








THE LIVELY ARTS

Invisible Cities

an evening of new dance and
new music in collaboration with
ODC/San Francisco • Center for
Computer Research in Music and
Acoustics, Stanford • Veterans
Administration Rehabilitation
Research • Department of
Mechanical Engineering, Stanford

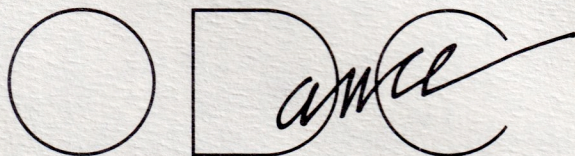
8:00 p.m.,
Friday, December 6 and
Saturday, December 7, 1985
Memorial Auditorium, Stanford





AT STANFORD

THE LIVELY ARTS
AT STANFORD
presents



SAN FRANCISCO

Brenda Way
Founder/Artistic Director

Kimi Okada **Katie Nelson** **Pam Quinn**
Associate Directors

Elizabeth Gravelle	Jeff Friedman	Cathy Pruzan
Julie Kanter	Arturo Fernandez	Charles Trapolin
Mae Chesney	Robert Moses, Jr.	Richard Chen See

CCRMA expresses its gratitude to Mrs. Doreen Townsend for her interest in and support of the work at the Center.

The digital synthesizer ("Samson Box") at CCRMA is a specially designed digital synthesizer-processor built for CCRMA by Peter Samson of Systems Concepts, San Francisco. CCRMA's sound system, used in tonight's concert, has been donated by John Meyer of Meyer Sound Laboratories, Inc.

This engagement is supported, in part, with funds provided by the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

ODC/San Francisco's tour performances are made possible, in part, by a grant from Citicorp.

Lively Arts performances start on time. To avoid being seated after the performance has started please come at least 30 minutes before curtain. Latecomers will be seated at appropriate intervals. Food or beverages are not allowed inside the auditorium. The use of recording devices and/or cameras is forbidden. Please turn off all electronic time pieces before the concert begins so they will not interrupt the concert and disturb other audience members.

Lively Arts events are catered by the "Candis Company."

PROGRAM SUBJECT TO CHANGE.

PROGRAM

NO SECRETS

Choreography: Katie Nelson
Music: Jamie Kibben
Lighting: John Malolepsy
Costumes: Janet Koike

Dancers:

Mae Chesney, Arturo Fernandez, Elizabeth Gravelle,
Julie Kanter, Robert Moses, Jr., Cathy Pruzan, Charles Trapolin,
Richard Chen See

Created with support from the National Endowment for the Arts

Pause

LOVE IN THE ASYLUM

Music: Michael McNabb

- I. Mad as Birds
illusorio
allegro ridendo
accelerando perpetuamente
- II. Pirouette
vivace
- III. The Magician's Daughter
inquieto
amoroso
carosello
lontano

Love in the Asylum is a love song to the calculated insanity and spontaneous magic that one must sometimes call upon in order to live in this strange universe of ours. It features an orchestra of familiar instrumental and vocal sounds, new sounds drawn from the composer's imagination, and—perhaps most expressively—sounds that fluidly shift between the two. The integration of natural sounds and synthesized sounds into an efficient, general and plastic compositional medium has been a primary focus of attention for the composer in recent years.

Love in the Asylum was produced using a computer and the Systems Concepts Digital Synthesizer. All sounds in this piece were synthesized, except for the laughter and the player calliope music.

This piece includes a number of musical quotations, including quotations from other works of computer music. The spatial sound paths at the beginning of the first movement are from *Turenas* (1972) by John Chowning, director of CCRMA. Hearing *Turenas* in 1973 was a decisive factor in McNabb's decision to specialize in computer music.

Love in the Asylum premiered on November 2, 1981, at the Monday Evening Concert Series in Los Angeles. It received an award at the 1982 Concours de Musique Electroacoustique of the Groupe de Musique Experimentale de Bourges.

This work was supported in part by a grant from the National Endowment for the Arts. The title was drawn from a poem by Dylan Thomas. It is available on 1750 Arch Records, number S-1800, and on compact disc from Mobile Fidelity Sound Labs, number MFCD-818.

Intermission

INVISIBLE CITIES

December 6, 1985

WORLD PREMIERE

Music: Michael McNabb
Choreography and Direction: Brenda Way
Set and Costume Design: Christine Walker
Lighting Design: John Malolepsy
Robotics: Gayle Curtis

Musicians:
Artis Wodehouse, piano
Michael McNabb, soprano saxophone,
DX7 digital synthesizer,
Lexicon PCM-70 digital signal processor,
ELI "Walter Midi" pitch detector

Sound mixing and technical assistance:
Chris Chafe
Mark Dalrymple

INVISIBLE CITIES

This work was inspired by Italo Calvino's book of the same name. Sensing the decline of his empire, the aged Kublai Khan summons the young foreigner Marco Polo to his garden to reassure him of the greatness of his realm. Marco Polo diverts the great Khan with tales of cities he has seen within the empire. As the barrier of their different languages is overcome, the images of the cities become increasingly vivid. Kublai Khan searches for a pattern among them, concluding finally that each description is of the same place and all are within him.

"It is not the voice that commands the story, but the ear."

Kublai Khan—Unimation PUMA 560 Robot, aka Howard Traveler—Katie Nelson

CITY OF NO RESISTANCE

"The garden exists in the shadow of our lowered eyelids."

Dancers: Richard Chen See, Mae Chesney, Arturo Fernandez, Elizabeth Gravelle, Julie Kanter, Robert Moses, Cathy Pruzan, Charles Trapolin
Shadows: Renee Beavais, Jackey Boomer, Jennifer Myers, Sonia Wichmann, Jeff Friedman

CITY OF WIND

"The eye does not see things, but images of things that mean other things."

Dancers: Mae Chesney, Elizabeth Gravelle, Julie Kanter, Cathy Pruzan

CITY OF CONGRUENCE

"The city consists of relationships between the measurements of its space and the events of its past."

Dancers: Richard Chen See, Arturo Fernandez, Robert Moses, Charles Trapolin

CITY OF DESIRE

"The answer was in that cloud."

Dancers: Mae Chesney, Robert Moses, Charles Trapolin
Choreographer: Katie Nelson

CITY OF REFLECTION

"Happy bird freed from its cage by a painter happy at having painted it."

"And I hear, from your voice, the invisible reasons which make cities live, through which perhaps, once dead, they will come to life again."

Dancers: The Company

NOTES ON THE MUSIC FOR INVISIBLE CITIES

Inspired by choreography which had been set to some of my earlier music, I decided over two years ago to compose a large form work explicitly for dance, with several related movements around a common theme. The novel *Invisible Cities* has always been one of my favorite books, and its beauty, concise structure, and dream-like imagery led me to consider it as the inspiration for my music, and to suggest it as the basis for the collaborative work. Appropriately, the music contains both subtle and explicit elements of various ethnic, popular or classical musics from different parts of the world, as well as sections of pure fantasy and musical imagery. —Michael McNabb

Made possible by grants from
Wallace Gerbode Foundation
Mr. and Mrs. Howard Pruzan
Mr. and Mrs. Gordon P. Getty
California Arts Council
National Endowment for the Arts

The music was commissioned by
the National Endowment for the Arts

ARTISTIC SUPPORT STAFF FOR "INVISIBLE CITIES"

Assistant Choreographer: Katie Nelson
Robot Choreography: Brenda Way, Margo Apostolos,
Gayle Curtis, Julie Kanter
Assistant to the Director: Jeff Friedman
Costume Construction: Sandra Woodall Costumes, San Francisco
(Cities of Wind and Resistance)
Set Construction: Ken Smith

A very special thanks to the following for making "Invisible Cities" possible:

John Chowning	Annie Leibovitz
Patty Wood	Joyce Moffatt
Sharon Barker	Ellen Sorrin
Larry Leifer	Jim Bishop
H. F. Machiel Van der Loos	Anne Smith
Dennis Hysom	William Schottstaedt
Stefan Michalowski	Julius Smith
Lee Madison	Phil Gossett
Karen Almodovar	Tovar
Carrie, Charles, and Morgan	

Original Project Conception: Michael McNabb, Gayle Curtis, Brenda Way

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Tour Arts is the official travel agency for ODC/San Francisco.
Abigail Johnson, Director; Tim Cole, Associate

ODC/San Francisco is a member of Dance/U.S.A., American Arts Alliance, the California Confederation of the Arts and its affiliate, Dance California, and the San Francisco Bay Area Dance Coalition.

ABOUT THE PERFORMERS

ODC/SAN FRANCISCO

From their Oberlin, Ohio exodus ten years ago in a yellow school bus to the design and construction of their own San Francisco studios and a community performing arts center to increasingly ambitious collaborations, the only constant for ODC/San Francisco is change.

The name has changed—from The Oberlin Dance Collective to ODC/San Francisco. Some of the feet and faces have changed. The commitment to artistic and technical growth and an enthusiasm for creative risk remain intact. Under the artistic direction of founder Brenda Way, the company is a stylistically diverse team of four choreographers and nine dancers. ODC/San Francisco performs sold out home seasons in major Bay Area theaters and tours the continental United States extensively. In 1986, ODC/San Francisco plans to take their California brand of kinesis to Europe.

ODC/San Francisco wishes to acknowledge the essential participation of the dancers in the creation as well as the interpretation of the company's repertoire.

BRENDA WAY (Founder/Artistic Director) received early inspiration and her first ballet training in Greenwich, Connecticut from her mother. Subsequently she studied in New York City at The School of American Ballet and Ballet Arts and later under numerous modern dancers including Jean Erdman and Erick Hawkins. She taught in Paris and New York before joining the faculty of Oberlin College in 1970. At Oberlin she spear-headed creation of an interarts program and in 1971, formed the Oberlin Dance Collective. Relocating to San Francisco in 1976, Ms. Way committed herself to establishing a permanent home for the Company in the Bay Area. To that end, she conceived and built the S.F. Performance Gallery, a community theater, training school and presenting organization, as well as home for ODC/SF. Subsequent to a second capital campaign and construction of a 2-story office and studio annex, ODC/SF invited Margaret Jenkins Dance Company to join them as co-residents in the theater, and together they launched the New Performance Gallery.

Recipient of numerous choreographic awards and commissions, Ms. Way has been producing her work for fifteen years. Her early collaborations with structuralist composer Randolph Coleman of the Oberlin Conservatory of Music have had a long-term impact on her work. This, coupled with her highly physical sense of movement, distinguishes her choreographic style.

Brenda Way is an active member of the Technical Assistance Committee of the Yerba Buena Project, which advises the city on the cultural component at Yerba Buena Gardens. She was appointed to the NEA Dance Panel and currently serves on the California Arts Council Dance Panel and the Zellerbach Family Fund Community Arts Board in San Francisco. She holds a Ph.D. from Union Graduate School and is the mother of four children.

KIMI OKADA (Associate Director) acquired her early training in music, ballet and modern dance in Minnesota. Subsequent training includes classical dance and Kabuki theater in Japan, Aikido, music, dance, tap and circus technique. She graduated from Oberlin College in 1973 and is a founding member of ODC/SF. She has been choreographing and performing since 1969, which includes two seasons with the Pickle Family Circus as a tap-dancing gorilla, a guest appearance with Bill Irwin and the season's highly acclaimed collaborative evening with Keith Terry and Camden Richman at the Zellerbach Playhouse in Berkeley.

KATIE NELSON (Associate Director). In 1975 while attending Oberlin College, Ms. Nelson began dancing with members of ODC. She officially joined the company in 1976 and brought to her work a background in music composition, painting and Aikido. She has trained in modern dance with Margaret Jenkins, Meredith Monk, Sara Rudner; in ballet with Sue Loyd, Yehuda Maor, Kristine Elliot and Larry Rhodes. Additional studies include tap, physical comedy and contact improvisation. Recently she has added several commissioned sound scores to her list of artistic achievements. She is the mother of an 8-month-old boy.

PAM QUINN (Associate Director) has been choreographing and dancing with the Company since 1974. Her early interest in improvisation led her to study with David Gordon, Barbara Dilley and Meredith Monk, and she currently trains in ballet with Sue Loyd and Yehuda Maor.

In 1984 she also performed with Joe Goode and was featured in the Los Angeles Solo Dance Festival. She is on leave in New York for 1985.

JEFF FRIEDMAN studied architecture and dance at Cornell University from 1974 to 1977 and completed his B. Arch. at the University of Oregon in 1979. He performed in Boston, New York and Oregon before joining ODC/SF in January, 1980. He has choreographed independently since 1981. 1984 performances of his work were sponsored by Centerspace Foundation and the New Performance Gallery.

ELIZABETH GRAVELLE studied and danced with the National Ballet of Canada until 1973. Subsequent experience with the Hong Kong Ballet and the Israel Ballet preceded her introduction to modern dance. She worked with Three's Company, a modern dance company in San Diego, for one year prior to joining ODC/SF in the fall of 1980.

CATHY PRUZAN, a native of Seattle, has been in the Bay Area since 1973. Her dance training includes ballet with Carlos Carvajal, Sue Loyd and Henry Berg. She also danced with the San Francisco Opera Ballet for two years and was a featured performer with Dance Spectrum. She joined ODC/SF in February 1981.

JULIE KANTER began her dance training at the Claremont Colleges in Southern California with a mixture of Graham, Limon and Cunningham techniques. In New York City she trained briefly with Don Wagoner and Viola Farber. After moving to the Bay Area in the fall of 1978, she studied with Margaret Jenkins, Livia Blankman, Henry Berg and Sue Loyd before joining ODC/SF in 1981. She has performed in concert with Livia Blankman, Barb Roesch and Bill Young.

ARTURO FERNANDEZ, a native of Oakland, began dancing in 1974 at the School of Performing Arts in San Diego. In 1976 he joined the San Diego Ballet. He has also made guest appearances with the California and Sacramento Ballets and has performed with the Oakland Ballet and Pittsburgh Ballet Theatre. He joined ODC/SF in 1982.

CHARLES TRAPOLIN began his dancing career with the New Orleans Ballet and Delta Festival Ballet in 1979. He has also worked with the Houston Ballet and the Bella Lewitzky Dance Company in Los Angeles. Mr. Trapolin has taught dance workshops in San Francisco and New Orleans. Mr. Trapolin joined ODC/SF in 1982.

MAE CHESNEY recently completed a Master's degree in Dance at the University of Oregon. Before pursuing her Master's degree, she studied modern, ballet and jazz dance in New York and San Francisco with such teachers as Merce Cunningham, Finis Chung, Luigi, Aaron Osborne, and Brenda Way. Her performing experiences include three years with the Eugene Ballet Company, The Concert Dance Theater, and Oslund and Company/Dance. She joined ODC/SF in the winter of 1984.

ROBERT MOSES, JR. has a B.A. degree in Dance from California State University at Long Beach. He has performed with LTD Unlimited, Gloria Newman Dance Theatre, Dance LA and Long Beach Ballet, as well as in film and television. Robert is also an aspiring choreographer and has presented works at California State University at Long Beach, Arizona State University, and the Kinetikos Choreographic Showcase, with the support of a choreographic fellowship from the National Endowment of the Arts.

RICHARD CHEN SEE was born on the island of Jamaica, where he began studies in ballet and Afro-Haitian dance. He moved to the United Kingdom to pursue a career in dance theatre, learning, in addition, jazz, modern and folk dance. After working with Northern Ballet Theatre in England, he returned to Jamaica to teach and proceeded to the USA, to work with L'Image of Miami, and then the Oakland Ballet.

MICHAEL McNABB (Composer) was born in Salinas, California in 1952. He holds a doctorate in composition from Stanford University, where he studied with Leland Smith and John Chowning. He also studied with Betsy Jolas at the Paris Conservatory. Awards received include those from the National Endowment for the Arts, the League of Composers/International Society for Contemporary Music, the Groupe de Musique Experimentale de Bourges, and the Georges Lurcy Trust.

He has taught courses in music theory and computer music at Stanford and has composed computer music for films and modern dance.

McNabb began working at CCRMA in 1976, when composers and programmers were still laying the groundwork for computer music. He continues to work at CCRMA as a guest composer and contributing programmer.

CHRISTINE WALKER (Set and Costume Designer—Invisible Cities) is a San Francisco-based painter and designer. After moving to San Francisco in 1977, she studied dance and performance and received

her M.A. in Creative Arts Interdisciplinary from San Francisco State University. Her paintings have been exhibited in solo and group shows throughout the Bay Area and in Kansas City. Ms. Walker is a principal in the firm Walker Chardak Bercu Design Studios and has received awards for her graphic design and illustration. Since 1980, she has collaborated with ODC choreographer Kimi Okada on sets and costumes, and she has created costumes for Keith Terry & Friends. *Invisible Cities* is her first collaboration with Ms. Way.

JOHN MALOLEPSY (Lighting Designer) received an MFA in lighting design from the University of Wisconsin-Madison, where he was assistant to the late Gilbert Hemsley. Recent dance works include, *Engram*, a grant funded neon project, conceived, designed and directed at the University of New Mexico, and lighting for Jim Coleman/Terese Friedman in New York and Lorn MacDougal at Riverside Church. John has worked with choreographers: Beverly Blossom, Lee Connor, Jennifer Predock, Nora Reynolds, Wendy Rogers, Bertram Ross and Eddy Thomas among others. Mr. Malolepsy has been lighting designer for the past two seasons of the British American Theatre Institute of Santa Fe, NM, and is a frequent scenery and lighting designer for the New Mexico Repertory Theatre. Recent theatre works including scenery, lighting and sound design for NMRT's *Children of a Lesser God* and *Cloud Nine*. In 1980 and 1982, Mr. Malolepsy had designs exhibited in the USITT Biennial Scenography Exhibition. He is currently an associate professor and lighting designer at the University of New Mexico.

GAYLE CURTIS (Robotics—*Invisible Cities*) frequently pursues collaborative performance projects, working personally in photography and projection photomontage. He has developed special hardware and techniques which enable fine control of the projected image. Recent works include a Northern California performance series with Helica, a music and image ensemble, and *Orbital View*, a collaboration of computer music, dance and image, with composer Michael McNabb.

Curtis currently works as Research Biomedical Engineer with the Veterans Administration Rehabilitation Research and Development Center in Palo Alto. He is concerned with human-machine integration issues in several areas, including the Robotic Aid Project. He holds an Engineering degree from Stanford (M.S., Product Design) and is presently teaching a course there in "Visual Thinking" in the Department of Mechanical Engineering.

MARGO APOSTOLOS (Robot Programmer) has worked with the Robotic Aid Project in the development of robot choreography since January 1983. Her works include various choreographic compositions for robots in the study of the aesthetics of robotic movement. Currently, she is a Research Health Scientist/Consultant at the Rehabilitation Research and Development Center at the Palo Alto VA Medical Center.

Dr. Apostolos earned a Ph.D. from Stanford University in Physical Education with a Philosophy minor. She holds a M.A. in Dance from Northwestern University. Dr. Apostolos has taught in Chicago and San Francisco, and at Southern Illinois University, California Polytechnic State University-San Luis Obispo and Stanford University.

Her dance experiences include jazz, modern, and ballet training in Chicago and California. In Chicago, she studied with Gus Giordano, Lou Conte, the Chicago Moving Company, and the Ruth Page Ballet Foundation. Dr. Apostolos' background in California has focused on training with the Dancers' Synectics in San Francisco, Jaime Rogers in Los Angeles, and extensively with Hollywood choreographer Joe Tremaine.

The *ROBOTS* playing in this performance are part of the Robotic Aid Project, a research effort funded by the Veterans Administration in collaboration with Stanford's Department of Mechanical Engineering under the direction of Professor Larry Leifer. The aim of this project is to develop a robot which will serve as an intelligent manipulation aid for severely disabled individuals. This robot will be able to fetch, grasp and carry objects which might be otherwise inaccessible to a high-level quadriplegic, for example. Since the project began, the expressive potential of the robot has been a point of excitement. In 1978 one of the robot system designers programmed the first piece of "robot ballet," and since then several choreographers have worked with the machine. Choreographic exploration is exciting because it exposes many human-values issues important in the design of this assistive device.

The Robotic Aid Project is based at the Rehabilitation Research and Development Center, Veterans Administration Medical Center, Palo Alto, California. This research project informally supports the collaborative performance "Invisible Cities" by providing access to hardware and technical advice.

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Abbe Stump

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Become a Lively Arts volunteer and have the opportunity to meet with our performers on an informal basis. Our volunteers help give a special personal touch to our receptions, dinners, the transporting and housing of our performers, and our season subscription and fundraising campaigns. For more information, please call Sally Mentzer, Community Outreach Director at (415) 497-2551.

Peter Andree
Sue Ash
Bonnie Ashley
Eleanor Bassler
Edward Bearsworth and
Aino Vieira-Da-Rosa
Zelda Bergman
Linda Bernard
Richard and Laura
Bloomfield
*Ruth Bloomfield
*Edie Bridges
Eph and Sally Cannon
Ann Caplan

Renée Charney
Phyllis Cohen
Sandra Collier
Janet David
Margo Davis
Pat Dunne
Nancy Ellis
Denise Ellsworth
Betty and Carl Estersohn
Leisa Fearing
Tom and Nancy Fiene
Jack and Maxine Fink
*Gordon and Carol Finwall
Jeri Foley

Jana Forster
Phil Fouts
*Bob and Sally Freelen
Elaine Gaertner
Grace Gavis
Nancy Gerst
Robin Gianattasio
Jean Gillett
Margie Glazer
Shirley Gohrmely
Barbara and Stanley Golden
David and Sandra Goodwin
Melanie Grondel
Diane Gross

Mete Gur
Diana Harring
Debbie Hall
*Audrey Avis Aasen-Hull
and James B. Hull
Peggy Harrison
Marge Hausmann
Ali Henley
*Rose Hernandez
Mark Hess
Janice Himley
Rochelle Hirstio
Heather Holly
*Inge Infante
Leslie Itano
Ruth Kadish
Marta Kempton
Nancy Kittle
Tom Knots
Sydney Koenig
Curt Kolovson
Mika Koutsoyannis
Norissa Leger
Waltraud Liedl
Mary Jo Lindes
Jim and Mary Lorey
Jenny Magid

Sylvia Maggipinto
Tag and Joan Mansour
David and Carlotta Maurice
*Kim Maxwell
Charles Miller
Elizabeth Miller
Kamilisha Mshuja
Gaby Neely
Peter Neuhaus
Jack Newlin
Edward and Debra Olson
Amelia Palomera
Philomena Peral
Olivia Peterson
Ann Plutchok
Ruth Price
Betty and Arno Raessler
Bobbie Redstrom
Lou Robinson
Pat Robinson
Marilyn Roseman
Anne Saldich
Muriel Sandy
Nora Schoenfeld
Muriel Sandy
Nora Schoenfeld
Tamima Schwartz

Rose Selby
Syril Shaffer
Georgia Shinkman
Marsha Shinkman
Carol Sisk
Maureen Sladen
Rosalyn Sofler
Vivian Spears
David St. John
Andrea Stryer
Ruth Tanner
Katherine Tobin
Fred and Marion Van Urk
*Phyllis Vilcek
Mary Ellen Vondran
Anne Waltuch
Thelma Watkins
Josie Weiss
Ludmilla Weissbart
Kathy and Joe Wharton
Leonore Wolgelenster
*Marilyn and Boris Wolper
Carol Wright
Lillian Zabohon
Sheila Zelinger

LIVELY ARTS STUDENT COMMITTEE

The Lively Arts Student Committee provides volunteer support by promoting Lively Arts events among students on and off campus, hosting visiting artists and helping with the Community Outreach Program.

Tom Belin	Jocelyn Hollander	Jocelyn Reisman
Karin Fahlman	Michael House	Sha Xin Wei
Bert Garcia	Elizabeth Keicher	Debbie Somborg
Elizabeth Gardner	Judith Koong	Beth Villa-Lovoz
Richard Goldstein	Diana Loo	April Vogel
Debbie Gravitz	Chantal Matkin	Clara Wu
Paul Hagen	Mathew Nosanchuk	
Bill Handley	Maki Okamura	

BUSINESS AND CORPORATE PATRONS

Hewlett-Packard, Hofbrau Catering, and Northland Investment Company

OTHER GIVING

Matching Gifts to the Arts. A number of businesses match their employees' cultural gift contributions. We have available in our office a list of businesses who participate in a matching gift program. For more information call Lois Wagner in the Lively Arts office, (415) 497-2551.

UNIVERSITY EVENTS AND SERVICES STAFF

Lois Wagner	Director
Larry Davidson	Associate Director
Sally Mentzer	Community Outreach Director
Joan Meister	Marketing Director
Claire Kelm	Marketing Assistant
Bill Cleveland	Technical Services Supervisor
Alicia Kamian	Guide and Visitors Program Director/House Manager
Margarita Ibarra	Administrative Assistant
Jan Skrove	Secretary
Julie Wahlgren	Scheduling Assistant
Nancy Thomas	Office Assistant
Rosemary Tanner	Office Assistant
Eugene Buck	Student Assistant
Mary Clare Foecke	Student Assistant
Jill Jacobson	Student Assistant
Christine Jolls	Student Assistant
John McGrory	Student Assistant
Lisa Oakley	Student Assistant
Bruce Krempetz	Stage Manager, Memorial Auditorium
Mark Dalrymple	Stage Manager, Dinkelspiel Auditorium
Guy Bailey	Technician
Ray McKee	Technician
William (B. J.) Overbaugh	Senior Technician
John J. Castonia	Manager, Tresidder Ticket Office (415) 497-4317

University Events and Services
Press Courtyard, Stanford, CA 94305 (415) 497-2551

We welcome your comments and suggestions about our program.

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