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**HANCHER**  
*presents*

**Special Event**

# 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 Cockrill, Keith Goyden, Wade Madsen

*Costume Design and Construction*  
Marianne Kooimans

*Lighting Design*  
Steve Groves

*Production Manager*  
Troy Swanson

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

More special thanks to David Frech, Rick Garcia, Tim Smith, Sheryl Ball, Alexey Ball, Dante Marioni, Josiah McEllvaey, Januszc Panisky, John Schwartz, Susie Kozawa, 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 Area 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 Kreiser*





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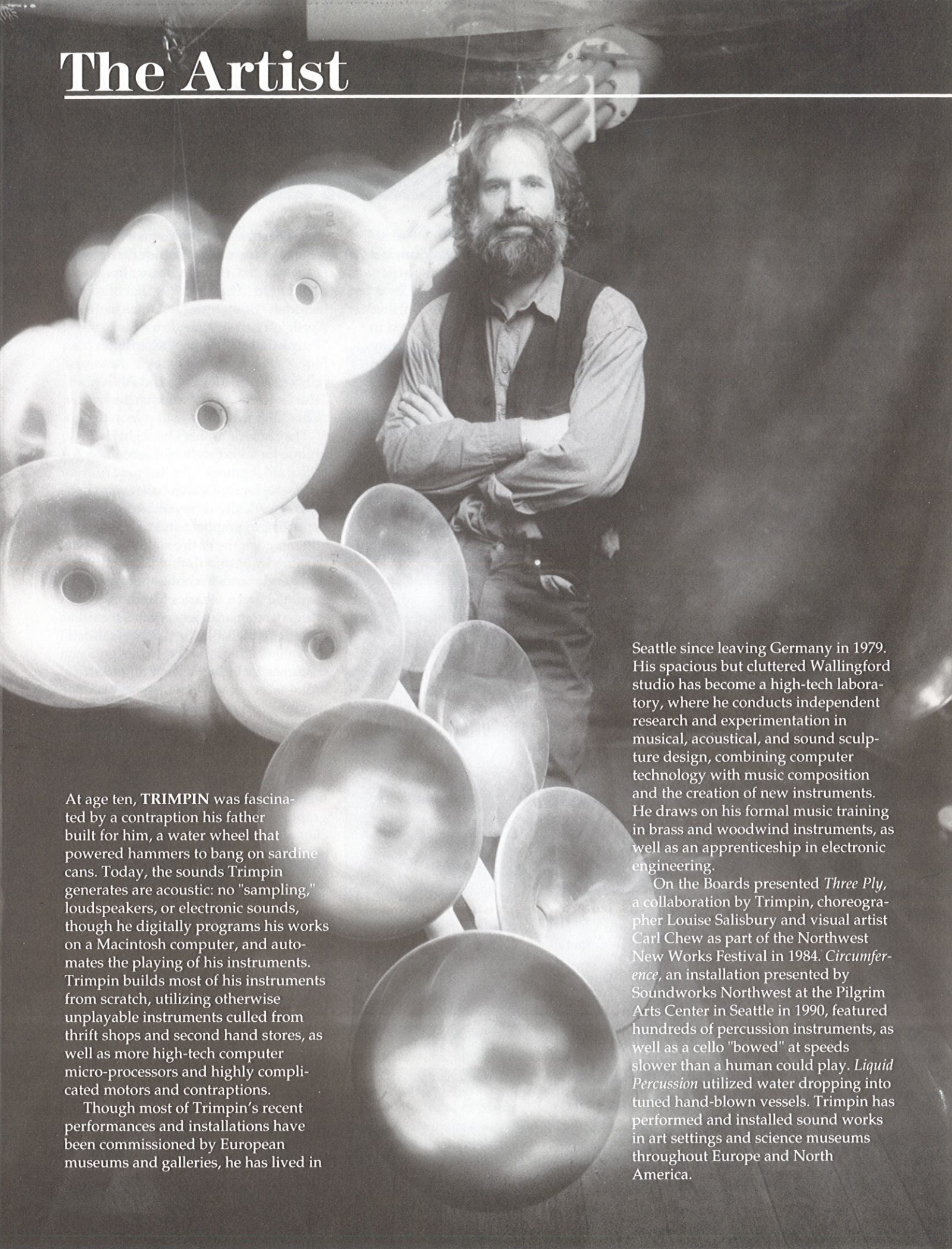
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# The Artist



At age ten, TRIMPIN was fascinated by a contraption his father built for him, a water wheel that powered hammers to bang on sardine cans. Today, the sounds Trimpin generates are acoustic: 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 motors 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 Ply*, a collaboration by Trimpin, choreographer Louise Salisbury and visual artist Carl Chew as part of the Northwest New Works Festival in 1984. *Circumference*, an installation presented by Soundworks Northwest at the Pilgrim Arts Center in Seattle in 1990, featured hundreds of percussion instruments, as well as a cello "bowed" at speeds slower than a human could play. *Liquid Percussion* utilized water dropping into tuned hand-blown vessels. Trimpin has performed and installed sound works in art settings and science museums throughout Europe and North America.



*Coming Soon*

## Billboards Introduces

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 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 Sali Ann Kriegsman.

The most unusual, and for the Joffrey Ballet, the most refreshing sightings 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 young generation. If you want to make out with your date, take her to see *Billboards*!"

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

"Goodbye ballet. Hello rock dance," exclaimed critic Joan Bunke. "*Billboards* is the kind of exuberant 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 remake 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 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, outfitting her dancers in contemporary white sequined garb. Charles Moulton, 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 spoofed "voguing" in a segment with "absolutely terrific" dancing, according to the New York Times. Finally, the audience turned Peter Pucci's discretely choreographed finale about sex and lust into a clap-along. Even with the Pucci piece,

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# Young to the "Old" Art of Ballet

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 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 carry 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 might never before have had a reason to watch ballet."*

Commissioned by Hancher Auditorium, *Billboards* came about only after plans for a new production of *Cinderella* collapsed. Scrambling for a new idea, Arpino took advantage of an offer made by Prince to donate his music to the Joffrey Ballet. Prince 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 roadsides while traveling with the Joffrey inspired 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 loom overhead... [They] have achieved the status of American folk art."*

The secret behind the success of the rock dance *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!"*

***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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*Coming Soon*

# David Parsons Premi

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 heap 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 co-  
commissioned by Hancher.

The dance is a bit of a departure for  
David Parsons in that a strong narrative  
propels the movement. The work is set  
in the fourteenth century with sets and  
costumes inspired by images in works  
by Breugel and Bosch. The dance opens  
as villagers are celebrating a wedding.  
Suddenly a mysterious bedraggled dog,  
in a 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.

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.

## 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, 3:30 p.m.  
Terrace Room, Iowa Memorial Union

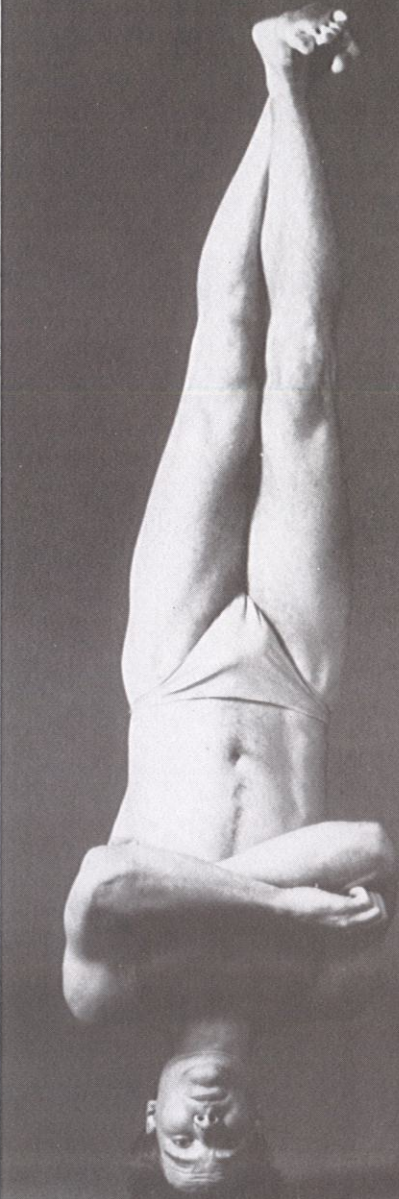
David Parsons  
Choreographer

Dr. Ralph Knudson  
Department of Family Practice

Dr. James Spalding  
School of Religion

Dr. Art Borreca  
Theatre Arts Department

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





# eres A New Work

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.

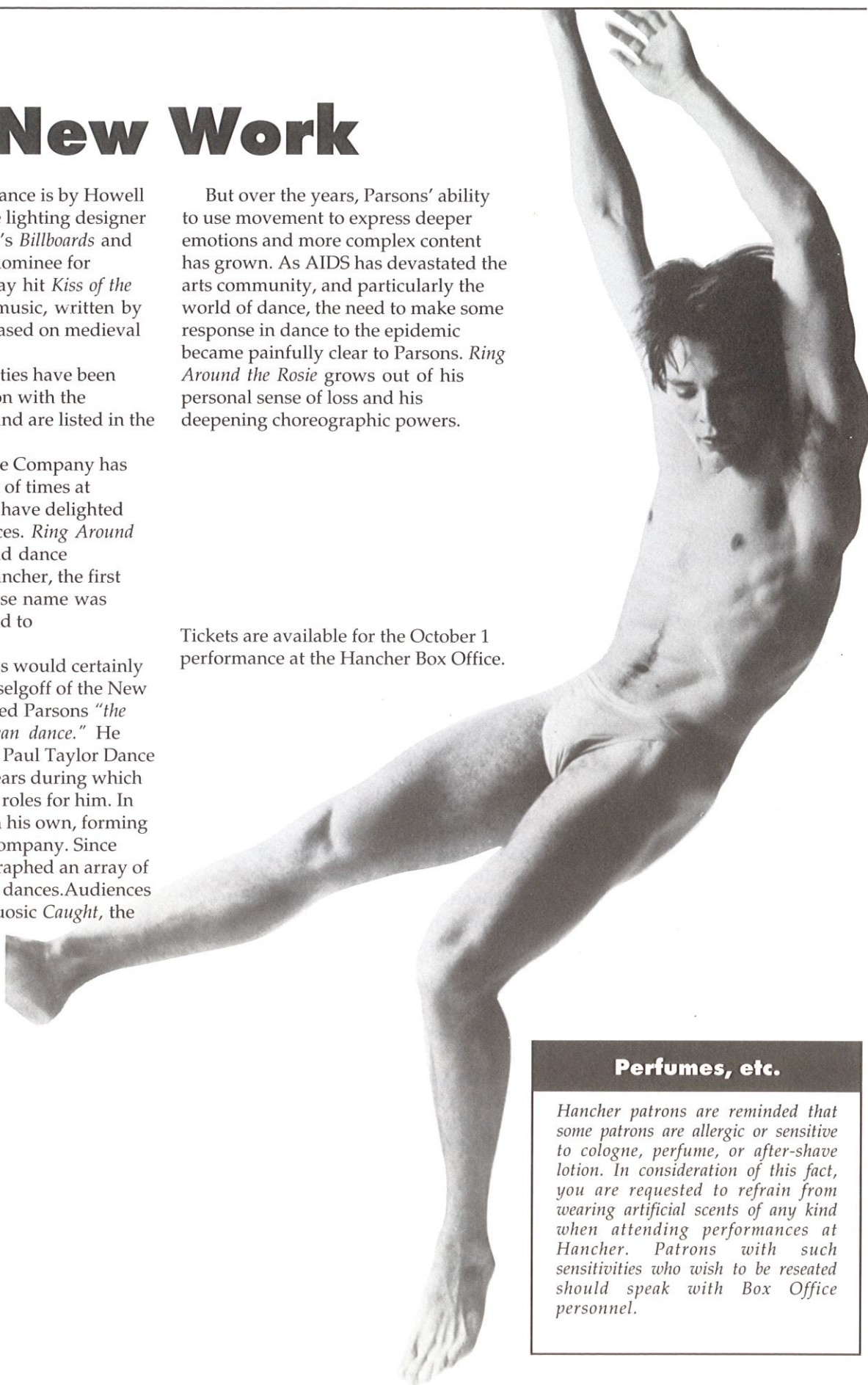
A variety of activities have been planned in association with the October 1 premiere and are listed in the accompanying box.

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 So* whose name was subsequently changed to *Incandescence*.

Hancher audiences would certainly agree with Anna Kisselgoff 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 virtuosic *Caught*, the whimsical *Envelope*, or the delightful *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.



## 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 reseated should speak with Box Office personnel.





# IOWA CENTER FOR THE ARTS Calendar

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: Naive 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

### Saturday, September 18

UI Children's Theatre  
*Matilda*  
10:30 a.m., 1 p.m., & 3 p.m.  
Mabie Theatre

### *An Evening of Cabaret*

8 p.m.  
Student Theatre, Theatre Building

### Sunday, September 19

*Charles Wendt, cello and  
Carlton Spotts, piano*  
3 p.m.  
Clapp Recital Hall

UI Children's Theatre

*Matilda*  
1 & 3 p.m.  
Mabie Theatre

### *An Evening of Cabaret*

8 p.m.  
Studio Theatre, Theatre Building

### Monday, September 20

*John Chappell Stowe, organ*  
8 p.m.  
Clapp Recital Hall

### Wednesday, September 22

Museum Perspectives Lecture  
American Vernacular Architecture  
12:30 p.m.  
Museum of Art

### *University Symphony Orchestra*

8 p.m.  
Hancher Auditorium

### Thursday, September 23

*Call of the Wolf*  
8 p.m.  
Theatre B, Theatre Building

### Friday, September 24

The Joffrey Ballet  
*Billboards*  
8 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 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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