Lazare

Lazare Diamonds...
consistently polished performances with
unparalleled brilliance and fire

Hancher presents
PAUL DRESHER ENSEMBLE
PIONEER

Friday and Saturday, February 8 and 9, 1991—8:00 p.m.

Composer
PAUL DRESHER
Writers
RINDE ECKERT  TERRY ALLEN  JO HARVEY ALLEN
Director
ROBERT WOODRUFF
Producer
ROBIN KIRCK

Set Design
TERRY ALLEN
Sound Design
JAY CLOIDT

Lighting Design
LARRY NEFF
Costume Design
BEAVER BAUER
ESMERALDA

PERFORMER/COLLABORATORS
RINDE ECKERT  Junior
JO HARVEY ALLEN  The Widow
JOHN DUYKERS  The Other Man

MUSICIANS
PAUL DRESHER  Guitar, Keyboard, Electronics
GENE REFFKIN  Percussion
PHIL AABERG  Keyboard
CRAIG FRY  Strings

"Yo Ho Ho" and "Big Ole White Boys" written by Terry Allen
Lazare Diamonds... consistently polished performances with unparalleled brilliance and fire

Hands Jewelers offers you Iowa's largest selection of Lazare diamonds and diamond jewelry

HANCHER PRESENTS

PAUL DRESHER ENSEMBLE

PIONEER

Friday and Saturday, February 8 and 9, 1991—8:00 p.m.

Composer
PAUL DRESHER

Writers
RINDE ECKERT TERRY ALLEN JO HARVEY ALLEN

Director
ROBERT WOODRUFF

Producer
ROBIN KIRCK

Set Design
TERRY ALLEN

Sound Design
JAY CLOUDT

Lighting Design
LARRY NEFF

Costume Design
BEAVER BAUER ESMEERALDA

PERFORMER/COLLABORATORS
RINDE ECKERT Junior
JO HARVEY ALLEN The Widow
JOHN DUYKERS The Other Man

MUSICIANS
PAUL DRESHER Guitar, Keyboard, Electronics
GENE REFFKIN Percussion
PHIL AABERG Keyboard
CRAIG FRY Strings

"Yo Ho Ho" and "Big Ole White Boys" written by Terry Allen
On the Cover

In keeping with the theme of the 1990-91 Hancher season brochure, Cultivating the Arts, we feature the work of Grant Wood on the covers of this season’s Playbill. Four of his lithographs have been reproduced. Fertility, January, March, and July 13th. All are in the permanent collection of the University of Iowa Museum of Art and were a gift of the late Edwin B. Green of Iowa City.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art is a major element among the cultural resources of eastern Iowa. The permanent collection totals more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Saturday; noon to 5:00 p.m. on Sunday.

The Libretto

The lyrics to the following songs were excerpted from historical documents.

Columbus, from a letter to King Ferdinand and Queen Isabella, San Salvador (1493)

"The natives are so affectionate and have so little greed. They love their neighbors as themselves, and their way of speaking, it is the sweetest in the world. Thus, I assure your highness there is no better people and no better land in the world. Both men and women go naked as their mothers bore them, but your highness must believe me when I say that their behavior to one another is very good, with a certain modesty, that is a pleasure to behold.

The natives have no skill in arms, so should your highness command it, all the natives could be held as slaves, for with only fifty men, we could subjugate them all, and make them do whatever we choose.

Moreover, on this island, there are groves of the finest trees I have seen."

Requerimiento . . . before each military action the captains of the conquest, Conquistadores, were required to read to the Indians, without an interpreter but before a notary public, a long and rhetorical Requerimiento exhorting them to adopt the Holy Catholic faith. They read a declaration to the natives summoning them to surrender first, before attacking them. Since the natives found this impertinent, the long speech was read at dead of night, without an interpreter and half a league away from villages that were taken by surprise. The natives, asleep, didn’t hear the words that declared them guilty of the crime committed against them. From ‘Memory of Fire’ by Eduardo Galeano.

The following is taken directly from the text of the Requerimientos:

In the name of the king and queen, we enjoin you to our lord, God eternal created heaven and earth.

Todos los sujetos están obligados a convertirse en cristianos, en su propia y libre voluntad.

All subjects are obligated to become Christians of their own free will. It is requested that you recognize the Pope as the ruler of the universe.

Like to feel the goods?
See, touch, and try on first-quality clothing from the Lands’ End catalog. All “outlet priced” at 20% or more off the original catalog prices!

*Selected items only. and all styles, sizes or values available.

Lands’ End

IOWA CITY

19 South Clinton
just across from the Old Capitol Buildings
319-338-2060

Active Endeavors

is Function Fashion Quality Service

Fresh Air

Tune in for stimulating (and often surprising!) interviews; plus reviews and profiles of what’s new and important in art, music, film and television. 5:00 - 5:30 a.m. weekdays and 6:30 - 7 p.m. weeknights.

KCCK brings a local angle to “Fresh Air” with “Fresh Air and More” each Saturday at 7 a.m. and Sundays at 5 p.m.

The best of the week’s programs are complemented with local interviews, reviews and more to keep you up to speed with what’s happening in the Cedar Rapids/Iowa City areas.

KCCK FM 88.3

Where you and jazz get together
On the Cover

In keeping with the theme of the 1990-91 Hanover season brochure, Cultivating the Arts, we feature the work of Grant Wood on the covers of this season’s Playbill. Four of his lithographs have been reproduced, Fertility, January, March, and July 13th. All are in the permanent collection of The University of Iowa Museum of Art and were a gift of the late Edwin B. Green of Iowa City.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art is a major element among the cultural resources of eastern Iowa. The permanent collection totals more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Saturday; noon to 5:00 p.m. on Sunday.

The Libretto

The lyrics to the following songs were excerpted from historical documents.

Columbus, from a letter to King Ferdinand and Queen Isabella, San Salvador (1493)

"The natives are so affectionate and have so little greed. They love their neighbors as themselves, and their way of speaking, it is the sweetest in the world. Thus, I assure your highness there is no better people and no better land in the world.

Both men and women go naked as their mother bore them.

But your highness must believe me when I say that their behavior to one another is very good, with a certain modesty, that is a pleasure to behold.

The natives have no skill in arms, so should your highness command it, all the natives could be held as slaves, for with only fifty men, we could subjugate them all, and make them do whatever we choose.

Moreover, on this island, there are groves of the loveliest trees I have seen."

Requerimiento . . . before each military action the captains of the conquistadores, were required to read to the Indians, without an interpreter but before a notary public, a long and rhetorical Requerimiento exhorting them to adopt the holy Catholic faith. They read a declaration to the natives summoning them to surrender first, before attacking them. Since the natives found this impertinent, the long speech was read at dead of night, without an interpreter and half a league away from villages that were taken by surprise. The natives, asleep, didn’t hear the words that declared them guilty of the crime committed against them. From ‘Memory of Fire’ by Eduardo Galeano.

The following is taken directly from the text of the Requerimientos:

En el nombre del rey y de la reina, los hacemos saber que nuestro senor dio el poder para conocer el tiempo, la tierra.

In the name of the king and queen, we inform you that our lord, God eternal created heaven and earth.

Todos los sujetos están obligados a convertirse en Cristianos, de su propia y libre voluntad.

All subjects are obligated to become Christians of their own free will. It is requested that you recognize the Pope as the ruler of the universe.

---

Like to feel the goods? See, touch, and try on first-quality clothing from the Lands’ End catalog. All “outlet priced” at 20% or more off the original catalog prices!

*Selected items only and all styles, sizes or colors available.

IOWA CITY
13 S. Clinton
just across from the Old Capitol Buildings
319 365-2060

Fresh Air
with Terry Gross

Tune in for stimulating (and often surprising!) interviews; plus reviews and profiles of what’s new and important in art, music, film and television. 5:00 - 5:30 a.m. weekdays and 6:30 - 7 p.m. weeknights.

KCCK brings a local angle to “Fresh Air” with “Fresh Air...and More” each Saturday at 7 a.m. and Sundays at 5 p.m. The best of the week’s programs are complimented with local interviews, reviews and more to keep you up to speed with what’s happening in the Cedar Rapids/Iowa City areas.

KCCK 88.3
Where you and jazz get together
Si no es siempreme, les aseguramos que, con ayuda de Dios, auaremos fuerza contra vosotros y declararemos guerra por todos nuestros flamencos.

Should you fail to comply, we assure you that with the help of God we shall use force against you, declaring war upon you from all sides. We shall bind you to the yoke of the church, and enslave your persons, wives, and sons, sell you or dispose of you as the king sees fit, and we declare you guilty of resulting deaths and injuries.

From the notes of Rear Admiral Robert Edwin Peary and Dr. Frederic A. Cook (1909)

Cook: I saw an iron man, wrecked in ambition, wrecked in hope.

Perry: Name the camps from Columbia to the Pole after arctic explorers, being sure to remember each nation. Merkham, Lookwood, Naiven, Fram, Aibrizzi.

Cook: I saw a man aho was suffering from perrucious anomalies.

Perry: Take photos and a hundred words of text re. North Pole, send to all publishers of geography. Prepare and furnish plate for entire page to Geographic.

Cook: I said eat raw meat and liver, be said be would rather die.

Perry: Take five by seven, three to four foot focus portrait of me in deer sheepeat, face timeous, with bear roll, and keep on till satisfactory one obtained.

Cook: His feet were frozen.

Perry: Color a special print of this to bring out the grey eyes, red surnamed skin, the bleached eyebrows, frosty eyelashes and beard.

Cook: I cut off eight of his toes. He could barely walk.

Perry: Motorize star and diamond pendant.

Cook: North Pole flag

Perry and Cook: Gold and enamel, proper colors!

President William McKinley, on the United States occupation of the Philippines, Washington, D.C. (1899)

"I walked the floor of the White House night after night until midnight, and I am not afraid to tell you, gentlemen, that I went down on my knees and prayed Almighty God for light and guidance more than one night. And then one night late it came, it came to me this way. I don’t know how it came, but it came. First, that we could not give the Filipinos back to Spain, that would be cowardly and dishonorable, and second, that we could not turn them over to France or Germany, our commercial rivals in the Orient, that would be bad business and disgraceful. Third, we could not leave them to themselves. They were unfit for self-government. They would soon lose licence and morale over there worse than Spain’s was. And fourth, that there was nothing left for us to do but to take them all. To educate the Filipinos, uplift and civilize and Christianize them and, by God’s grace, do the very best we could by them as our fellow men for whom Christ also died. Then I went to bed and went to sleep and slept soundly."

Biographies

As a group of artists living and working within a varied and complex culture, the PAUL DRESHER ENSEMBLE creates dynamic, multi-disciplinary musical theater that engages in issues arising from contemporary American life. The Ensemble has found enthusiastic audiences from California to the Carolinas, touching people of all ages and sensibilities. Developed through an intensive collaborative effort, the works range in scale from small concerts to full-scale theatrical productions, becoming in the process a meeting place for the arts and technology. In performance, the Ensemble employs samples, computers, and real-time interactive electronics to manipulate the sound live, weaving layers of music and text into sonic tapestries; uniting opera, music narrative, movement, and lighting effects into theatrical performances of power and intelligence.

The Paul Dresher Ensemble defies easy categorization. Paul Dresher’s original scores have evolved from his work with solo electronic music, chamber music, and experimental music theater, and range in their influences from Indian ragas to classical opera, from blues and gamelan to rock-and-roll and minimalism, integrating many types of music into a unique sound that is unified yet rich with resonances. The Ensemble’s collaborative process of creating new productions underlies its innovation and range of expression. It follows no “school” or “style” of performance, but meets the challenges of each new endeavor by extending and redefining its artistic means.

The core Ensemble includes the four original members—composer/performer/musician Paul Dresher, performer and writer Rinde Eckert, percussionist Gene Befflin, and sound designer Jay Clark—plus lighting designer Larry Neff, production manager Melissa Weaver, and producer Robin Krick.

The Ensemble expands to meet the unique artistic needs of each production: Slow Fire was developed with stage director Richard E. T. White; Power Failure added two instrumentalists and three opera singers; and Flower features visual and musical artist Terry Allen, singer John Duykers, actress Jo Harvey Allen, and director Robert Woodruff. The Ensemble is currently working on two of the “American Trilogy” works—Slow Fire and Power.

PDE self-produces an annual two-to-five week home season in San Francisco and tours nationally for two to three months each year. The Ensemble often collaborates with other performing organizations, and Paul Dresher is also commissioned individually by orchestras, theater companies, producers, and other artists. These opportunities foster the Ensemble’s commitment to reach and engage a diverse audience through a new melding of music and theater that is at once experimental and accessible.

PAUL DRESHER (Artistic Director) Composed performs with live tape processing system and electronics and composes for chamber, orchestra, and opera/musical theater ensembles. Recent commissions have included works for the St. Paul Chamber Orchestra, the Kronos Quartet, the San Francisco Symphony, a Nonesuch.

Wonder What’s Playing at Hancher... tomorrow? next week? next month?

Call 337-7000 ext. 4115

photoworld stores
old capital center 338222
500 east college street 3381105
— park n shop —
— free parking —

You’ll Be A Star

At Technographics, our customers have the leading role. We give you a supporting performance in service and quality that will make you shine on paper!

IOWA CITY Plaza Center One 354-5900
CEDAR RAPIDS 711 Center Pk Rd N. 384-7025
CORALVILLE 200 1st Ave N. 358-6274

McDonald

OPTICAL DISPENSARY

16 SOUTH CUNNING ST.
CEDAR RAPIDS, IA 52401
Phone 337-4995

IOWA CITY Plaza Center One 354-5900
CEDAR RAPIDS 711 Center Pk Rd N. 384-7025
CORALVILLE 200 1st Ave N. 358-6274

IOWA CITY Plaza Center One 354-5900
CEDAR RAPIDS 711 Center Pk Rd N. 384-7025
CORALVILLE 200 1st Ave N. 358-6274

You’ll Be A Star

At Technographics, our customers have the leading role. We give you a supporting performance in service and quality that will make you shine on paper!

IOWA CITY Plaza Center One 354-5900
CEDAR RAPIDS 711 Center Pk Rd N. 384-7025
CORALVILLE 200 1st Ave N. 358-6274

You’ll Be A Star

At Technographics, our customers have the leading role. We give you a supporting performance in service and quality that will make you shine on paper!

IOWA CITY Plaza Center One 354-5900
CEDAR RAPIDS 711 Center Pk Rd N. 384-7025
CORALVILLE 200 1st Ave N. 358-6274
Si no es siempre, les aseguramos que, con ayuda de Dios,aremos fuerza contra nosotros y declararemos guerra por todos nuestros filancos.

Should you fail to comply, we assure you that with the help of God we shall ensure against you, declaring war upon you from all sides. We shall bind you to the yoke of the church, and enslave your persons, wives, and sons, sell you or dispose of you as the king sees fit, and we declare you guilty of resulting deaths and injuries.

From the notes of Rear Admiral Robert Edwin Peary and Dr. Frederic A. Cook (1909)

Peary: Take photos and a hundred words of text re. North Pole, send to all publishers of geography. Prepare and furnish plate for entire page to Geographic.

Cook: I said eat raw meat and liver, be said be would rather die.

Peary: Take five by seven, three to four foot focus portrait of me in deer or sheeepoot, face inscribed, with bear roll, and keep on till satisfactory one obtained.

Cook: His feet were frozen.

Peary: Color a special print of this to bring out the grey eyes, red sunburned skin, the bleached thin bones, frosted eyelashes and beard.

Cook: I cut off eight of his toes. He could barely walk.

Peary: Motorcar star and diamond pendant.

Cook: North Pole flag

Paul Dresher

Biographies

As a group of artists living and working within a variety of complex culture, the PAUL DRESHER ENSEMBLE creates dynamic, multi-disciplinary musical theater that engages in issues arising from contemporary American life. The Ensemble has found enthusiastic audiences from California to the Carolinas, touching people of all ages and sensibilities. Developed through an intensive collaborative effort, the works range in scale from full scale theatrical productions, becoming in the process a meeting place for the arts and technology. In performance, the Ensemble employs samples, computers, and real-time interactive electronics to manipulate the sound live, weaving layers of music and text into sonic tapestries: unifying opera, music narrative, movement, and lighting effects into theatrical performances of power and intelligence.

The Paul Dresher Ensemble defies easy categorization. Paul Dresher's original scores have evolved from his work with solo electronic music, chamber music, and experimental music theater, and range in their influences from Indian ragas to classical opera, from blues and gamelan to rock-and-roll and minimalism, integrating many types of music into a unique sound that is unified yet rich with resonances. The Ensemble's collaborative process of creating new productions underlies its innovation and range of expression. It follows no "school" or "style" of performance, but meets the challenges of each new endeavor by extending and redefining its artistic means.

The core Ensemble includes the four original members—composer/guitarist/keyboardist Paul Dresher, performer and writer Rinde Eckert, percussionist Gene Beffa, and sound designer Jay Cocks—plus lighting designer Larry Neff, production manager Melissa Wester, and producer Robin Kirk. The Ensemble expands to meet the unique artistic needs of each production. Slow Fire was developed with stage director Richard E. T. White; Power Failure added two instrumentalists and three opera singers, and Flower features visual and musical artist Terry Allen, singer John Dyerly, actress Jo Harvey Allen, and director Robert Woodraft. The Ensemble is currently performing one of the "American Trilogy" works—Slow Fire and Power.

PDE self-produces an annual two-to-five week home season in San Francisco and tours nationally for two to three months each year. The Ensemble often collaborates with other performing organizations, and Paul Dresher is also commissioned individually by orchestras, theater companies, producers, and other artists. These opportunities foster the Ensemble's commitment to reach and engage a diverse audience through a new melding of music and theater that is at once experimental and accessible.

PAUL DRESHER (Artistic Director) Composed performs with live tape processing system and electronics and composes for chamber, orchestra, and opera/musical theater ensembles. Recent commissions have included works for the St. Paul Chamber Orchestra, the Kronos Quartet, the San Francisco Symphony, a Nonesuch.
Buried Child. He staged the English language premiere of Red River by French playwright Pierre Laville, translated by Margaret Jenkins. New York credits also include working with Cristofer on Fire at the Manhattan Club Theatre and with British playwright Stephen Volkoff on Shout Across the River at the Phoenix Theater.

TERRY ALLEN (Writer/Visual Designer) is an independent artist working since 1966 in a wide variety of media including musical and theatrical performance, sculpture, painting, drawing and video, and installations which incorporate all of these. His work is included in major collections, ranging from the Metropolitan Museum of Art and the Museum of Modern Art in New York to the Los Angeles Museum of Contemporary Art. Since 1983, much of Allen's time has been occupied with his cross-disciplinary series, Youth in Asia, which utilizes Allen's talents in drawing, painting, sculpture, collage and assemblage, poem and narrative, film, video, installation, and live performances. His numerous performance collaborations include Leon & Lota (and Lenz), directed by Joan Aiken at the Guthrie Theater in Minneapolis and Pedal Steel, with Margaret Jenkins Dance Company which premiered at the Brooklyn Academy of Music in New York and subsequently received a Bessie Award and an Isadora Duncan Award. Allen has recorded five albums, released on Fate Records, and was a recipient of National Endowment for the Arts fellowships in 1972, 1979, and 1989 and a Guggenheim Fellowship in 1986.

RINDE ECKERT (Writer/Performer) is a writer, singer, director, and actor who is known primarily for his remarkably flexible voice and inventive vocal techniques. As writer and performer with the Paul Drucker Ensemble, he wrote the text and collaborated in the creation of Slow Fire, Power Failure, and Pioneer. Eckert and Drucker received an Isadora Duncan Award for their score of Shelf Life, a collaboration with the Margaret Jenkins Dance Company. Eckert has composed sound and music scores for Contraband, The Dance Bitigate, and the Margaret Jenkins Dance Company. In 1987, he wrote and directed Not For Real for Leonard Pitt, wrote and performed Shelf Life, and wrote, composed, and performed a solo radio musical called Show the Missing Things which was featured on the New American Radio series of National Public Radio. In 1988, Eckert created a solo piece, Dry Land Divine, which was commissioned by Cal Performances and later presented at the Dance Theater Workshop in New York. Shorebirds Atlantic, a duet with Margaret Jenkins, was featured on PBS's Alive from Off Center series in 1989. That year he also recorded an album entitled Sails a Rocking with bassist Clark Supronowicz on the Sound Aspects label. Eckert also recently premiered Secret House, for which he wrote the text, with the OAC/San Francisco.

JOHN DUKYER (Performer/ Collaborator) has appeared with major opera companies throughout North America and Europe. His most recent performances include the role of Mao Ze Dong in the widely acclaimed Nixon in China by John Adams; the Examiner in Michael Nyman's The Man Who Mistook His Wife for a Hit produced at the Midwinter Festival Theater at Alice Tully Hall in New York; in Transhawnters, produced by the Lyric Opera of Chicago; conceived and directed by Peter Sellars; and as the Baron in Charles Waoiensin's opera WG of 394 on loan. In addition to his performances in opera, Dukyker is renowned for his work as a music director and manager of music theater projects, having been a co-founder of George Coates Performance, a San Francisco based collaborative composer on live original productions with that company. He received The Los Angeles Times Beckman Award in 1985 for his performance of Hans Werner Henze's El Cimarron. In June, 1989, Dukyker created the role of Krillin in the world premiere of Anthony Davis' Under the Double Moon at the Opera Theater of St. Louis.

JO HARVEY ALLEN (Writer/ Performer) has had her plays produced everywhere from honky-tonks to art museums, truck stops to theaters, in over 40 cities throughout the United States, as well as in Canada and Europe. Her most recent show, As If In Texas, is a constantly changing portrayal of Texas characters and stories. It originated at Dance Theater Workshop in New York in 1985 and continues to tour. Allen co-starred as "the lying woman" in David Byrne's film True Stories. In 1989, she co-starred in the CBS pilot "Elthyrian Fields." Pavin Chawaramya's Turner Network film "COLD SASSY TERRY" (both directed by Joan Tewkesbury) and in Checking Out, produced by Handmade Films and directed by David Leland. She produced every Three Minutes with Bukiya Allen, now sitting on the New American Radio Series for NPR and recently performed in Terry Allen's Midnight Theater at the National Arts Festival.

GENE REEFKIN (Percussionist) received a B.A. in music in 1968 from New York University where he was principal percussionist with the NYU Orchestra. Since moving to the San Francisco area in 1969, he has played both jazz and rock and is a member of various contemporary music ensembles. He has been performing with Paul Drucker since 1972, and most recently appeared with the Philip Glass Ensemble at the 1991 AIDS/Amor Conference.
and Actual She, the Kronos Quartet's productions of Black Angels, Selene Dances for Peace, Different Trains, and Live Videos and recently, a dance piece called Secret House with ODC/San Francisco. Neill's work has been featured in Lighting Dimensions magazine.

JAY CLODT (Sound Designer/Audio Engineer) is a composer, performer, and audio engineer whose music has been performed at the Venice Biennale, New Music America, and Lincoln Center. He has also worked as a sound designer and engineer for many Bay Area companies, including the Margaret Jenkins Dance Company and the Kronos Quartet. Clodt created the sound design for the Robert Woodruff productions of The Tempest and Figaro Gets a Divorce at the La Jolla Playhouse in 1986 and 1987. His work on the Paul Dresher Ensemble's Slow Fire won a Bay Area Critics Circle Award, and he received an Isadora Duncan Award in 1989 with Rinde Eckert for the sound design of Eckert's Dry Land Divine. In 1989, he also completed two compositions for dance: Love Is To Dance for the Gary Palmer Dance Company and Light Fall for the Margaret Jenkins Dance Company. Current projects include Ride Out: Krash for amplified string quartet and tape and Secret House which he co-composed with Paul Dresher for ODC/San Francisco.

BEAVER BAER (Costume Designer) was the artistic director of Angels of Light for ten years. She has done extensive design work with ACT, the most recent work being costume design on Twelfth Night. She has also worked for many years with the Berkeley Repertory Theater, San Francisco Shakespeare, the Magic Theater, and the Eureka Theater.

MELISSA WEAVER (Production Director/John Duykers in Henze's El Cimarron which received the Los Angeles Times Beckenberger Award (1985) for best contemporary performance; Puccini's Tosca with the Los Angeles Symphony; Rinde Eckert's solo performance Dry Land Divine which premiered at Cal Performances and was presented at DTF in New York; and most recently, A GA PE, an original work which premiered in San Francisco in 1990. She has stage managed numerous productions for Houston Music Theater, Tucson Opera Theater, San Diego's Old Globe Theater, Brooklyn Academy of Music in New York, and theaters in Europe. Prior to joining the Paul Dresher Ensemble as production manager for Slow Fire in 1987, Weaver collaborated on George Coates Performance Works' The Way of Home, Amore, SeaHope, and Bare Area. Most recently, she served as production director for Aid & Comfort I.

JUSTIN HERISH (Technical Director/Design Consultant) has worked in and out of theater as a technical director and designer. His recent credits include technical director for George Coates Performance Works (1988) and technical director and lighting designer for Tandy Beat Dance Company. Currently, he is a co-owner of Delphi, a San Francisco Bay Area production company.

CHAD OWENS (Assistant Technical Director/Design Consultant) is a multi-disciplined artist who has worked in various capacities with many Bay Area theater companies, including Western Opera Theater, Theater Artaud, Berkeley Repertory Theater, the Magic Theater, the Eureka Theater, and George Coates Performance Works. Recently, he designed for and collaborated on a San Francisco premiere, A GA PE with John Duykers, Melissa Weaver, and Japanese movement artist Hitomi Buma.

ROBYN KINCK (Producer) has been producing contemporary music and theater since 1976. She has produced works by Anthony Davis, Peter Sellars, Jon Hassell, and Charles Shere, among others. In San Francisco, she also produced a contemporary music series at the Exploratorium Museum from 1976-1983 and New Music America '81. She was formerly associate director of the American Music Center in New York City and director of American Music Week. As the current executive director and producer for the Paul Dresher Ensemble, she has produced Was Ave Will Be, Slow Fire, Power Failure, and Pioneer. Most recently, she produced Aid & Comfort I, a benefit concert sponsored by the University of California at Berkeley and the leading Bay Area restaurants, hosted by Laurie Anderson and featuring the leading contemporary music artists, including Herbie Hancock, Phillip Glass, the Kronos Quartet, and John Adams.

DAVID HYRY & ASSOCIATES (Marketing/Press Agent) is a public relations, marketing, and artist management organization committed to expanding the role of innovative performance that challenges the boundaries of theater, music, and dance in America and abroad. Clients have included Gina Wendkos, Diaananda Galas, George Coates Performance Works, Whoopit Goldberg, Bill Irwin, the Margaret Jenkins Dance Company, American Inroads, and Antenna Theater.

Marketing/Promotions
David Hyry & Associates
1810 Harrison Street
San Francisco, CA 94103
415/864-5447

Booking Agent
Ben Shagin Associates
180 Riverside Drive
New York, NY 10024
212/973-9700

YEARS
OF HARD WORK.
A MOMENT OF
Dedication.

Opening-night success doesn't begin on opening night. Every great performance is the result of years of hard work, years of dedication.

At American Eagle®, we've seen how far that kind of dedication can go. Day after day, we join American Airlines® in carrying thousands of passengers to more than 250 destinations worldwide. And flight after flight, we strive to meet the industry's highest standards.

We're pushing ourselves a little farther every day. And we've never said performing would be easy. The best just make it look that way.

American Eagle® is a registered service mark of American Airlines, Inc., and is an American Airlines regional airline associate.
and Actual She, the Kronos Quartet’s productions of Black Angels, Solone Dances for Peace, Different Trains, and Live Videos and recently, a dance piece called Secret House with ODC/ San Francisco. Nett’s work has been featured in Lighting Dimensions magazine.

JAY CLODT (Sound Designer/Audio Engineer) is a composer, performer, and audio engineer whose music has been performed at the Venice Biennale, New Music America, and Lincoln Center. He has also worked as sound designer and engineer for many Bay Area companies, including the Margaret Jenkins Dance Company and the Kronos Quartet. Clodt created the sound design for the Robert Woodruff productions of The Tempest and Figaro Gets a Divorce at the La Jolla Playhouse in 1986 and 1987. His work on the Paul Dresher Ensemble’s Slow Fire won a Bay Area Critics Circle Award, and he received an Isadora Duncan Award in 1989 with Rinde Eckert for the sound design of Eckert’s Dry Land Divine. In 1989, he also completed two compositions for dance: Love It To Death for the Gary Palmer Dance Company and Light Fall for the Margaret Jenkins Dance Company. Current projects include RIDE KAT for amplified string quartet and tape and Secret House which he co-composed with Paul Dresher for ODC/San Francisco.

BEAVER BAURER (Costume Designer) was the artistic director of Angels of Light for ten years. She has done extensive design work with ACT, the most recent work being costume design on Twelfth Night. She has also worked for many years with the Berkeley Repertory Theater, San Francisco Shakespeare, the Magic Theater, and the Eureka Theater.

MELISSA WEAVER (Production Director) directed John Duykers in Hesse’s El Cimarron which received the Los Angeles Times Beckmesser Award (1985) for best contemporary performance; Puccini’s Tosca with the Las Vegas Symphony; Rinde Eckert’s solo performance Dry Land Divine, which premiered at Cal Performances and was presented at DFW in New York; and most recently, A GAI-PE with John Duykers, Melissa Weaver, and Japanese movement artist Hitomi Buma.

ROBYN KRICK (Producer) has been producing contemporary music and theater since 1976. She has produced works by Anthony Davis, Peter Sellars, Jon Hassell, and Charles Shere, among others. In San Francisco, she also produced a contemporary music series at the Exploratorium Museum from 1976-1983 and New Music America ’81. She was formerly associate director of the American Music Center in New York City and director of American Music Week. As the current executive director and producer for the Paul Dresher Ensemble, she has produced Was Arst Will Be, Slow Fire, Power Failure, and Pioneer. Most recently, she produced Aid & Comfort II, a benefit concert sponsored by the University of California at Berkeley and the leading Bay Area restaurants, hosted by Laurie Anderson and featuring the leading contemporary music artists, including Herbie Hancock, Phillip Glass, the Kronos Quartet, and John Adams.

DAVID HYRY & ASSOCIATES Marketing/Promotions is a public relations, marketing, and artist management organization committed to expanding the role of innovative performance that challenges the boundaries of theater, music, and dance in America and abroad. Clients include Gina Wendkos, Diamanda Galas, George Coates Performance Works, Woop Goldberg, Bill Irwin, the Margaret Jenkins Dance Company, American Inroads, and Antenna Theater.

Season’s Best
A RESTAURANT & BAR

“Something special is always in season at Season’s Best.”

- Fresh American Cuisine
- choice beef tenderloin
- fresh seafood
- Iowa specialties
- homemade desserts
- expresso & cappuccino

Opening-night success doesn’t begin on opening night. Every great performance is the result of years of hard work, years of dedication.

At American Eagle*, we’ve seen how far that kind of dedication can go. Day after day, we join American Airlines® in carrying thousands of passengers to more than 250 destinations worldwide. And flight after flight, we strive to meet the industry’s highest standards.

Making every flight a little further every day. But our story is not over. We’re pushing ourselves a little further every day. But one thing never said performing would be easy. The best just make it look that way.

American Eagle® is a registered service mark of American Airlines, Inc., and is American’s regional airline associate.
The Art of Give and Take

by Nancy Gray

At the heart of the collaborative body known as the Paul Dresher Ensemble are Paul Dresher, and Rinde Eckert, two versatile musicans of creative life. Best known for pushing new blood into the centuries-old musical genre of opera with a combination of their talents—Drescher’s mesmerizing, amplified, rock-influenced scores and Eckert’s compelling text, music, narrative, and commanding tenor—these two associates have become adept at creating stage characters and environments that take audiences on journeys across landscapes, both real and psychic.

Eckert and Dresher first came together at a workshop of the George Coates Performance Works in San Francisco. Drescher was already on his way to becoming a recognized composer; but Eckert was a virtual unknown, working as a maintenance man at the Cornish Institute for the Arts in Seattle, where his sister, Thomas, taught.

"Head maintenance man," he clarified. In an interview that took place last fall when the Ensemble was in Iowa City for a performance of Slow Fire. "Actually, I was the head maintenance man and the maintenance department, and I taught vocal music on the side. It was probably the most balanced time in my life," he said. "I always went to bed satisfied."

Eckert had just completed a masters in music from Yale, following a degree from The University of Iowa School of Music. He had performed with the Yale Repertory Theater and sung and directed operas, but he felt he couldn’t limit himself to any one aspect of the theater. "I felt my gifts didn’t quite fit into the known universe."

At the Cornish Institute, he began to experiment with performance art; and, after teaming up with Dresher, was able to pursue it further. After a few years with George Coates, Dresher and Eckert, and together two other principals, went on their own to form the Paul Dresher Ensemble, a troupe that describes itself as "dedicated to creating dynamic, multi-disciplinary musical theater that engages issues arising from contemporary American life."

Some of the issues explored by the troupe have developed from notations and observations jotted down by Eckert over the years. "I carry this with me all the time," he said, pulling a composition book from his large black leather satchel. "I write down ideas, small pieces of information, observations, questions to myself."

Drescher was introduced to Eckert’s observations early in their relationship. When the two began working together in the San Francisco area, they would drive from performance to performance. "Paul would drive, and I would sometimes read to him from my journal," Eckert recalled. "He would say, "Boy, that’s pretty good stuff, we should put that on."

Such was the case with Wins Are Will Be and later with Slow Fire. "Paul called me in the summer of ’94 and said, ‘I have some music I like. Why don’t you bring your notebooks over? ’ I did, and we started working around a few lines I had written about sleeping with the light on.” From this, one of Slow Fire’s most intense operatic moments was born.

As it turned out, Slow Fire was a spark that ignited the troupe. "After Slow Fire, we realized we were just touching on a whole set of issues we wanted to explore," Eckert explained. What followed was Power Failure and Pioneer. Collectively, they form the troupe’s "American Trilogy."

These three works are linked by certain commonalities. The main characters in each piece go on journeys of discovery; and all are driven by power and possessions. According to Eckert, it’s an acquisitive drive that breeds egocentrism, xenophobia, and a disastrous homogeneity, exposing the dark side of the American myth. These skewed values are based on a society preoccupied with acquisition rather than stewardship, a characteristic of the "second son" mentality. "We are pegged by the disembowled of Europe, the second sons,” Eckert said. "They didn’t inherit. They acquired.”

In Pioneer, "a rollicking little tour through American mythology," as Eckert, only half-jokingly, described it, the primary theme is the process of transformation, a concern treated earlier in Slow Fire and one that both Eckert and Dresher have researched extensively.

"We did quite a bit of historical research," Drescher told The New York Times, "exploring what it means to come to a new place, and what happens to that place and the people who lived there. It’s a pretty dark picture. Columbus, Cortez, and many of our cultural heroes would be considered extremely ruthless by today’s standards. We think we’re different today or have changed, but we haven’t.”

At another level, Pioneer presents some unpleasant attitudes prevalent in American society. In one brief, unsettling scene, Eckert’s character launches into what Eckert describes as "a kind of offensive night club act in the Andrex Pox show."

"It’s a section that pushes taboos," Drescher explained. "Rinde’s character speaks in a vernacular that would be common for such an individual. It’s a demonstration of offensive thinking. The language heightens the offensiveness of the ideas. We agonized over saying such language, but in the end we decided it was necessary. We wrote scattered down versions, but they all left at big hole in the piece."

Eckert and Dresher have been working together long enough to trust such instincts. Said Eckert, "We can vehemently argue over an idea because we trust each other."

While the two work well together, individually they are very different. Said Drescher, "I am very analytical, it takes me a long time to develop an idea. Therefore, when I have one I like, I am very attached to it. Rinde, on the other hand, will just come out with a zillion ideas off the top of his head."

While Drescher and Eckert work closely together to develop text and sound, they may collaborate with others at this stage, as was the case with Pioneer. Noted Texas performance artist Jo Harvey Allen, her husband, composer and visual artist Terry Allen, and acclaimed actor-singer John Dykkers teamed up to create what the San Francisco Examiner called “a group of near-supernatural stature.” Also, according to Eckert, "Ensemble productions are created through a collaborative process among a core group of artists which includes visual artists, designers, movement consultants, linguistic consultants, theater directors, composers, actors, singing, and sound design, musicians, and technicians—the numbers of performers vary depending on the needs of a particular production.”

In the troupe’s 5,000-square-foot rehearsal studios in Oakland, California, participants collaborate on or take off from previously prepared material, improvising, discarding, and integrating new ideas as they come generated. Or, as Eckert put it, "We work at finding around, creating accidents. You have to follow the rabbit down the hole, and if he goes into Wonderland—great! There should be an element of mystery to the creation of art. If it’s too rigid, the accidents won’t happen. When I’m happy with a piece, it’s all of what I hoped for and nothing of what I imagined.”

The result of an effective collaboration. Quite a payoff for a little give and take.

The University of Iowa Alumni Association

The Main Character in all of our Performances!

Don't Have The Right Materials?
Then It's Curtains!

The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the riverside of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations, such as recordings by faculty artists and student ensembles from the UI School of Music. Many of the gifts commemorate recent performances in Hancher.
The Art of Give and Take

by Nancy Gray

At the heart of the collaborative body known as the Paul Dresher Ensemble are Paul Dresher and Rinde Eckert, its two ventricular sources of creative life. Best known for pumping new blood into the centuries-old musical genre of opera with a combination of their talents—Dresher’s mesmerizing, amplified, rock-influenced scores and Eckert’s compelling text, music, narrative, and commandeering tenor—these two associates have become adept at creating stage characters and environments that take audiences on journeys across landscapes, both real and psychic.

Eckert and Dresher first came together at a workshop of the Geoge Coates Performance Works in San Francisco. Dresher was already on his way to becoming a recognized composer; but Eckert was a virtual unknown, working as a maintenance man at the Cornish Institute for the Arts in Seattle, where his sister, Thomasa, taught.

"Head maintenance man," he clarified, in an interview that took place last fall when the ensemble was in Ioway City for a performance of Slow Fire. "Actually, I was the head maintenance man and the maintenance department, and I taught vocal music on the side. It was probably the most balanced time in my life," he said, "I always went to bed satisfied."

Eckert had just completed a master’s in music from Yale, following a degree from The University of Iowa School of Music. He had performed with the Yale Repertory Theater and sung and directed operas, but he felt he couldn’t limit himself to any one aspect of theater. "I felt my gifts didn’t quite fit into the known universe."

At the Cornish Institute, he began to experiment with performance and, after teaming up with Dresher, was able to pursue it further. After a few years with George Coates, Dresher and Eckert, and two other principals, went on their own to form the Paul Dresher Ensemble, a troupe that describes itself as "dedicated to creating dynamic, multi-disciplinary musical theater that engages its issues arising from contemporary American life."

Some of the episodes explored by the troupe have developed from notations and observations jotted down by Eckert over the years. "I carry this with me all the time," he said, "throwing a composition book from his large black leather satchel. "I write down ideas, small pieces of information, observations, questions to myself."

Dresher was introduced to Eckert’s observations early in their relationship. The two began working together in San Francisco, and they would drive from performance to performance. Paul would drive, and I would sometimes read to him from my journal," Eckert recalled. "He would say, 'Hey, that’s pretty good stuff, we should put that on.'"

Such was the case with Who Are We Will Be and later with Slow Fire. "Paul called me in the summer of ’84 and said, 'I have some music I like. Why don’t you bring your notebooks over? I think I did, and we started working around a few lines I had written about sleeping with the light on. From this, one of Slow Fire’s most intense operatic moments was born.

As it turned out, Slow Fire was a spark that ignited the troupe. "After Slow Fire, we realized we were just touching on a whole set of issues we wanted to explore," Eckert explained. What followed was Power Failures and Pioneer. Collectively, they form the troupe’s American Trilogy."

These three works are linked by certain commonalities. The main characters in each piece go on journeys of discovery, and all are driven by power and possessions. According to Eckert, it’s an acquired drive that breeds egozentricity, xenophobia, and a disastrous homogeneity, exposing the dark side of the American myth. These skewed values are based on a society preoccupied with acquisition rather than stewardship, a characteristic of the "second son" mentality. "We are pagodas by the dispossessed of Europe, the second sons," Eckert said. "They didn’t inherit. They acquired."

In Pioneer, a rolicking little tour through American mythologies, as Eckert, only half-jokingly, described it, the primary theme is the process of transcendence, a concern treated earlier in Slow Fire and one that both Eckert and Dresher have researched extensively.

"We did quite a bit of historical research," Eckert told The New York Times, "exploring what it means to come to a new place, and what happens to that place and the people who lived there. It’s a pretty dark picture. Columbus, Cortez, and many of our cultural heroes would be considered extremely ruthless by today’s standards. We think we’re different today or have changed, but we haven’t."

At another level, Pioneer presents some unpleasant attitudes prevalent in American society. In one brief, unsettling scene, Eckert’s character launches into what Eckert describes as "a kind of offensive nightclub act in the Andrele Deneau style."

"It’s a section that pushes taboos," Eckert explained. "Rinde’s characters speak in a vernacular that would be common for such an individual. It’s a demonstration of offensive thinking. The language heightens the offensive of the ideas. We agonized over using such language, but in the end we decided it was necessary. We wrote scattered down versions, but they all left at big hole in the piece."

Eckert and Dresher have been working together long enough to trust such instincts. Said Eckert, "We can vehemently argue over an idea because we trust each other."

While the two work well together, individually they are very different. Said Dresher, "I am very analytical, it takes me a long time to develop an idea. Therefore, when I have one I like, I am very attached to it. Rinde, on the other hand, will just come out with a zillion ideas off the top of his head."

While Dresher and Eckert work closely together to develop text and sound, they may collaborate with others at this stage, as was the case with Pioneer. Noted Texas performance artist Jo Harvey Allen, her husband, composer and visual artist Terry Allen, and acclaimed actor-singer John Duykers teamed up to create the San Francisco Examiner called a "group of near-supernatural stature." Also, according to Dresher: "Ensemble productions are created through a collaborative process among a core group of artists which includes visual artists, designers, movement consultants, linguistic consultants, theater directors, composers, actors, singers, lighting and sound designers, musicians, and technicians—the numbers of which vary depending on the needs of a particular production."

In the troupe’s 5,000-square-foot rehearsal studio in Oakland, California, participants elaborate on or take off from previously prepared material, improvising, discarding, and integrating new ideas as they are generated. Or, as Eckert put it, "We work at folding around, creating accidents. You have to follow the rabbit down the hole, and if it goes into Wonderland—great! There should be an element of mystery to the creation of art. If it’s too rigid, the accidents won’t happen. When I’m happy with a piece, it’s all of what I hoped for and nothing of what I imagined."

The result of an effective collaboration. Quite a payoff for a little give and take.

Nancy Gray is the advertising/marketing assistant at Hancher Auditorium. She is a graduate student in the School of Journalism and Mass Communication.

You’re the main character in all of our performances!

Don’t Have The Right Materials?

Then It’s Curtains!

The University of Iowa Alumni Association

The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the river side of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations, such as recordings by faculty artists and student ensembles from the UI School of Music. Many of the gifts commemorate recent performances in Hancher,

"Painting the finest homes in Iowa City."

Matt Jones 351-2511

BEST PAINTING

Avoid a ‘comedy of errors’—Come to Dick Blick!

Dick Blick Art Materials

104 South Linn
Iowa City, Iowa
351-1786
Mon-Sat 9-6
Terry Allen's Juarez: Deconstruction Meets Country and Western

From February 9 to April 7, Terry Allen's lithographic portfolio Juarez will be on display as part of "Contemporary Illustrated Books: Word and Image, 1957-1988" at the University of Iowa Museum of Art. In addition to his work as an artist and writer, Allen has collaborated with the Paul Dresher Ensemble on Pioneer. In his visual work, and particularly in his 1976 portfolio Juarez, Allen covers themes of love, death, art, and the everyday struggles of life with a sophisticated humor.

Consistent throughout Allen's work is his manipulation of narrative structures. Although his works seem to have straightforward storylines, in fact the "narrative" breaks down into disparate literary and visual images. For example, characters often change identities. Allen, in a 1990 letter to Joan Tewksbury, wrote, "I have never thought of the characters as actual 'physical people'. . . . I always considered the characters to be more like 'atmospheres'. . . . piles of information that evolved into specific 'conditions' with names . . . characters as incident, geography, history, presentation, objects, etc." No human "figures" appear in Juarez. Rather, the four characters—Jabo, Chico, Sailor, and Alice—are introduced in the text that is cribbed in margins or spread over the picture plane. What Allen does show us visually are the signs of human activity: squashed pillows, slept-in beds, a spray of bloody pins, smeared blood, etc. By giving us only snippets of the story, Allen forces us to put together our own narrative reality from the various elements and thus, to recognize that our own realties are just as equally "constructed." The "real" narrative is not the piece of paper Allen presents but, rather, the product of our own sign-gathering from the work.

Allen's work has often been described as "regionalist" for its use of vernacular subjects, locations, and language. A native of Lubbock, Texas, Allen often borrows themes taken from country and western songs. One of his most common subjects is the complicated nature of relationships, particularly romantic relationships. Themes of jealousy, distrust, betrayal, and violence are frequently played out. In Juarez, we see lover's ironic travels, as represented by Jabo and Chico's very complicated, roundabout trip from Los Angeles to Juarez, Mexico via Cortez, Colorado. As the text points out wryly, "They go north to get south."

The art world is no less an object of Allen's facetious, astute observations. Written in the language of country and western music, Allen's song "Truckload of Art" is a lesson for the coastal chauvinists of the American art scene. He tells the story of a group of New York artists who let themselves be literally driven by their ego's to Los Angeles with a truckload of artworks in an attempt "to show those smelly surfer squares/ A thing or two about the Big Apple." Naturally, the trip ends in disaster, but not before God wams the driver, "Son, you're better off dead! Than haulin' a truckload of heh, assent, garage."

Allen is but one of the 48 artists represented in "Contemporary Illustrated Books." Also included are works by John Baldessari, Francesco Clemente, Jasper Johns, Meret Oppenheim, and Robert Rauschenberg.

Lost and Found

If you lose an article during a performance, please ask any usher 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.

Reserve It Now

With 150 custom designed frame styles and 600 fabrics and leathers, Expressions can customize every seat in the house... 90,000 to be exact...and our Interior Design Consultants are available to help you create your look for the seat of your choice.

KRONOS

Presenting a cross-section of musical cultures in ten fast-paced programs.

January 4 - March 15
KSUI-FM, 91.7
Fridays at 6:30 p.m.
Terry Allen’s Juarez: Deconstruction Meets Country and Western

From February 9 to April 7, Terry Allen's lithographic portfolio Juarez will be on display as part of “Contemporary Illustrated Books: Word and Image, 1957-1988” at the University of Iowa Museum of Art. In addition to his work as an artist and writer, Allen has collaborated with the Paul Descher Ensemble on Pioneer. In his visual work, and particularly in his 1976 portfolio Juarez, Allen covers themes of love, death, art, and the everyday struggles of life with a sophisticated humor.

Consistent throughout Allen's work is his manipulation of narrative structures. Although his works seem to have straightforward storylines, in fact the 'narrative' breaks down in disparate literacy as well as visual images. For example, characters often change identities. Allen, in a 1980 letter to Joan Twelvesby, wrote, “I have never thought of the characters as actual ‘physical people’... I always considered the characters to be more like ‘atmospheres’... piles of information that evolved into specific ‘conditions’ with names... characters as incident, geography, history, personage, objects.” No human “figures” appear in Juarez. Rather, the four characters—Jabo, Chico, Sailor, and Alice—are introduced in the text that is cribbed in margins or spread over the picture plane. What Allen does show us visually are the signs of human activity: squashed pillows, slept-in beds, a spray of bloody pins, smeared blood, etc. By giving us only snippets of the story, Allen forces us to put together our own narrative reality from the various elements and, thus, to recognize that our own realities are just as equally 'constructed.' The 'real' narrative is not the piece of paper Allen presents but, rather, the product of our own sign-gathering from the work.

Allen's work has often been described as 'regionalist' for its use of vernacular subjects, locations, and language. A native of Lubbock, Texas, Allen often borrows themes taken from country and western songs. One of his most common subjects is the complicated nature of relationships, particularly romantic relationships. Themes of jealousy, distrust, betrayal, and violence are frequently played out. In Juarez, we see love's ironic travels, as represented by Jabo and Chico's very complicated, roundabout trip from Los Angeles to Juarez, Mexico via Cortez, Colorado. As the text notes our wryly, 'They go north to get south.'

The art world is no less an object of Allen's factious, astute observations. Written in the language of country and western music, Allen's song 'Truckload of Art' is a lesson for the coastal chauvinists of the American art scene. He tells the story of a group of New York artists who let themselves be literally driven by their egos to Los Angeles with a truckload of artworks in an attempt 'To show those smelly surfer squares! A thing or two about the Big Apple.' Naturally, the trip ends in disaster, but not before God warns the driver, “Son, you're better off dead!” To haul a truckload of hooey avant garde.

Allen is but one of the 48 artists represented in “Contemporary Illustrated Books.” Also included are works by John Baldessari, Francesco Clemente, Jasper Johns, Meret Oppenheim, and Robert Rauschenberg.

Lost and Found

If you lose an article during a performance, please ask any usher 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.

SEATING ROOM ONLY

Reserve It Now

With 150 custom designed frame styles and 600 fabrics and leathers, Expressions can customize every seat in the house... 90,000 to be exact...and our Interior Design Consultants are available to help you create your look for the seat of your choice.

January 4 - March 15
KSUI-FM, 91.7
Fridays at 6:30 p.m.

KRONOS
Presenting a cross-section of musical cultures in ten fast-paced programs.

Radio

CUSTOM
FURNITURE
EXPRESSIONS

Iowa City: 1539 South Gilbert Street—338-8909
West Des Moines: 1751 28th Street—Suite 312—223-1924
Lend Me A Tenor Is A Tour de Farce

The plot is almost too preposterous to be believed. Lend Me A Tenor is a classic farce, complete with slamming doors, mistaken identities, absurd predicaments, and split-second timing. But the plot is hardly the play's undoing. Instead, Hancher audiences will be treated to side-splitting mayhem of the highest, wildest order.

For the record, Lend Me A Tenor is about a philandering Italian tenor known as Il Stupendo who doesn't show up on time to star in a gala fundraising performance at the Cleveland Opera.

In desperation, the Cleveland Opera manager comes up with a substitute star—his assistant manager—only to have the real Il Stupendo show up at the last minute. Somewhere along the way, Il Stupendo accidentally downed too many sleeping pills with a glass of Chianti and... well, that's really all you need to know. The rest is pure fun.

Set in a swanky 1930's ivory and white art deco hotel room designed by Tony Walton, Lend Me A Tenor is as beautiful to look at as it is to laugh at. And in its true tradition of the classic farce, the room has six finely sculpted, deeply resonant doors which are continually slammed—with precision—by the well practiced cast.

This delightful bit of mindless absurdity has been brilliantly directed by Jerry Zaks, the reigning king of Broadway comedy. His award-winning credits include a Tony Award for Tenor, Anything Goes, The House of Blue Leaves, and Sister Mary Ignatius Explains It All To You.

Ron Holgate, who has mastered all the essential farcical attributes, has a suitably grand voice to play Il Stupendo to the hilt. Trained by the legendary director-teacher impresario Boris Goldovsky, Holgate foresaw an operatic career for the joys of Broadway. With his spectacular voice and a flair for comedy, he was Miles Gloriosus in A Funny Thing Happened on the Way to the Forum and won a Tony Award for his portrayal of Richard Henry Lee in 1776. Many more musicals followed as well as straight roles.

Holgate originated the tenor role first at the American Stage Festival in Milford, New Hampshire and then in England where the show was produced by Andrew Lloyd Webber. It ran for a year in London's Globe Theatre before opening to ecstatic reviews in New York. Clive Barnes in the New York Post wrote, "If you are feeling under the weather—or even over the weather for that matter—and you believe laughter is the best medicine, let me prescribe for you this lovely dose of pure operatic idiocy."

As the Milquetoast assistant manager Max, Michael Waldron is all hang-dog expressions and sorrowful looks until he is transformed by the Otello mask and assumes Il Stupendo's reputation as a lover. Barry Nelson, who made his own career in 42nd Street, plays the pompous manager whose career is riding on the pinch hitter for the indisposed star. Wearing glittering

1930's gowns is the opera manager's sweet young daughter, a scheming soprano, an angry Italian wife, and the opera guild president—all of them swooning over the great star.

One might think that a lifetime of experience in comedy inspired such delightful mayhem, but you'd be wrong. Two years ago, playwright Ken Ludwig was a lawyer with a Washington, D.C. law firm. He rose early every morning to write plays on the side. One of them even got produced at the Kennedy Center, but the reviews didn't indicate that he should quit his job. Now, with Lend Me A Tenor touring the world, that's exactly what he's done.

His next project is to turn the revered 1948 film The Red Shoes into a musical. While he certainly isn't promising a farce, he does expect to lighten up the film's tragic ending.

Coming to Hancher for four performances on February 28, March 1 and 3, Lend Me A Tenor is something to sing about. Tickets are on sale at the Hancher Box Office.
Lend Me A Tenor Is A Tour de Farce

The plot is almost too preposterous to be believed. Lend Me A Tenor is a classic farce, complete with slamming doors, mistaken identities, absurd predicaments, and split-second timing. But the plot is hardly the point. Instead, Hancher audiences will be treated to side-splitting mayhem of the highest, wildest order.

For the record, Lend Me A Tenor is about a philandering Italian tenor known as Il Stupendo who doesn’t show up on time to star in a gala fundraising performance at the Cleveland Opera.

In desperation, the Cleveland Opera manager comes up with a substitute tenor—his assistant manager—only to have the real Il Stupendo show up at the last minute. Somewhere along the way, Il Stupendo accidentally downed too many sleeping pills with a glass of Chianti and... well, that’s really all you need to know. The rest is pure fun!

Set in a swanky 1930’s ivory and white art deco hotel room designed by Tony Walton, Lend Me A Tenor is as beautiful to look at as it is to laugh at. And in the true tradition of the classic farce, the room has six finely sculpted, deeply resonant doors which are continually slammed—with precision—by the well practiced cast.

This delightful bit of malicious absurdity has been brilliantly directed by Jerry Zaks, the reigning king of Broadway comedy. His award-winning credits include a Tony Award for Tenor, Anything Goes, The House of Blue Leaves, and Sister Mary Ignatius Explains It All To You.

Ron Holgate, who has mastered all the essential farcical attributes, has a suitably grand voice to play Il Stupendo to the hilt. Trained by the legendary director-teacher impresario Boris Goldovsky, Holgate foresaw an operatic career for the joys of Broadway. With his spectacular voice and a flair for comedy, he was Miles Gloriosus in A Funny Thing Happened on the Way to the Forum and won a Tony Award for his portrayal of Richard Henry Lee in 1776. Many more musicals followed as well as straight roles.

Holgate originated the tenor role first at the American Stage Festival in Milford, New Hampshire and then in England where the show was produced by Andrew Lloyd Webber. It ran for a year in London’s Globe Theatre before opening to ecstatic reviews in New York. Clive Barnes in the New York Post wrote, “If you are feeling under the weather—or even near the weather—for that matter—and you believe laughter is the best medicine, let me prescribe for you this lovely dose of peer operatic idiocy.”

1930’s gowns is the opera manager’s sweet young daughter, a scheming soprano, an angry Italian wife, and the opera guild president—all of them swooning over the great star.

One might think that a lifetime of experience in comedy inspired such delightful mayhem, but you’d be wrong. Two years ago, playwright Ken Ludwig was a lawyer with a Washington, D.C. law firm. He rose early every morning to write plays on the side. One of them even got produced at the Kennedy Center, but the reviews didn’t indicate that he should quit his job. Now, with Lend Me A Tenor touring the world, that’s exactly what he’s done.

His next project is to turn the revered 1948 film The Red Shoes into a musical. While he certainly isn’t promising a farce, he does expect to lighten up the film’s tragic ending.

Coming to Hancher for four performances on February 28, March 1 and 2, Lend Me A Tenor is something to sing about. Tickets are on sale at the Hancher Box Office.

Stop the Show!
Before and after Hancher performances, come see the stars in Hancher Café. Delicious french pastries, a fine complement of beverages... and more.
Iowa Center for the Arts

MUSEUM OF ART EXHIBITIONS

November 3 - April 21
Art from the Wilderness

MUSIC, THEATRE, AND DANCE

■ February 10 Sunday
Precol School Concert
3 p.m.
Hancher Auditorium

■ February 12 Tuesday
Leontyne Price
Clapp Recital Hall

■ February 13 Wednesday
Medea
UI students $24.00/$22.40/$20.00
Nonstudents $50.00/$48.00/$45.00
Hancher Auditorium

■ February 14 Thursday
Medea
UI students $18.00/$16.40/$14.00
Nonstudents $22.50/$20.50/$18.50
Hancher Auditorium

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, the box office hours are 1:00 to 9:00 p.m. Telephone: 1-888-224-ARTS.

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.

Greentree: The greenroom, located on the third floor 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 audience’s awareness amply the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffl 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 permitted in the auditorium. If you wish to smoke during intermissions, you may do so 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.

A Unique, New Performance Nightly.

Now that you’ve found your seat, the lights are dimmed and the orchestra is poised for its cue, spend these few moments considering another performance at the Holiday Inn Iowa City.

Center Stage: Downtown’s only international star.

The “Holiday Inn” in our name is recognized worldwide, but we’re also applauded for our equally impressive location. Just 2 blocks from the U of Iowa campus, major shopping facilities, major corporations and major sporting facilities, every inch of our cast is committed to guest satisfaction.

We’ve just finished our fine tuning.

At the Holiday Inn Iowa City, we’ve chosen to restructure our commitment to excellence by making some very significant changes. Now when you book with us, you’ll enjoy our newly enhanced accommodations, including a Seasonal addition, with a floor suite overlooking the pedestal mall. Plus new lobby carpeting and many other cosmetic amendments. What do you think of our new look?“ Better!

A hot new “Interruption” spot.

Take a break from the rush of Camel City, Iowa City’s hottest newest comfy & plush Great food, spirits, seasonal and nightly specials. PLUS a Happy Hour that always wins rave reviews. Featuring a new DJ and dance tunes, Tuesday-Saturday from 5:00 p.m. to close.

A new culinary virtuoso.

If unique dining is your idea of fine art, meet the man who’s been instrumental to our success: Executive Chef David Multer. Add his own flavor and spice to our newly created restaurant, Camberley’s Fine Food and Spirits.

For board meetings or wedding receptions, we’re got what it takes to carry a successful occasion.

Amenities? Our bring down the house.

Free copies of USA Today, complimentary coffee in the lobby and unlimited use of our pool, whirlpool, sauna, and steam room. Better yet, way. They’re just part of everything that makes us Iowa City’s best kept secret.

We’d rather skip the curtain calls and have you call us — at (319) 337-4058.

Holiday Inn
Iowa City
210 S. Dubuque St.
Iowa City, IA 52240

Leave your BIG productions to us.

Hundreds of evening planners are already on us for the excellence and efficiency that conferences demand. From the support of the sales coordinator to professional A/V support, you can regain the flexibility and success that your schedule demands.

HANCHER PRESTIGE PROGRAMS

■ February 17 Thursday
Rivers and Ravines
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

■ February 25 Saturday
The Heidt Chronicles
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

■ February 22 Friday
The Heidt Chronicles
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

■ February 21 Thursday
The Heidt Chronicles
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

■ February 23 Saturday
The Heidt Chronicles
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

■ February 26 Sunday
The Heidt Chronicles
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

The Rive of Rivaries
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

The Thames and Ravens
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

The Rive of Rivaries
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

The Thames and Ravens
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

The Thames and Ravens
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium

The Thames and Ravens
UI students $22.00/$20.40/$18.00
Nonstudents $27.50/$25.50/$22.50
Hancher Auditorium
Iowa Center for the Arts

Calendar

November 3 - April 21
Art from the Wilderness

Museum of Art Exhibitions

November 3 - April 21
Art from the Wilderness

Music, Theatre, and Dance

February 10
Sunday
Precol School Concert
3 p.m.
Hancher Auditorium

February 12
Tuesday
Leontyne Price
Clapp Recital Hall

February 13
Wednesday
Medea
Ul students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Mable Theatre

February 14
Thursday
Medea
Ul students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Mable Theatre

February 15
Friday
Medea
Ul students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Mable Theatre

February 16
Saturday
Symphony Band Concert
Hancher Auditorium

Composers Workshop Concert
Clapp Recital Hall

February 17
Sunday
Honor Band Concert
2:30 p.m.
Clapp Recital Hall

February 19
Tuesday
The English Concert
Ul students $20.00/18.40/16.00
Nonstudents $25.00/23.00/20.00
Hancher Auditorium

February 20
Wednesday
Modern Jazz Quartet
Ul students $18.00/16.40/14.00
Nonstudents $22.50/20.50/18.50
Hancher Auditorium

February 21
Thursday
The Riviers and Raving
Ul students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Theatre A
Theatre Building

February 22
Friday
The Heioli Chronicles
Ul students $22.00/20.40/18.00
Nonstudents $27.50/25.50/22.50
Hancher Auditorium
(Postperformance discussion, Hancher Auditorium)

The Rivers and Raving
Ul students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Theatre A
Theatre Building

February 23
Saturday
The Heioli Chronicles
Ul students $22.00/20.40/18.00
Nonstudents $27.50/25.50/22.50
2 p.m.
Hancher Auditorium

Center for New Music
Clapp Recital Hall

Center stage: Downtown's only international star.

The "Holiday Inn" in our name is recognized worldwide, but we're also associated with our equally impressive location. Just 2 blocks from the U of Iowa campus, major corporate facilities, major corporations and major tourist attractions. And more importantly, our cast is committed to guest satisfaction.

Now that you've found your seat, the lights are dimmed and the orchestra is poised for its cue, spend these last few moments considering another performance - the Holiday Inn Iowa City.

The Riviers and Raving.
Ul students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Theatre A
Theatre Building

We've just finished our fine tuning.

At the Holiday Inn Iowa City, we've chosen to reaffirm our commitment to excellent service by offering some very significant changes. Now when you walk in, you'll enjoy our newly enhanced accommodations, including a Softer Sleeper addition, with plush floors suited for relaxing post-performance. For those that desire more, our newly expanded lobby offering many other comfortable amenities. What do our customers have to say about our new look? "Better than ever!"

A hot new "intermission" spot.

Take a break from the rush of a concert or Iowa City's famous chocolate fudge, and indulge in a selection of our finest drinks, delis, and specialty coffees. PLUS, a Happy Hour that always wins rave reviews. Featuring a DJ and dance tunes, Tuesday-Saturday from 4:00 p.m. to close.

A new culinary virtuoso.

If unique dining is your idea of fine art, meet the man who's been instrumental to our success. New Executive Chef, David Mullins, adds his own flair and sparkle to our well-known restaurant, Chumley's Fine Food and Spirits. For board meetings or wedding receptions, we're got what it takes to carry your reception event.

Museum of Art Exhibitions

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

Leave your BIG productions to us.

Hundred of events planning are already on us for the excellence and efficiency that conferences demand. From the support of your Personal events Coordinator to professional A/V support, you are guaranteed a flawless and successful performance.

Amenities? Our bring down the house.

Free copies of USA Today, complimentary coffee in the lobby and unlimited use of our pool, whirlpool, sauna, and steam room. Even so, they're just part of everything that makes us Iowa City.

We'd rather skip the curtain calls and have you call us — at (319) 337-4058.

Holiday Inn
Iowa City
210 S. Dubuque St.
Iowa City, IA 52240
OUR SOCIAL REGISTER IS SECOND TO NONE

M.C. GINSBERG JEWELERS IS THE SOURCE FOR EXTRAROYNDARY GIFTS TO CREATE A HOME OF DISTINCTION.

WE OFFER A UNIQUE SELECTION OF CARTIER, LALIQUE, GINORI, BERNARDAUD,
ALESSI, SWID POWELL,
Tiffany & Co.,
& Haviland de PARLONS,
INCLUDING EXCEPTIONAL OBJECTS THAT ARE FOUND NOWHERE ELSE.

BEGIN WITH THE RIGHT CHOICES.

M.C. GINSBERG JEWELERS, INC.
180 EAST WASHINGTON STREET
IOWA CITY, IOWA 52240
531 • 358 • 1000 • 800 • 375 • 1902
FAX 39 • 531 • 9679
PRIVATE APPOINTMENTS AVAILABLE