Trimpin

Tuesday and Wednesday, September 14 and 15, 1993 - 8:00 p.m.

D.R.A.M.A. ohno

Part I: Before Intermission
Intermission
Part II: After Intermission

Composed and Directed by
Trimpin
Choreography
Wade Madsen

Dancers
Alison Cockrell, Keith Goyden, Wade Madsen

Costume Design and Construction
Marianne Kooimans

Lighting Design
Steve Geoves
Production Manager
Troy Swanston

HANCHER AUDITORIUM
IOWA CENTER FOR THE ARTS
THE UNIVERSITY OF IOWA

Special thanks to the following companies who generously contributed to this project: PECOR USA, Ryan Hess Products Corporation, Baloum & Vaughan, The Boyd Corporation, The Wachtel Company, Inc. Fastex ITW, Mantec Services Co., ITW Nexus and Jollier Fantasy Fabrics.

More special thanks to David Frech, Rick Garcia, Tim Smith, Sheryl Ball, Alexey Ball, Dante Marioni, Josiah McElravy, Janusz Panisly, John Schwartz, Susie Kusawa, Susie's Auntie Rose, Steve Wood.

D.R.A.M.A. ohno is co-commissioned by On the Boards, Hancher Auditorium, Northrop Auditorium and the Walker Art Center, with funds from the Northwest Arts Foundation and the National Performance Network Creation Fund.

These performances are supported in part by a grant from the National Endowment for the Arts, a federal agency that supports the visual, literary and performing arts to benefit all Americans.

Cover photograph by Michael Kiefer
Rural Setting

Beauty in contrasts.

Deep blue skies, lush green hills,
Time-worn buildings.

A world-class city set in the
country landscape. We've been here
since 1854, at the crossroads,
offering unique settings like this.

The tourmaline and diamond pendant
from Lauer's Get to release maximum
brilliance, you won't find more
sparkling and beautiful diamonds
anywhere in the world. The Lauer
Diamond Collection at Hands.

We're committed to beautiful settings.

Hands Jewelers

Dramaphone

Thursday and Wednesday, September 14 and 15, 1999 - 8:00 p.m.

D.R.A.M.A. ohno

Part I: Before Intermission

Intermission

Part II: After Intermission

Composed and Directed by

Trimpin

Choreography

Wade Madson

Dancers

Alison Cockrell, Keith Ogden, Wade Madson

Costume Design and Construction

Marianne Kooiman

Lighting Design

Steve Groves

Production Manager

Troy Swanson

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Cover photograph by Michael Keiser
American Eagle and American Airlines are proud sponsors of the arts in communities all across the country. Because at American, we too understand the importance of lifting up the human spirit and giving it a chance to soar.

**American Eagle**

**Sometimes, All You Need Is A Lift.**

**The Artist**

At age ten, TRIMPIN was fascinated by a contraption his father built for him, a water wheel that powered hammers to bang on sundial cogs. Today, the sounds Trimpin generates are auditory no "sampling," loudspeakers, or electronic sounds, though he digitally programs his works on a Macintosh computer, and automates the playing of his instruments. Trimpin builds most of his instruments from scratch, utilizing otherwise unplayable instruments culled from thrift shops and second hand stores, as well as more high-tech computer micro-processors and highly complicated microphones and contraptions.

Though most of Trimpin's recent performances and installations have been commissioned by European museums and galleries, he has lived in Seattle since leaving Germany in 1979. His spacious, but cluttered Wallingford studio has become a high-tech laboratory where he conducts independent research and experimentation in musical, acoustical, and sound sculpture design, combining computer technology with music composition and the creation of new instruments. He draws on his formal music training in brass and woodwind instruments, as well as an apprenticeship in electronic engineering.

On the boards presented Three Fly, a collaboration by Trimpin, choreographer Louise Salisbury and visual artist Kent Chee as part of the Northwest New Works Festival in 1994. Circumference, an installation presented by Soundworks Northwest at the Pilgrim Arts Center in Seattle in 1993, featured hundreds of percussion instruments, as well as a cello "boxed" at speeds slower than a human could play. Liquid Percussion utilized water dropping into tandem hand-blown vessels. Trimpin has performed and installed sound words in art settings and science museums throughout Europe and North America.
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Billboards Introduces Young to the “Old” Art of Ballet

When the 40-member Joffrey Ballet traveled to Hancher Auditorium last January for the world premiere of "Billboards," it brought to Iowa City a series of unusual sightings. No, the rock star Prince, who collaborated in the making of this "first full-evening American rock ballet," was not among them, although there were many false sightings reported during the days before its opening. The guest list, however, did read like a page out of the Who's Who of American ballet, with such names as New York critics Clive Barnes and Anna Kisselgoff and National Endowment for the Arts administrator Lenwood Sloan and Sally Ann Kringeman.

The most unusual, and for the Joffrey Ballet, the most refreshing of all, however, were the droves of young ticket buyers at the Hancher box office in line with the Joffrey "faithful," waiting for their chance to experience an art form which has in recent times failed to attract America's youth.

"This is the new ballet of the nineties," predicts Joffrey artistic director Gerald Arpino. "It's going to seduce the younger generation. If you want to make out with your date, take her to see Billboards!"

Acclaimed by critics nationwide as a triumphal departure from classical ballet, Billboards will return home to Hancher Auditorium for five encore performances September 24-26.

"Goodybe ballet. Hello rock dance," exclaimed critic Joan Bunke. "Billboards have the kind of excitement movement that even traditionalists whose ears aren't geared to Prince's high-decibel level want to see again, just to see how far the Joffrey can depart from ballet and still call itself a ballet company!"

Divided into four separate segments, each choreographed by a different artist, Billboards implements 13 Prince titles, 12 of which come from platinum albums selling more than one million copies each, and includes an extended rework of the song "Thunder" from his Diamonds and Pearls album. In addition to "Thunder," the list of songs includes, "Sometimes It Snows in April," "Trust," "Baby I'm a Star," "Purple Rain," "Slide," "Computer Blue," "The Beautiful Ones," "Release It," "For You," "Willing and Able," "The Question of U," and portions of "Get Off."

The choreographers brought a unique look and style of dance to each Billboards segment. At its January première, Laura Dean's ballet was the most ecstatically received. Known for her springing, upbeat style, she took advantage of the entire stage, setting up dashing leaps and daring lifts, outfitting her dancers in contemporary white sequined gowns. Charles Moothart, whose trademark incorporates the passing of balls between dancers, hired filmmaker Charles Atlas to design costumes including everything from a white-faced clown to a magical wand-waving creature in purple tights.

Margo Sappington spied "voguing" in a segment with "absolutely terrifying" dancing, according to the New York Times. Finally, the audience turned Peter Petru's discreetly choreographed finale about sex and lust into a clap-along. Even with the Petru piece, however, the Joffrey shies away from the sex and salvation themes commonly found in Prince's music.

Contemporary ballets are not uncommon in the Joffrey's 200-dance repertoire. For some time this company, nearly three decades old, has been working to convert America's youth to dance, but none of its modern works has been as well received as the four dances which make up Billboards. Just before its world premiere, two solos in the Petru section were invited to perform portions of their segment at the Kennedy Center's Celebration for Youth as part of President Clinton's inaugural festivities.

"I think it's time for everyone to reflect on the arts in this country and on the arts to a wider horizon of audiences," Arpino says. "A wonderful aspect of Billboards is that Prince's music gives us a common denominator with thousands who have never before had a reason to watch ballet."

Commissioned by Hancher Auditorium, Billboards came about only after plans for a new production of Cinderella collapsed. Searching for a new idea, Arpino took advantage of an offer made by Prince to donate his music to the Joffrey Ballet. Petru had been introduced to ballet in 1991 at a Joffrey performance in Los Angeles and had instantly fallen in love with the company. The many thousands of billboard advertisements Arpino has seen along roadways while traveling with the Joffrey inspired him to the end of the theme which now sweeps the nation in the form of one of the hottest ballets to hit the stage in recent years.

Arpino reminds him of "that integral part of our contemporary landscape. As we travel the highways and byways of America from the Long Island Expressway to the Sunset Strip...billboards have overtaken...[They] have achieved the status of American folk art."

The secret behind the success of the Billboard. Bilboard is really quite simple, says Arpino. "It's Prince at his best and it's dancing at its highest form and you'll have a ball!"

For a listing of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbill.

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University of Iowa Non-Discrimination Statement

The University of Iowa does not discriminate in its educational programs and activities on the basis of race, national origin, color, religion, sex, age, or disability. The University also affirms its commitment to providing equal opportunities and equal access to University facilities without reference to affectional or associational preference. For additional information on nondiscrimination policies, contact the Coordinator of Title IX and Section 504 in the Office of Affirmative Action, telephone (319) 335-0765, 202 Jessup Hall, The University of Iowa, Iowa City, Iowa, 52242-1316.

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For a listing of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbill.
Coming Soon

Billboards Introduces Young to the “Old” Art of Ballet

When the 40-member Jeffrey Ballet traveled to Hanover Auditorium last January for the world premiere of Billboards, it brought to Iowa City a series of unusual sightings. No, the rock star Prince, who collaborated in the making of this first full-evening American rock ballet, was not among them, although there were many false Prince sightings reported during the days before its opening. The guest list, however, did read like a page out of The Who’s Who of American ballet, with such names as New York critics Clive Barnes and Anna Kisselgoff and National Endowment for the Arts administrators Lenwood Sloan and Salli Ann Kingsman.

The most unusual, and for the Jeffrey Ballet the most refreshing sightings of all, however, were the droves of young ticket buyers at the Hanover box office in line with the Jeffrey “faithful,” waiting for their chance to experience an art form which has in recent times failed to attract America’s youth.

“This is the new ballet of the nineties,” predicts Jeffrey artistic director Garello Arpino. “It’s going to make the young generation of ballet.”

Acclaimed by critics nationwide as a triumphant departure from classical ballet, Billboards will return home to Hanover Auditorium for five encore performances September 24-26.

“Goodbye ballet. Hello rock dance,” exclaimed critic Joan Bunke. “Billboards is the kind of excitement movement that even traditionalists whose ears aren’t geared to Prince’s high-decibel level want to see again, just to see how far the Jeffrey can depart from ballet and still call itself a ballet company.”

Divided into four separate segments, each choreographed by a different artist, Billboards incorporates 13 Prince titles, 12 of which come from platinum albums selling more than one million copies each, and includes an extended remix by Prince himself "Thunder" from his Diamonds and Pearls album. In addition to "Thunder," the list of songs includes, "Sometimes It Snows in April," "Trust," "Baby I’m A Star," "Purple Rain," "Chemical Love," "The Beautiful Ones," "Release It," "For You," "Willing and Able," "The Question of U," and portions of "Get Off.

The choreographers brought a unique look and style of dance to each Billboards segment. At its January premiere, Laura Dean’s ballet was the most ecstatically received. Known for her springing, upbeat style, she took advantage of the entire stage, setting up dashing leaps and daring lifts, outfiting her dancers in contemporary white sequined gowns. Carla Hosnot, whose trademark incorporates the passing of balls between dancers, hired filmmaker Charles Atlas to design costumes including everything from a white-faced clown to a magical wand-waving creature in purple tights. Maria Sappington spied "vagons" in a segment with "absolutely terrific" dancing, according to the New York Times. Finally, the audience turned Peter Pucci’s discreetly choreographed finale of sex and lust into a clapalong. Even with the Pucci piece, however, the Jeffrey stays away from the sex and salvation themes commonly found in Prince’s music.

Contemporary ballets are not uncommon in the Jeffrey’s 200-dance repertoire. For some time this company, nearly three decades old, has been working to convert America’s youth to dance, but none of its modern works has been as well received as the four dances which make up Billboards. Just before its world premiere, two soloists in the Pucci section were invited to perform portions of his segment at the Kennedy Center’s Celebration for Youth as a part of President Clinton’s inaugural festivities.

“I think it’s time for everyone to reflect on the arts in this country and to open the arts to a wider horizon of audiences.” Arpino says. “A wonderful aspect of Billboards is that Prince’s music gives us a common denominator with thousands who never before have had a reason to watch ballet.”

Commissioned by Hanover Auditorium, Billboards came about only after plans for a new production of Cinderella collapsed. Searching for a new idea, Arpino took advantage of an offer made by Prince to donate his music to the Jeffrey Ballet. Prince had been introduced to ballet in 1991 at a Jeffrey performance in Los Angeles and had instantly fallen in love with the company. The many thousands of billboard advertisements Arpino has seen along roadways while traveling with the Jeffrey inspired him to find his creation of the theme which now sweeps the nation in the form of one of the hottest ballets to hit the stage in recent years. Arpino says that Prince’s pop music reminded him “of that integral part of our contemporary landscape. As we travel the highways and byways of America from the Long Island Expressway to the Sunset Strip…billboards have been overheard…[They] have achieved the status of American folk art.”

The secret behind the success of the music is Billboards is really quite simple says Arpino. “It’s Prince at his best and its dancing at its highest form and you’ll have a ball.”

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two parking in rear
David Parsons Premieres A New Work

Around and around they go until, on cue, they all fall down. For most of us, memories of holding hands, circling and tumbling down in a hoop are closely associated with childhood.

Ring around the rosie
A pocket full of posies
Ashes, ashes
We all fall down

While the sources of the ditty are not entirely clear, one theory links the verse to medieval plagues, and in that context the innocent rhyme takes on ominous meaning. The rosie refers to the pink rash that accompanied the high fever of the plague; posies were often worn in a bag around the neck to ward off plague. Ashes clearly refer to the burning of bodies and “we all fall down” can have clear funereal meaning.

For choreographer David Parsons, the childhood game has added meaning. In addition to its association with the plague, it is, of course, a dance in which children are linked as they hold each others’ hands. As these layers of meaning accrue, the image of ring around the rosie becomes a powerful symbol for the plague which is ravaging our society, AIDS. The Parsons Dance Company will present the world premiere of Ring Around the Rosie at Hancher on October 1. The dance has been commissioned by Hancher.

The dance is a bit of a departure for David Parsons in that it’s a strong, narrative propels the movement. The work is set in the fourteenth century with sets and costumes inspired by images in works by Bruegel and Bosch. The dance opens as villagers are celebrating a wedding. Suddenly a mysterious bedraggled dog, in costume inspired by Bosch, and a wanderer enter. The dog bites a couple, infecting them with disease which spreads to everyone. The rest of the dance traces the village’s descent into plague. Ingenious special effects convey the destruction of the village. Ultimately it is burned in a cleansing fire that is meant to suggest hope and rebirth.

Lightning for the dance is by Howell Binkley who was the lighting designer for the Joffrey Ballet’s Billboards and was a Tony Award nominee for lighting the Broadway hit Kiss of the Spider Woman. The music, written by Richard Peaslee, is based on medieval music.

A variety of activities have been planned in association with the October 1 premiere and are listed in the accompanying box.

The Parsons Dance Company has performed a number of times at Hancher where they have delighted and amazed audiences. Ring Around the Rosie is the second dance commissioned by Hancher, the first being Simply Se whose name was subsequently changed to Incandescence.

Hancher audiences would certainly agree with Anna Kinseloff of the New York Times who called Parsons’ “the golden boy of American dance.” He was a member of the Paul Taylor Dance Company for nine years during which Taylor created many roles for him. In 1987 he struck out on his own, forming the Parsons Dance Company. Since then, he has choreographed an array of appealing, accessible dances. Audiences never forget the virtuoso Caught, the whimsical Empty, or the delight- ful Sleep Study. And the company keeps performing them.

But over the years, Parsons’ ability to use movement to express deeper emotions and more complex content has grown. As AIDS has devastated the arts community, and particularly the world of dance, the need to make some response in dance to the epidemic became painfully clear to Parsons. Ring Around the Rosie grows out of his personal sense of loss and his deepening choreographic powers.

Tickets are available for the October 1 performance at the Hancher Box Office.

Like a Phoenix: The Arts Respond to AIDS.

- There will be a discussion with David Parsons after the performance of Ring Around the Rosie in the auditorium. Audience members are encouraged to share their reaction to the dance.

- The Arts: Responders to Plagues of Times Past and Present. A Symposium October 1, 1:30 p.m.
Trees Room, Iowa Memorial Union

David Parsons
Choreographer
Dr. Ralph Knudsen
Department of Family Practice
Dr. James Spalding
School of Religion
Dr. Art Borden
Theater Arts Department

- Artists Respond to AIDS: An Exhibit of Work by Local Artists Hancher Auditorium Lobby October 1-18, in conjunction with performances.
David Parsons Premieres A New Work

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Just as so many paintings by Hieronymous Bosch are filled with marvelous, fanciful creatures who can make us chuckle even within the context of horror, so Parsons’ Ring Around the Rosie has a strong dose of comedy in it. And while his sources may date from the fourteenth and fifteenth centuries, the special effects in the dance make use of the latest in stage technology.

Lighting for the dance is by Howell Binkley who was the lighting designer for the Joffrey Ballet’s Billboards and was a Tony Award nominee for lighting the Broadway hit Kiss of the Spider Woman. The music, written by Richard Peaslee, is based on medieval music.

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- Artists Respond to AIDS: An Exhibit of Work by Local Artists Hancher Auditorium Lobby October 1-18, in conjunction with performances.

Perfumes, etc.

Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be seated should speak with Box Office personnel.
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
Ongoing:
Elliott Collection Paintings
Mauricio Lasansky Prints
Pre-Columbian Art

June 19-October 10
Silver from the Permanent Collection

August 3-October 3
The Spillville Engravings

September 11-October 31
Nathan Lerner’s Maxwell Street

September 11-October 31
Looking for Leonardo: Naïve and Folk Art Objects Found in America
by Bates and Isabel Lowry

MUSIC, THEATER, AND DANCE

Wednesday, September 15
Museum Perspectives Lecture
Nathan Lerner’s Maxwell Street
12:30 p.m.
Museum of Art

Trimpin
8 p.m.
Hancher Loft

Friday, September 17
Max Roach Double Quartet
8 p.m.
Hancher Auditorium

An Evening of Cabaret
8 p.m.
Studio Theatre, Theater Building

Hancher Auditorium Information
Box Office: Open from 11:30 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 10:00 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: 319/353-1160, 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.

Greenrooms: 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 anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

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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MUSIC, THEATER, AND DANCE

Wednesday, September 15
Museum Perspectives Lecture
Nathan Lerner’s Maxwell Street 12:30 p.m.
Museum of Art

Wednesday, September 18
U.I. Children’s Theatre
Mistletoe: 10:30 a.m., 1 p.m., & 3 p.m.
Mabel Theatre

Wednesday, September 19
Meisterlied: 8 p.m.
Student Theatre, Theatre Building

Saturday, September 21
An Evening of Cabaret
8 p.m.
Student Theatre, Theatre Building

Sunday, September 22
Charles Wendl, cello and Carlton Spotts, piano
3 p.m.
Clapp Recital Hall

UI Children’s Theatre
Mistletoe: 1 & 3 p.m.
Mabel Theatre

Tuesday, September 24
Alma Deutscher’s Cinderella: 8 p.m.
Clapp Recital Hall

Wednesday, September 25
Museum Perspectives Lecture
American Vernacular Architecture 12:30 p.m.
Museum of Art

Wednesday, September 25
University Symphony Orchestra
8 p.m.
Hancher Auditorium

Thursday, September 26
Call of the Wolf
8 p.m.
Theatre B, Theatre Building

Friday, September 27
The Joffrey Ballet
8 p.m.
Hancher Auditorium

Box Office: Open from 11:30 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 8:00 p.m. If a performance falls on Saturday or Sunday, Box Office hours are 1:00 to 9:00 p.m. Telephone: 319/335-1600; 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 interruption or the conclusion of the performance.

Greenrooms: The greenroom, located on the north 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 anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

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.

It's a simple pleasure.
The joy of making music.
It has no boundaries and no limitations.
It provides us an outlet for expression, and a vehicle for creativity.
It challenges our abilities, then rewards us with it's beauty.

West Music invites you to share in the joy of making music. Whatever your age, whatever your interest, West Music will help you start, succeed and share in this simple pleasure.

Discover the Joys of Music at a West Music location near you.