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Fast Forward

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

Lighting Design

LARRY NEFF

Sound Design

JAY CLOIDT

Costume Design

BEAVER BAUER
ESMERALDA

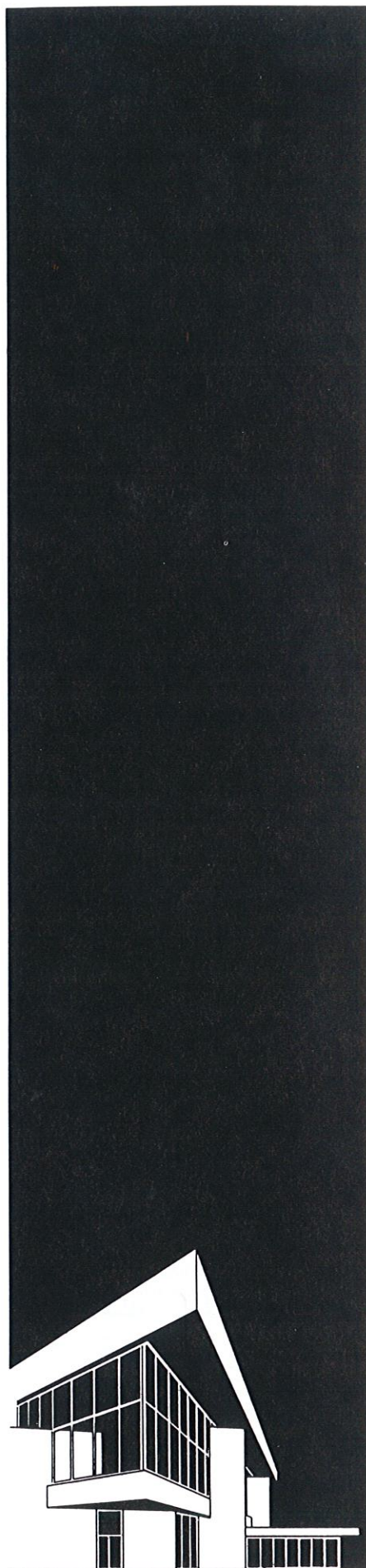
PERFORMER/COLLABORATORS

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



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 15th*. 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.

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Technical Director/Set Design Consultant
Design Consultant
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Technical Services
Film

Pioneer was commissioned and co-produced cooperatively by the Spoleto Festival USA, Hancher Auditorium/The University of Iowa, Northeastern University, Cal Performances, and Robin Kirck.

Pioneer was commissioned through a major grant from the Lila Wallace/Reader's Digest Funds. Additional support for the creation of the work was received from the National Endowment for the Arts, Opera for the 80's and Beyond, the William and Flora Hewlett Foundation, and the California Arts Council.

These performances are supported, in part, by a grant from the National Endowment for the Arts, a federal agency.

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The lyrics to the following songs were excerpted from historical documents.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

*En el nombre del rey y de la reina, les
hacemos saber que nuestro senor dios
eterno, ha creado el cielo y la tierra.*

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

*Todos los sujetos estan obligados a
convertirse en Christianos, de su
propria 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.*

Fresh Air
with Terry Gross

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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.

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Si no os sometierais, les aseguramos que, con ayuda de Dios, usaremos fuerza contra vosotros y declararemos guerra por todos vuestros flancos.

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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.*

Peary: *Name the camps from Columbia to the Pole after arctic explorers, being sure to remember each nation, Markham, Lockwood, Nansen, Fram, Abrizzi.*

Cook: *I saw a man who was suffering from pernicious anemia.*

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 in Geographic.*

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

Peary: *Take five by seven, three to four foot focus portrait of me in deer or sheepcoat, face unshaven, 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 eyebrows, frosted eyelashes and beard.*

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

Peary: *Meteorite star and diamond pendant.*

Cook: *North Pole flag*

Peary and

Cook: *Gold and enamel, proper colors!*

President William McKinley, on the United States occupation of the Philippines, Washington, D.C. (1898)

"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 Philippines 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 discreditable. Third, we could not leave them to themselves. They were unfit for self-government. They would soon have anarchy and misrule 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."

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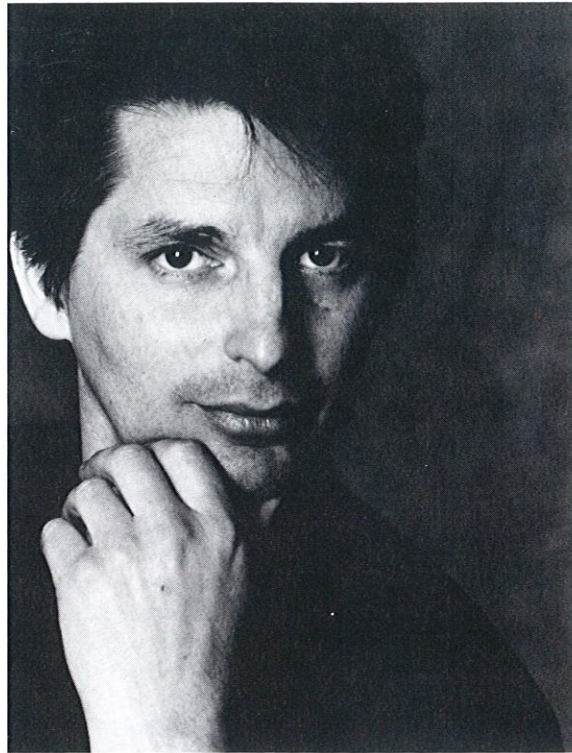


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Biographies

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 staged concerts to full-scale theatrical productions, becoming in the process a meeting place for the arts and technology. In performance, the Ensemble employs samplers, 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



Paul Dresher

influences from Indian raga 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 Reffkin, and sound designer Jay Cloidt—plus lighting designer Larry Neff, production

manager Melissa Weaver, and producer Robin Kirck. 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 *Pioneer* features visual and musical artist Terry Allen, singer John Duykers, actress Jo Harvey Allen, and director Robert Woodruff. The Ensemble is currently performing two of the "American Trilogy" works—*Slow Fire* and *Pioneer*.

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/ Composer*) 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

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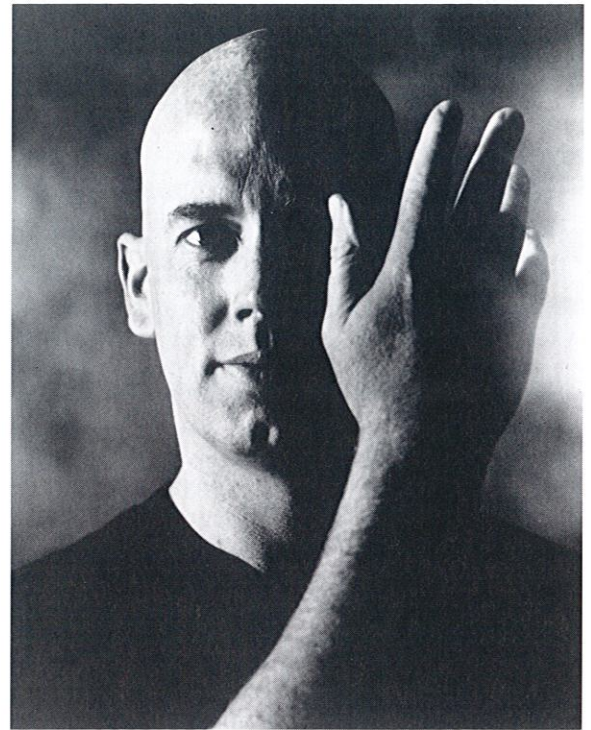
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Commission Award from the American Music Center, and the Olympic Arts Festival. He has worked with director Robert Woodruff on two productions at the La Jolla Playhouse and has twice collaborated with the Margaret Jenkins Dance Company and ODC/San Francisco. Since 1979, he has performed throughout the United States and Europe, including performances at the Munich State Opera, Festival d'Automne in Paris, San Francisco Symphony, Brooklyn Academy of Music's Next Wave Festival in New York, London International Festival of Theatre, and the New York Philharmonic. He formed the Ensemble in 1984 and has been the artistic director and composer for *Was Are Will Be*, *Slow Fire*, and *Power Failure*. Recordings of his works have been released on the Lovely Music and New Abion labels.

ROBERT WOODRUFF (*Director*) has most recently directed the Mark Taper Forum (Los Angeles) productions of Sam Shepard's *A Lie of the Mind* and *A Day in the Life* by Jean Claude Van Italic with Joseph Chaikin. He directed two collaborations with the Flying Karamazov Brothers, Stravinsky's *L'Histoire du Soldat* for Brooklyn Academy of Music's Next Wave Festival in New York, and *The Comedy of Errors* at Lincoln Center which was televised live nationally on PBS. He has worked as a director with many outstanding contemporary playwrights, among them, Sam Shepard, David Mamet, Michael Cristofer, and Richard Nelson. His collaborations with Shepard include the premieres of *Curse of the Starving Class* and *True West*, both for Joseph Papp at the New York Shakespeare Festival, and the Pulitzer Prize winner

Buried Child. He staged the English language premiere of *Red River* by French playwright Pierre Laville, translated by Mamet. New York credits also include working with Cristofer on *Ice* at the Manhattan Theatre Club and with British playwright Stephen Poliakoff 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 any and all of these media. 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 & Lena (and Lenz)*, directed by JoAnne Akalaitis at the Guthrie Theater in Minneapolis and *Pedal Steal*, 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



Rinde Eckert

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 Dresher Ensemble, he wrote the text and collaborated in the creation of *Slow Fire*, *Power Failure*, and *Pioneer*. Eckert and Dresher 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 Brigade, and the Margaret Jenkins Dance Company. In 1987, he



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wrote and directed *Not For Real* for Leonard Pitt, wrote and performed *Shelf Life*, and wrote, composed, and performed a solo radio musical called *Shoot the Moving 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' "Alive from Off Center" series in 1989. That year he also recorded an album entitled *In Sleep A King* with bassist Clark Supryniewicz on the Sound Aspects label. Eckert also recently premiered *Secret House*, for which he wrote the text, with the ODC/San Francisco.

JOHN DUYKERS (*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 Hat* produced by the American Music Theater Festival at Alice Tully Hall in New York; in *Tannhaeuser*, produced by the Lyric Opera of Chicago, conceived and directed by Peter Sellars; and as the Baron in Charles Wuorinen's opera *The W of Babylon*. In addition to his performances in opera, Duykers is renowned for his work with new and experimental music theater projects, having been a co-founder of George Coates Performance Works and principal collaborator on five original productions with that company. He received *The Los Angeles Times'* Becknesser Award in 1983 for his

performance of Hans Werner Henze's *El Cimarron*. In June, 1989, Duykers created the role of Krillin in the world premiere of Anthony Davis' *Under the Double Moon* with 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 one-woman show, *As It Is in Texas*, is a constantly changing portrayal of Texas characters and stories. It originally opened 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 "Elysian Fields," Faye Dunaway's Turner Network film "Cold Sassy Tree" (both directed by Joan Tewkesbury) and in *Checking Out*, produced by Handmade Films and directed by David Leland. She produced *Every Three Minutes*, with Bukka Allen, now airing on the New American Radio Series for NPR and recently performed in Terry Allen's *Juarez*. She has written two books, **Beautiful Waitress** and **Cheek to Cheek**, in addition to her numerous plays and performances.

PHIL AABERG (*Keyboard*), after touring with Elvin Bishop, John Hiatt, Peter Gabriel, and others, began doing solo concerts of his own music and has recorded four albums on the Windham Hill label and one for the Nature Company. He was a member of the East Bay New Music Ensemble where he premiered Dresher's *This Same Temple* and has participated in the Marlboro Chamber Music Festival

in Vermont. A native of Montana, Aaberg has an A.B. in music from Harvard University and has studied with Margaret Ott, Leon Kirchner, Louise Vosgerchian, and Kenneth Drake.

CRAIG FRY (*Strings*) regularly performs with several northern California orchestras, including the Monterey County Symphony, the Berkeley Symphony Orchestra, and the Santa Cruz County Symphony (principal, second violin). He also records and performs electronically processed and improvisational violin with P.F.S. and the Janus Ensemble, and in 1984, he toured Europe with Cartoon, an instrumental rock group with European avant-garde influences. His work with Cartoon brought him to San Francisco in 1981 where he studied performance and composition at San Francisco State University.

GENE REFFKIN (*Percussion*) 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 has been a member of various contemporary music ensembles. He has been performing with Paul Dresher since 1972, and most recently appeared with the Philip Glass Ensemble at Aid & Comfort II.

LARRY NEFF (*Lighting Designer*), recipient of two Bay Area Theatre Critic's Awards, has designed lighting for many Bay Area avant garde companies, including the Paul Dresher Ensemble's *Pioneer*, *Power Failure*, *Slow Fire*, and *Was Are Will Be*, the George Coates Performance Works productions of *Right Mind*, *Rare Area*,

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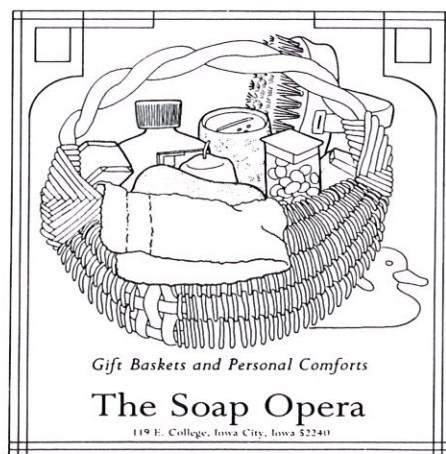
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and *Actual Shō*; the Kronos Quartet's productions of *Black Angels*, *Salome Dances for Peace*, *Different Trains*, and *Live Video*; and recently, a dance piece called *Secret House* with ODC/San Francisco. Neff's work has been featured in **Lighting Dimensions** magazine.

JAY CLOIDT (*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. Cloidt 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 *Kole Kat Krush* for amplified string quartet and tape and *Secret House* which he co-composed with Paul Dresher for ODC/San Francisco.

BEAVER BAUER (*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 Repertoire Theater, San

Francisco Shakespeare, the Magic Theater, and the Eureka Theater.

MELISSA WEAVER (*Production Director*) directed John Duykers in Henze's *El Cimarron* which received the **Los Angeles Times'** Becknesser Award (1983) 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 DTW 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 How, Are/Are, See/Hear*, and *Rare Area*. Most recently, she served as production director for Aid & Comfort II.

JUSTIN HERSH (*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 Beal 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 Ikuma.

ROBIN KIRCK (*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 Are 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 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, Diamanda Galas, George Coates Performance Works, Whoopi Goldberg, Bill Irwin, the Margaret Jenkins Dance Company, American Inroads, and Antenna Theater.

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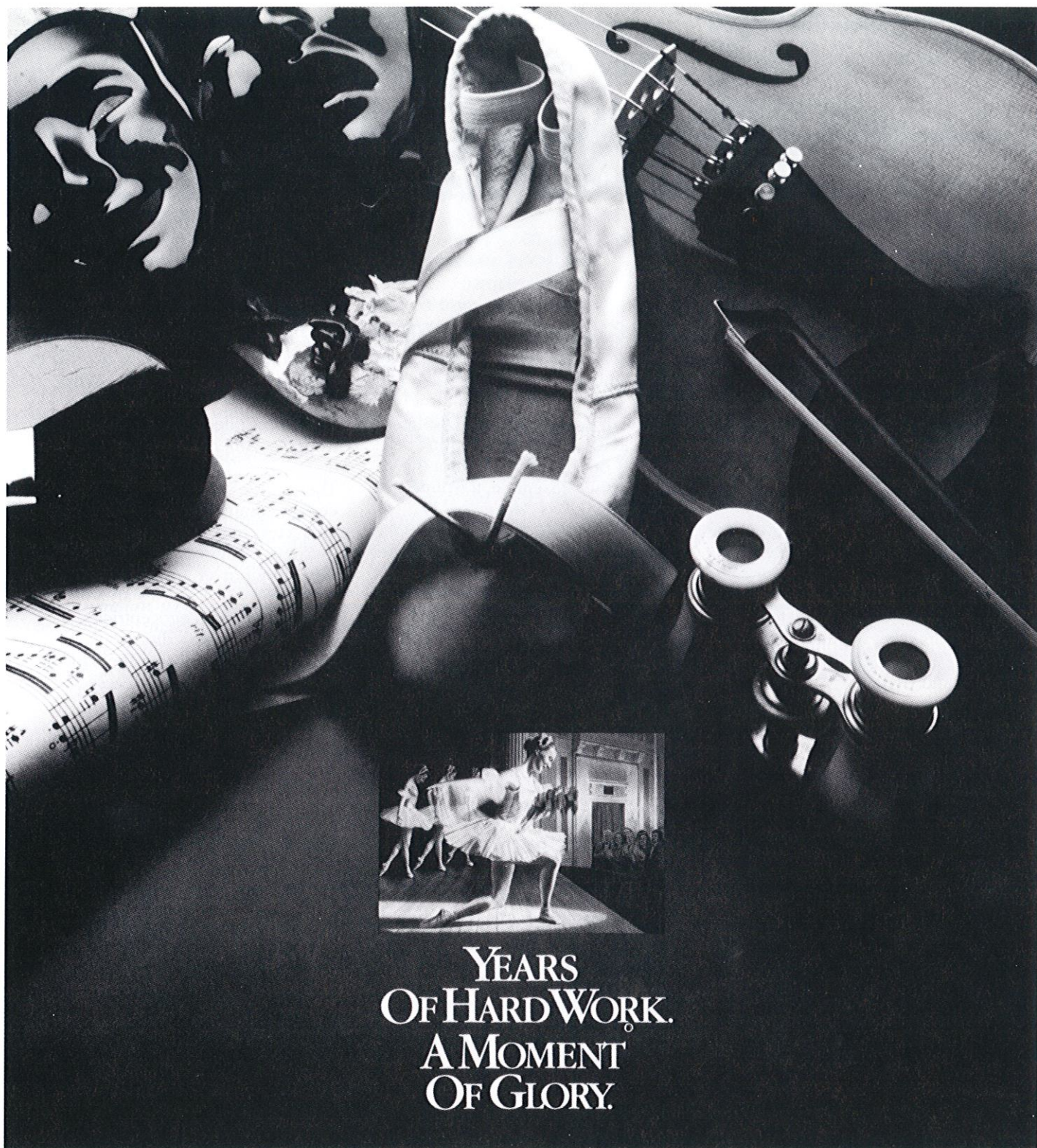
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The Art of Give and Take

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-inflected 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. 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 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 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 two other principals, went off 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 in 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."*

Dresher 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, 'hey, that's pretty good stuff, we should put that on'."*

Such was the case with *Was Are 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 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 egocentricity, 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 peopled by the dispossessed 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 territorial expansion, 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," Dresher 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 Andrew Dice Clay mode."

"It's a section that pushes taboos," Dresher 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 offenses of the ideas. We agonized over using such language, but in the end we decided it was necessary. We wrote watered down versions, but they all left a 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 Dwyer teamed up to create what the **San Francisco Examiner** called "a group of near-superstar 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 fooling around, creating accidents. You have to follow the rabbit down the ball, 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.

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

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.

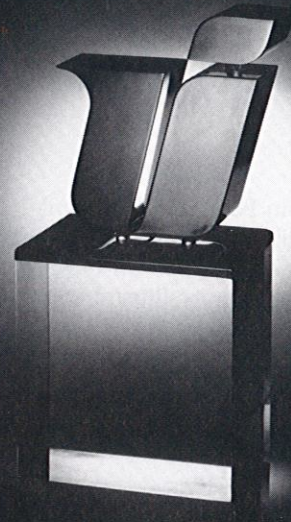


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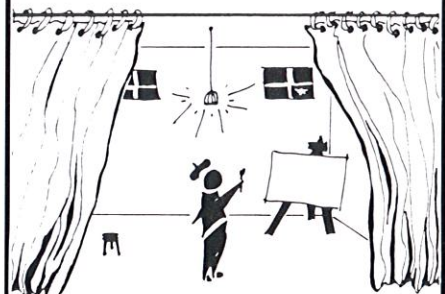
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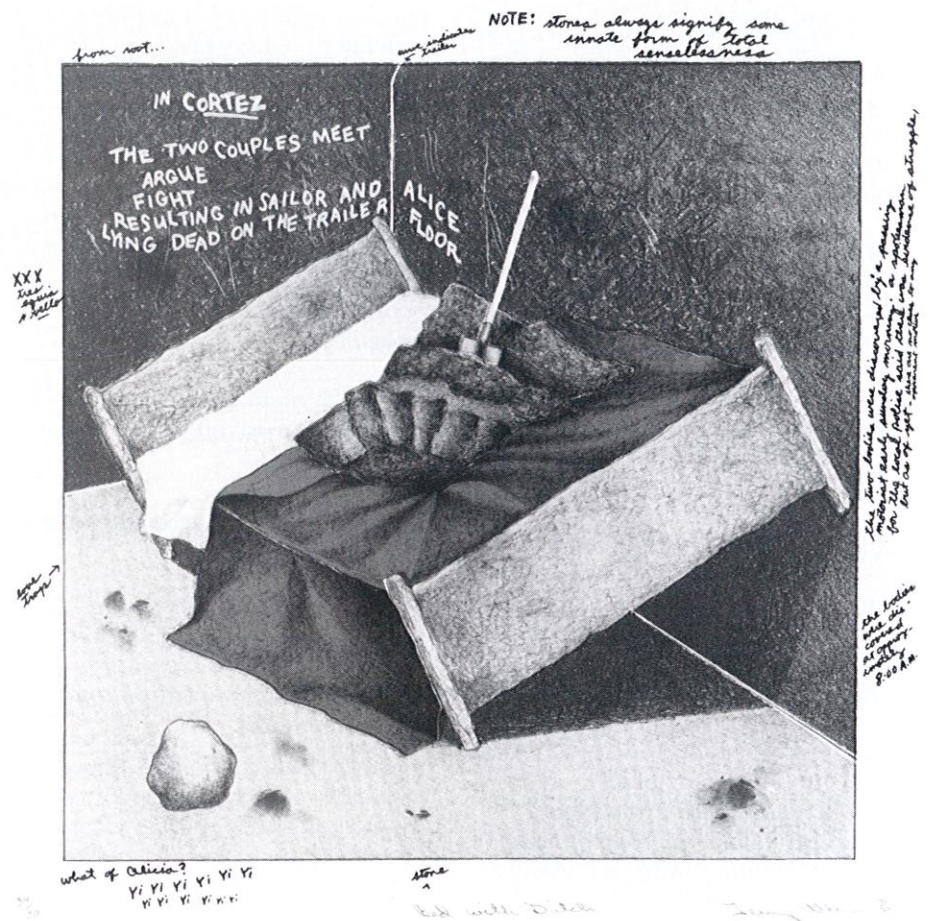
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Terry Allen's *Juarez*: Deconstruction Meets Country and Western

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, 1967-1988" 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 in disparate literary as well as visual images. For example, characters often change identities. Allen, in a 1980 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, premonition, 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 bobby 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



Terry Allen's Bed with Ditch

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 travails, as represented by Jabo and Chic'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 egos to Los Angeles with a truckload of artworks in an attempt *"to show those snotty surfer upstarts/ 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/ Than haulin a truckload of hot 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.

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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 downs 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 mirthful 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 forsook 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 2, *Lend Me A Tenor* is something to sing about. Tickets are on sale at the Hancher Box Office.



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CALENDAR

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

MUSEUM OF ART EXHIBITIONS

November 3-April 21
Art from the Wilderness

MUSIC, THEATRE, AND DANCE

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

Scott McCoy, tenor
Clapp Recital Hall

■ **February 12** Tuesday
Leontyne Price
UI students \$24.00/\$22.40/\$20.00
Nonstudents \$30.00/\$28.00/\$25.00
Hancher Auditorium

■ **February 13** Wednesday
Medea
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
Mabie Theatre

■ **February 14** Thursday
Medea
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
Mabie Theatre

■ **February 15** Friday
Medea
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
Mabie Theatre

■ **February 16** Saturday
Symphony Band Concert
Hancher Auditorium

Composers Workshop Concert
Clapp Recital Hall

Medea
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
Mabie Theatre
(Preperformance discussion, Theatre B, Theatre Building, 7:15 p.m.)

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

Medea
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
3 p.m.
Mabie Theatre

■ **February 19** Tuesday
The English Concert
UI students \$20.00/\$18.40/\$16.00
Nonstudents \$25.00/\$23.00/\$20.00
Hancher Auditorium

■ **February 20** Wednesday
Modern Jazz Quartet
UI students \$18.00/\$16.40/\$14.80
Nonstudents \$22.50/\$20.50/\$18.50
Hancher Auditorium

■ **February 21** Thursday
The Rivers and Ravines
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
Theatre A
Theatre Building

■ **February 22** Friday
The Heidi Chronicles
UI students \$22.00/\$20.40/\$18.00
Nonstudents \$27.50/\$25.50/\$22.50
Hancher Auditorium
(Postperformance discussion, Hancher Auditorium)

The Rivers and Ravines
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
Theatre A
Theatre Building

■ **February 23** Saturday
The Heidi Chronicles
UI 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

The Rivers and Ravines
UI students, 18 and under, and senior citizens \$8.00
Nonstudents \$11.50
Theatre A
Theatre Building
(Postperformance discussion, Theatre A, Theatre Building)

■ **February 24** Sunday
The Heidi Chronicles
UI students \$22.00/\$20.40/\$18.00
Nonstudents \$27.50/\$25.50/\$22.50
2 p.m.
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, box office hours are 1:00 to 9:00 p.m. Telephone: 319/335-1160, or toll-free in Iowa 1-800-HANCHER.

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

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

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

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

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

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

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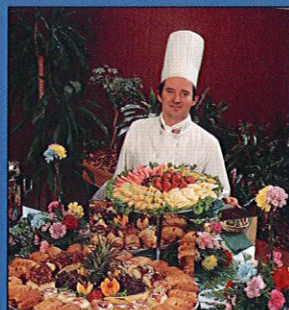
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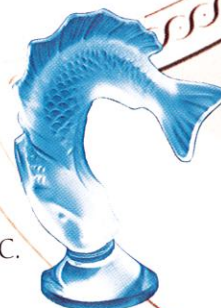
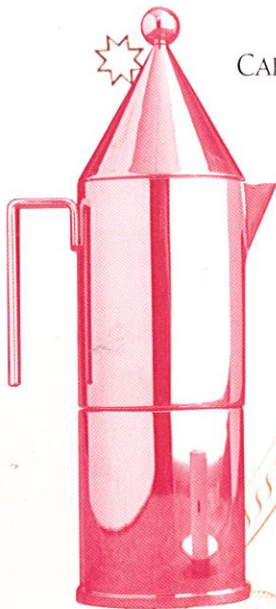
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