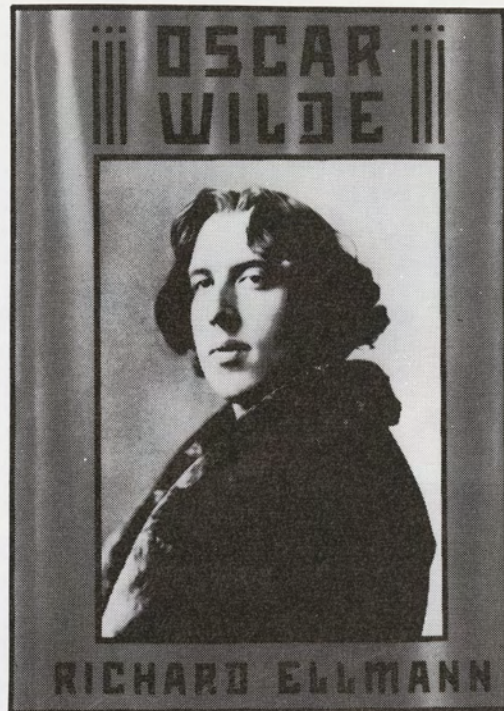
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Hancher Guild: An Opportunity to Serve the Arts

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

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

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

For further information on the Hancher Guild, contact Naomi Novick at 319/337-4649 or Marlene Stanford at 319/354-0600.

Services for the Handicapped

Hancher is committed to making its events accessible and rewarding to everyone. Ushers will serve as playbill readers for the sight impaired, if requested in advance at the box office. Patrons who require accommodation for wheelchairs are asked to notify the box office at the time of ticket purchase. Parking for the handicapped is reserved on the drive outside the auditorium's main entrance. Elevators

on the east and west sides of the lobby serve the Hancher Cafe and balcony seating areas.

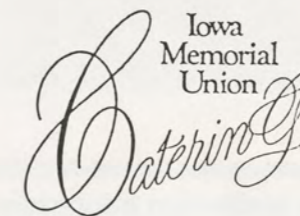
Patrons with hearing impairments may check out free hearing augmentation devices from the coatcheck. The unobtrusive hearing augmentation units operate on an FM frequency and can be used anywhere in the auditorium.



Iowa
House

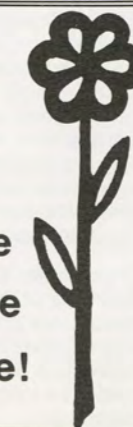
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Iowa Center for the Arts

CALENDAR

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

MUSEUM OF ART EXHIBITIONS

January 14-February 26
Art of the Red Earth People: The Mesquakie of Iowa

February 4-April 2
Dream Keepers

March 7-April 17
Max Beckmann—Masterprints

April 29-May 27
M.F.A. Exhibition 1988-89

May 6-June 25
Windsongs: Japanese Prints from the Permanent Collection

MUSIC, THEATRE, AND DANCE

■ **February 12** Sunday
Thomas Ayres
3:00 p.m.
Clapp Recital Hall

The Life of Galileo
UI students, 18 and under, and senior citizens \$6.00
Nonstudents \$8.00
3:00 p.m.
Mabie Theatre

■ **February 18** Saturday
Symphony Band
Hancher Auditorium

■ **February 19** Sunday
Presidential Lecture
Dr. George Forell
2:30 p.m.
Clapp Recital Hall

Honor Band
2:30 p.m.
Hancher Auditorium

Kantorei
Clapp Recital Hall

■ **February 21** Tuesday
Me and My Girl
Youth 18 and under
\$12.50/\$11.00/\$9.50
UI students \$20.00/\$17.60/\$15.20
Adults \$25.00/\$22.00/\$19.00

■ **February 22** Wednesday
Me and My Girl
Youth 18 and under
\$12.50/\$11.00/\$9.50
UI students \$20.00/\$17.60/\$15.20
Adults \$25.00/\$22.00/\$19.00

■ **February 23** Thursday
Me and My Girl
Youth 18 and under
\$12.50/\$11.00/\$9.50
UI students \$20.00/\$17.60/\$15.20
Adults \$25.00/\$22.00/\$19.00

■ **February 26** Sunday
Preucil School Concert
3:00 p.m.
Hancher Auditorium

■ **February 28** Tuesday
Orpheus Chamber Orchestra with Alfred Brendel
UI students \$19.60/\$18.00
Nonstudents \$24.50/\$22.50
Hancher Auditorium

89409/2-89

Hancher Auditorium Information

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

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

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

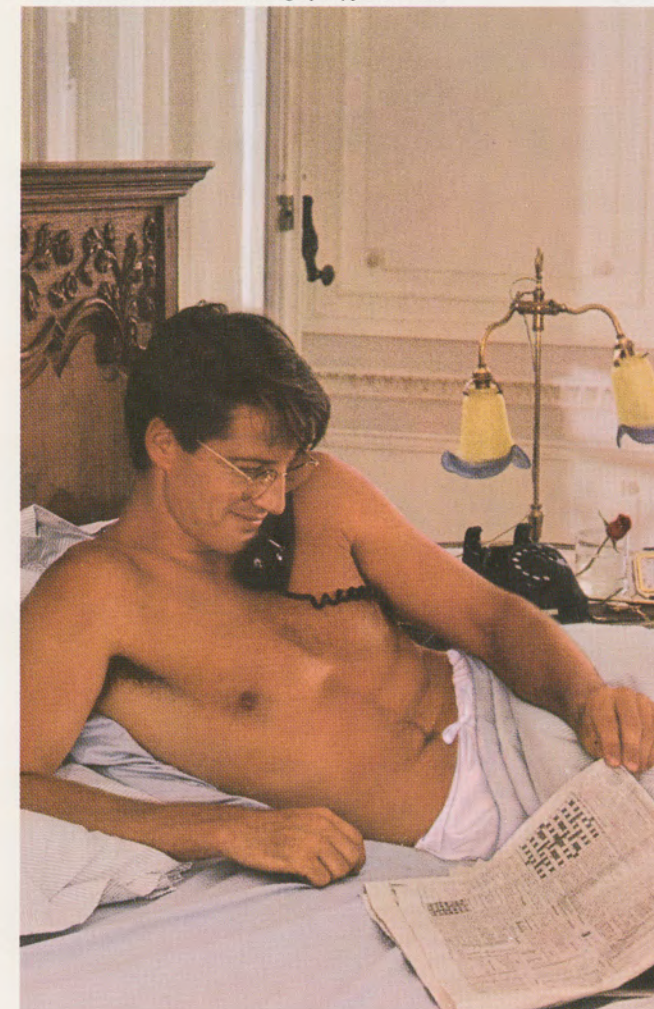
Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return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

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

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

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

©1986, Paco Rabanne Parfums. Photograph by Joel Baldwin.



Hello?

Is this the man with the secret tattoo?

Now that you know about it, it's not a secret anymore, is it?

Your tattoo is safe with me. Were you able to get a taxi?

I walked home.

And how was Paris while all the sensible folk were still in bed?

It was grey and drizzling and bloody marvelous. I kept making up poems with your name in them. Also a love song that, for rhyming reasons, ended up being all about your right elbow. I don't think my feet touched the ground once all the way home.

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

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

Your mother would never approve of what you and your Paco Rabanne do to me, so let's leave her out of this. Am I going to see your tattoo again tonight?

That's up to you, isn't it?



Paco Rabanne
For men

What is remembered is up to you

Yourbers

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color. texture.
elements of
design can be
combined to
create a distinc-
tive artistic state-
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