**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 cutting edge, offering unique settings like this emerald and diamond pendant from Lauren's. Can't release maximum brilliance, you won't find more sparkling and beautiful diamonds anywhere in the world. The Lauren Diamond Jewelry Collection at Hands.

We're committed to beautiful settings.

---

**The Parsons Dance Company**

Friday, October 1, 1995 - 8:00 p.m.

**Artistic Director**

David Parsons

**Dancers**

David Parsons  Gail Gilbert  Jaime Martinez  Elizabeth Koepfen  Victoria Lundell  Patricia Kenny  Christopher Kirby  Matthew Rodarte  Amy Marshall

**Lighting Designer**  Howell Birkley

**Production Manager**  David E. Husron

**Stage Manager**  Kimberly Stewers

**Office Manager**  Elizabeth Barrett

**Executive Director**

Gary Montague

David Parsons will discuss his work immediately following tonight's performance. Those wishing to participate should come to the front of the auditorium's main floor.

This performance is supported by the National Endowment for the Arts and by Arts Midwest members and friends in partnership with the National Endowment for the Arts.

**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 1853, at the cutting edge,
offering unique settings like this
enamel and diamond pendant
from Luxor. Can't release maximum
brilliance, you won't find more
sparkling and beautiful diamonds
anywhere in the world. The Luxor
Diamodl® Jewelry Collection at Hands.

We're committed to beautiful settings.

HANCOCK AUDITORIUM  
IOWA CENTER FOR THE ARTS  
THE UNIVERSITY OF IOWA

The Parsons Dance Company

Friday, October 1, 1995 - 8:00 p.m.

Artistic Director
David Parsons

Dancers
David Parsons  Gail Gilbert
Jaime Martines  Elizabeth Kooppen
Victoria Lundell  Patricia Kerney
Christopher Kirby  Matthew Rodarte  Amy Marshall

Lighting Designer...........Howell Birkley
Production Manager...........David E. Husser
Stage Manager..............Kimberly Showers
Office Manager...............Elizabeth Barrett

Executive Director
Gary Montague

David Parsons will discuss his work immediately following tonight's performance. 
Those wishing to participate should come to the front of the auditorium's main floor.

This performance is supported by the National Endowment for the Arts and
by Arts Midwest members and friends in partnership with the National Endowment for the Arts.
**Program**

**BACHIANA**  
(1953)  
Music by ________________ J.S. Bach  
Choreography by _____________ David Parsons  
Lighting by _________________ Howell Binkley  
Costume Design by ____________ David C. Woolard  

GAIL GILBERT  
MATTHEW RODARTE  
ELIZABETH KOEPFEN  
JAIME MARTINEZ  
PATRICIA KENNY  
CHRISTOPHER KIRBY  
VICTORIA LUNDELL  
DAVID PARSONS  

This work was jointly commissioned by Ruth Eckerd Hall at the Richard B. Baumgardner Center for the Performing Arts, Clearwater, Florida and by the Center for the Performing Arts at the University of Florida and Florida Arts Celebration, Gainsville, Florida.

**CAUGHT**  
(1982)  
Music by ________________ Robert Fripp  
Choreography by ________________ David Parsons  
Lighting Concept by ____________ David Parsons  
Lighting Design by ______________ Howell Binkley  

DAVID PARSONS

**INTERMISSION**
Program

Bachiana
(1993)
Music by ________ J.S. Bach
Choreography by ________ David Parsons
Lighting by ____________ Howell Binkley
Costume Design by _________ David C. Wooldard

Gail Gilbert
Matthew Rodarte
Elizabith Koeppen
Jaime Martinez
Patsy Kenny
Victoria Lundell
David Parsons

This work was jointly commissioned by Ruth Eckerd Hall at the Richard B. Baumgartner Center for the Performing Arts, Clearwater, Florida and by the Center for the Performing Arts at the University of Florida and Florida Arts Celebration, Gainesville, Florida.

Caught
(1982)
Music by ___________ Robert Fripp
Choreography by ________ David Parsons
Lighting by _____________ Howell Binkley
Lighting Concept by ________ David Parsons
Lighting Design by __________ Howell Binkley

David Parsons

Intermission

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet The Composer’s Compassion in Dance Program, a national program funded by the Ford Foundation and the Porch Charitable Trusts.

This work was created, in part, with support from the co-commissioning consortium of Hancher Auditorium/University of Iowa, Northrop Auditorium/University of Minnesota and On the Boards, with support from the Northwest Area Foundation. This production is part of Music-Theatre Group’s Artist/Outreach Initiative, sponsored by Philip Morris Companies Inc.

Parsons Dance Foundation, Inc.
David Parsons, Artistic Director
Gayle Mongrain, Executive Director

Music-Theatre Group
Lyn Austin, Producing Director
Diane Woodford, General Director

Production of
Ring around the Rosie

Conceived, choreographed and directed by
David Parsons

Music by
Richard Feasley
Lyrics by
Mark Campbell

Set Design by
Power Rothe

Lighting Design by
Michael Chybowski
Costumes Designed by
David C. Woolard

Company

David Parsons ________ The Warder
Amy Marshall ___________ The Hound
Gail Gilbert _____________ The Bode
Jaime Martinez __________ The Groom
Elizabeth Koeppen __________ The Doctor
Victoria Lundell ___________ The Politician
Patsy Kenny _____________ The Scribe
Christopher Kirby ___________ The Priest
Matthew Rodarte __________ The Swineherd

Sometimes, All You Need Is A Lift.
The Parsons Dance Company

Founded in 1987, the Parsons Dance Company maintains a repertory of 28 weeks (8 with commissioned scores) by David Parsons and has given over 400 performances around the world to date. The company has appeared in New York City at City Center, the Joyce Theater, Lincoln Center's Serious Fun! and Dance Theater Workshop. The company has toured extensively in the United States from Florida to Alaska and has performed throughout Europe, South America, and Asia.

The company has performed at the Spoleto Festival in Italy, Australia, and in Charleston, SC, and has appeared at the Jacob’s Pillow Dance Festival for five seasons. It has been presented by many of the most distinguished theaters in the world, including Teatro La Fenice, Venice; Teatro Olímpico, Vicenza; Masion de la Danse, Lyon; Teatro Municipal, Rio de Janeiro; and The Kennedy Center, Washington, D.C.

The company is recognized for its community-based residencies and has given hundreds of master classes, lecture-demonstrations and workshops benefiting thousands of people of every age. In 1991, the company was filmed by Danmarks Radio for a television program that has been broadcast in Europe. The company was also featured on the PBS television series Behind the Scenes that was broadcast throughout the United States in the fall of 1992.

During the 1992/1993 season, the company accomplished a nine week tour of Italy, tours throughout the United States and major residencies in both Delaware (4 weeks) and Wisconsin (5 weeks). In the 1993-94, Mr. Parsons will create a new work for the company with Dr. Billy Taylor that will tour throughout the United States with the Billy Taylor Trio. He is also scheduled to create a new work for the New York City Ballet to premiere in 1995.

MUSIC-THEATRE GROUP

"Music Theatre Group is producing one of the most innovative and original bodies of work in the American theatre." The New York Times

As its substantial 23-year track record demonstrates, MTG is a leading force in commissioning, developing and presenting new music-theatre, creating over 80 new works since 1971. MTG presents its works with a close network of like-minded producing partners in the Berkshires, New York City, across the country and abroad. It explores and identifies unique performance spaces where there is a compelling meeting ground between our artists and those they want to reach. It is able, with its present inventive structure, to send work out to diverse audiences, rather than assuming that they will come to a single performance space often distant from their homes.

MTG works first and foremost to be firmly supportive of emerging and established composers, directors, writers, designers, conductors, musicians, singers, actors and designers. They must receive the optimum of what we can give, both artistically and monetarily. MTG's success is evidenced by the significant acclaim received by its work and by the artists who create it. Among the prizes are numerous Obies and Drama Desk Awards, as well as MacArthur and Guggenheim Fellowships.


Ahead for MTG (among other productions), Chiori Miyagawa and Tan Dun are creating a new music-theatre work about the Asian American experience and Stanley Silverman and George Trow are writing a piece about one America's sports heroes, Ted Williams.

DAVID PARSONS (Artistic Director), born in Illinois and raised in Kansas City, first studied dance with Cliff Kiwitz and Paul Chambers. From 1978-1987 Mr. Parsons won a leading dancer with the Paul Taylor Dance Company where Mr. Taylor created many roles for him in works such as Arden Coast, Lost Lake and Rores. Companies with which he has made guest appearances include the New York City Ballet, the Berlin Opera, and the White Oak Dance Project.

Mr. Parsnson has created 28 works on the Parsons Dance Company, having received commissions over the years from eminent presenters such as the Jacob's Pillow Dance Festival, Hancher Auditorium/University of Iowa, the Festival in the Sun, the Krannert Center for the Performing Arts, Ruth Eckerd Hall, the Wisconsin Presenters' Network, and Dance Theater Workshop. He has also choreographed works for the Paul Taylor Dance Company, American Ballet Theatre, Ballet Metropolitana, the National Ballet of Canada, and Ballet Chicago among others. His works have also been performed by the Paris Opera Ballet, Feld Ballets/NY, the National Ballet of Canada, the Netherlands Dance Theater, English National Ballet, the Ballet National de Nancy, the Hubbard Street Dance Company, the BatSheva Dance Company of Israel, and Les Ballets Jazz de Montreal, among others. He has also set a number of his works on numerous student dance companies in the United States.

Caught, a work choreographed by Mr. Parsons, was televised nationally on Alive From Off Center in 1987. Mr. Parsons has been a featured dancer on PBS' Dance in America, having performed in three programs with the Paul Taylor Dance Company and one with the New York City Ballet. In 1989 and 1988, Mr. Parsons received Choreography Fellowship Grants from the National Endowment for the Arts.

GAIL GILBERT (dancer) began dancing with the Duluth Ballet in Minnesota with Nancy and Gilbert Reed.
The Parsons Dance Company

Founded in 1987, the Parsons Dance Company maintains a repertory of 28 works (8 with commissioned scores) by David Parsons and has given over 400 performances around the world to date. The company has appeared in New York City at City Center, the Joyce Theater, Lincoln Center’s SeriousFun! and Dance Theater Workshop. The company has toured extensively in the United States from Florida to Alaska and has performed throughout Europe, South America, and Asia.

The company has performed at the Spoleto Festivals in Italy, Australia, and in Charleston, SC, and has appeared at the Jacob’s Pillow Dance Festival for five seasons. It has been presented by many of the most distinguished theaters in the world, including Teatro La Fenice, Venice; Teatro Olímpico, Vicenza; Maison de la Danse, Lyon; Teatro Municipal, Rio de Janeiro; and The Kennedy Center, Washington, D.C. The company is recognized for its community-based residences and has given hundreds of master classes, lecture-demonstrations and workshops benefiting thousands of people of every age. In 1991, the company was filmed by Danish Radio for a television program that has been broadcast in Europe. The company was also featured on the PBS television series Behind the Scenes that was broadcast throughout the United States in the fall of 1992.

During the 1992/1993 season, the company accomplished a nine-week tour of Italy, tours throughout the United States and major residences in both Delaware (4 weeks) and Wisconsin (5 weeks). In the 1993-94, Mr. Parsons will create a new work for the company with Dr. Billy Taylor that will tour throughout the United States with the Billy Taylor Trio. He is also scheduled to create a new work for the New York City Ballet to premiere in 1995.

MUSIC-THEATRE GROUP

"Music Theatre Group is producing one of the most innovative and original bodies of work in the American theatre." - The New York Times

As its substantial 25-year track record demonstrates, MTG is a leading force in commissioning, developing and presenting new music-theatre, creating over 80 new works since 1975. MTG presents its works with a close network of like-minded producing partners in the Berkshires, New York City, across the country and abroad. It explores and identifies unique performance spaces where there is a compelling meeting ground between our artists and those they want to reach. It is able, with its present inventive structure, to send work out to diverse audiences, rather than assuming that they will come to a single performance space often distant from their homebase.

MTG works first and foremost to be firmly supportive of emerging and established composers, directors, writers, programmers, conductors, musicians, singers, actors and designers. They must receive the optimum of what we can give, both artistically and monetarily.

MTG’s success is evidenced by the significant acclaim received by its work and by the artists who create it. Among the prizes are numerous Obies and Drama Desk Awards, as well as MacArthur and Guggenheim Fellowships.


Ahead for MTG (among other productions), Chiori Miyagawa and Tan Dun are creating a new music-theatre work about the Asian American experience and Stanley Silverman and George Trow are writing a piece about one America’s sports heroes, Ted Williams.

DAVID PARSONS (Artistic Director), born in Illinois and raised in Kansas City, first studied dance with Cliff Kirwin and Paul Chambers. From 1978-1987 Mr. Parsons was a leading dancer with the Paul Taylor Dance Company where Mr. Taylor created many roles for him in works such as Arden Coast, Last Look and Rose. Companies with which he has made guest appearances include the New York City Ballet, the Berlin Opera, and the White Oak Dance Project.

Mr. Parsons has created 28 works on the Parsons Dance Company, having received commissions over the years from eminent producers such as the Jacob’s Pillow Dance Festival, Hancher Auditorium/University of Iowa, the Festival in the Sun, the Krannert Center for the Performing Arts, Ruth Eckerd Hall, the Wisconsin Presenters’ Network, and Dance Theater Workshop. He has also choreographed works for the Paul Taylor Dance Company, American Ballet Theatre, Ballet Metropolitan, the National Ballet of Canada, and Ballet Chicago, among others. His works have also been performed by the Paris Opera Ballet, Feld Ballets/NY, the National Ballet of Canada, the Netherlands Dance Theater, English National Ballet, the Ballet National de Navarra, the Hubbard Street Dance Company, the BarShiva Dance Company of Israel, and Les Ballets Jazz de Montreal, among others. He has also set a number of his works on numerous student dance companies in the United States.

Cought, a work choreographed by Mr. Parsons, was televised nationally on Alive From Off Center in 1987. Mr. Parsons has been a featured dancer on PBS’ Dance in America, having performed in three programs with the Paul Taylor Dance Company and one with the New York City Ballet. In 1989 and 1998, Mr. Parsons received Choreography Fellowship Grants from the National Endowment for the Arts.

GAIL GILBERT (dancer) began dancing with the Duluth Ballet in Minnesota with Nancy and Gilbert Reed.
She then studied modern dance at the North Carolina School of the Arts. She attributes much of her training to Christine Wright, Cathy McCann, Phyllis Lamhut, Islene Finder, and Moses Pendleton. Ms. Gilbert has performed with Douglas Wright, Daniel Ezralow, Ruby Shang, and Mark Dendy. She has staged works by Mr. Parsons on the Den Tisch School of the Arts. Jaime has set works by Mr. Parsons on Les Ballets Jazz de Montreal and the Centre Blanche Dance Company of Norway. Jaime is also proud to have worked with Pearl Lang, Ruby Shang, Douglas Wright, Vicki Urs, Robin Becker, and Pinky Page’s Etcetera Motions. Jaime was a founding member of Mark Dendy and Company and joined Kevin Wynn Collection and joined the Parsons Dance Company in 1989.

VICTORIA LUNDELL (dancer) was raised in the Detroit area, where she studied ballet with Rose Marie Floyd and later Dumas technique with Clifford Foar and Matt Winkler. She joined the Detroit repertory troupe, Hertog Dance Company, from 1983 to 1985, then went on to receive her BFA in dance from the University of Michigan. There, she studied and toured with the faculty company, Ann Arbor Works, under the direction of Gay Darlington, Bill De Young, Jessica Fogel, and Peter Sparling. The summer of 1988 she performed with Metropolitan-Utopia Dance Company of Mexico City. Victoria joined the Parsons Dance Company in February, 1990, and since then set works by Mr. Parsons on the Paris Opera Ballet and on NYU’s School of the Arts.

PATRICIA KENNY (dancer) was born in Manchester, New York. In May, 1991, she received a BFA in dance from Eastern Massachusetts at Amherst, where she studied with Jim Coleman, Threew Freshman, Richard Jones, Kenneth Lipitz, and Marilyn Patton. Ms. Kenny joined the Parsons Dance Company in 1992.

CHRISTOPHER KIRBY (dancer) began his training with Margo Marshall at the City Ballet of New York, where he subsequently studied with Robby Barnett, David Howard, and Gabriella Danzevich. He has worked professionally with the Atlanta Ballet, the Metropolitan Opera Ballet, Barry Martin’s Deja Vu Dance Company, the Las Labritch Dance Company, and Michael Mao’s Dance Company. Christopher joined the Parsons Dance Company in 1992.

Norse Opera Ballet, the Iceland School and the Paris Opera Ballet. Well is a founding member of the Parsons Dance Company.

JAIME MARTINEZ (dancer/retour director) was born in San Juan, Puerto Rico and was raised in Columbia, SC. He began his training at three in tap, ballet and jazz. Much later, he attended the North Carolina School of the Arts on a Nancy Reynolds Scholarship as well as a scholarship from the American Dance Machine and the American Dance Festival. Teaching credits for the Parsons Dance Company include SUNY, Purchase, The Juilliard School, and NYU’s the Parsons Dance Company in 1987.

ELIZABETH ROSENBERG (dancer) was born and raised in Virginia Beach, VA where she began her training with Judith Haicher and Darlene Kelly. She later received her BFA in dance from the State University of New York at Purchase, where she studied with Larry Clarke, Kevin Wynn, Gayle Young, Rosanna Servalli, and Betti Jane Sills. In 1987, she toured with the Purchase Dance Corps to the International Dance Festival in Hong Kong. She has staged works by Mr. Parsons on numerous companies including Les Ballets Jazz de Montreal. She has performed in New York with the largest cash award in American musical theater history. In his collaboration with composer Stephen Hoffman, he has written the lyrics for five musicals: Romance, Clancy Brown, Sir Tom, The Storms of 3R, and Splendid (based on the novel by Edward Swift). Mark was a participant in the ASCAP Musical Theater Development Program. He is currently working on a musical with Stephen Hoffman and Burton Cohen titled, Ching & Eng. In addition, he composed music for Byron Sulzer’s dance piece. Three Roses and a Sacred Goby which premiered at The Kitchen in January. In November, he was selected (set designer) in an artist that first established his reputation as an abstract painter, but who is also known for his award-winning theater and dance sets, and for making short experimental films. Most recently he has produced and directed his own visual theater/film productions. He grew up in the San Francisco Bay Area, received his BA in studio art in Colorado, and moved to New York in 1987 as a participant in the Whitney Museum Independent Study Program.

In 1965 Beetho was a NEA Artist Fellowship, and in 1968 a Guggenheim Fellowship for painting. He has had twelve solo exhibitions in New York and his work represented in many public collections including the Guggenheim and Hirshhorn Museums. Beetho has designed sets for Obie Award-winning productions by Richard Foreman, Lee Breuer, Joanne Akelaitis, and Virgil Thomson/Gertrude Stein; and he has collaborated as a visual artist with choreographers Charles Moulton, David Gordon, Lucinda Childs, and Doug Varone. He has been the co-recipient of five NEA Inter-Arts grants, three NYSCA Grants, and a Lila Wallace Reader’s Digest Grant, and in 1984 he received a Beethoven Award for set design.

HOWELL BINKLEY (lighting designer) has designed lighting for theater and dance companies throughout this country and in Europe. He recently won the 1993 Laurence Olivier Award for his lighting.
She then studied modern dance at the North Carolina School of the Arts. She attributes much of her training to Christine Wright, Cathy McCann, Phyllis Lamhut, Islene Finder, and Moses Pendleton. Ms. Gilbert has performed with Douglas Wright, Daniel Ezralow, Ruby Shang, and Mark Dendy. She has starred works by Mr. Parsons on the Den Tisch School of the Arts. Jaime has set works for Mr. Parsons on Les Ballets Jazz de Montreal and the Carte Blanche Dance Company of Norway. Jaime is also praised to have worked with Pearl Lang, Ruby Shang, Douglas Wright, Vicki Urs, Robin Becker, and Pooye Kaye's Enotropic Motions. Jaime was a founding member of Mark Dendy and Company and joined the Kevin Weems Collection and joined the Parsons Dance Company in 1989.

**Victoria Lundy**

**VICTORIA LUNDY (dancer)** was raised in the Detroit area, where she studied ballet with Rose Marie Floyd and later Dunham technique with Clifford Fears and Matt Wincor. She joined the Detroit repertory troupe, Hartbinger Dance Company, from 1983 to 1985, then went on to receive her BFA in dance from the University of Michigan. There, she studied and toured with the faculty company, Ann Arbor Works, under the direction of Gay Darby, Bill De Yong, Jessica Fogel, and Peter Sparling. The summer of 1988 she performed with Metropolitan dances Company of Mexico City. Victoria joined the Parsons Dance Company in February, 1992 and has since set works by Mr. Parsons on the Paris Opera Ballet and on NYU’s School of the Arts.

**Patrick Kenny**

**PATRICK KENNY (dancer)** was born in Manhasset, New York. In May, 1991, she received a BFA in dance cum laude from the University of Massachusetts at Amherst, where she studied with Jen Collemban, Thureen Freezman, Richard Jones, Kenneth Lipshitz, and Marilyn Patton. Ms. Kenny joined the Parsons Dance Company in 1991.

**Christopher Kirby**

**CHRISTOPHER KIRBY (dancer)** began his training by Marko Marshall at the City Ballet of San Francisco and subsequently studied with Robby Barnett, David Howard, and Gabriella Darvas. He has worked professionally with the Atlanta Ballet, the Metropolitan Opera Ballet, Barry Martin's Deja Vu Dance Company, the Las Lobechis Dance Dance Company, and Michael Mao's Dance Company. Christopher joined the Parsons Dance Company in 1992.

**Matthew Rand**

**MATTHEW RODARTE (dancer)** originally from Colorado, received a BFA in dance from Stephens College in Columbia, Missouri. He has worked professionally with the Williams/Henry Dance Theatre, the Melanie Motion Theatre, and in New York with Jennifer Muller and Laura Dean. This marks his first season with the Parsons Dance Company.

**Amy Marshall**

**AMY MARSHALL (dancer)** originally from California, graduated from Goucher College in Maryland with a BA in dance (with honors) and theater. In New York she has danced with Nayo Nayo and Friends at the Cunningham Studio and with Chen and Dancers. Amy joined the Parsons Dance Company in July, 1993.

**Richard Peaslee**

**RICHARD PEASLEE (composer)** has written extensively for the theater and musical-theater in New York and London. In addition to numerous scores for Broadway, Off-Broadway and regional theater, he has written scores for various Peter Brook/Royal Shakespeare Company productions including Marat/ Sade and A Midsummer Night's Dream; for Martha Clarke/Music-Theatre Group productions of The Garden of Earthly Delights, Venus Lux, and Endangered Species; for the Peter Hall/ National Theater production of Animal Farm; and the New York Shakespeare Festival production of Masque d'Amore. Other work in the theater runs the gamut from Shakespeare in the Park to musicals for young people performed at schools and in the streets of New York. In dance, Mr. Peaslee has worked with Twyla Tharp, the Jeffery Ballet, Kathrynio, with Mark Dendy, with Keith Kern, and Grethe Holby. He composed extensively for William Russell's London Jazz Orchestra and has had his works performed by a variety of artists ranging from the Philadelphia Orchestra to Gerry Mulligan. Peaslee is the recipient of Opus, Villager and National Academy and Institute of Arts and Letters awards. His original score for the Joseph Campbell/ Bill Moyers Power of Myth series was nominated for an Emmy.

Richard Peaslee has taught at the Lincoln Center Institute and at New York University in the Music Theater Department. A retrospective of his career, ranging from big band to experimental theater music was presented in 1989 by Lincoln Center's Composer Showcase Series at Alice Tully Hall.

**Mark Campbell**

**MARK CAMPBELL (pianist)** was born in Toronto, Canada. He received the 1990 Klein Foundation Award. The largest cash award in American musical theater history. In his collaboration with composer Stephen Hoffman, he has written the lyrics for five musicals: Romance, Cling Braun, Son Tom, The Trouns of SR, and Splendora (based on the novel by Edward Swift). Mark was a participant in the ASCAP Musical Theater Development Program. He is currently working on a musical with Stephen Hoffman and Burton Cohen titled, Cling & Eng. In addition, he composed music for Byron Sulzer's dance piece, Three Roses and a Sacred Cow, which premiered at The Kitchen in January.

**Power Book**

[Power Book image]

Norfolk Opera Ballet, the Holland School and the Parr Opera Ballet. Gail is a founding member of the Parsons Dance Company.

**Jaime Martinez**

**JAIME MARTINEZ (dancer/teaching director)** was born in San Juan, Puerto Rico and was raised in Columbia, SC. He began his training at three in tap, ballet and jazz. Much later, he attended the North Carolina School of the Arts on a Nancy Reynolds Scholarship as well as a scholarship from the American Dance Machine and the American Dance Festival. Teaching credits for the Parsons Dance Company include SUNY, Purchase, The Juilliard School, and NYU’s the Parsons Dance Company in 1987.

**Elizabeth Hoefert**

**ELIZABETH HOEFERT (dancer)** was born and raised in Virginia Beach, VA where she began her training with Judith Hatcher and Darlene Kelly. She later received her BFA in dance from the State University of New York at Purchase, where she studied with Larry Clarke, Kevin Wynn, Gayle Young, Rosanna Servalli, and Bettie Jane Sills. In 1987, she toured with the Purchase Dance Corps at the International Dance Festival in Hong Kong. She has starred works by Mr. Parsons on numerous companies including Les Ballets Jazz de Montreal. She has performed in New York with the largest cash award in American musical theater history. In his collaboration with composer Stephen Hoffman, he has written the lyrics for five musicals: Romance, Cling Braun, Son Tom, The Trouns of SR, and Splendora (based on the novel by Edward Swift). Mark was a participant in the ASCAP Musical Theater Development Program. He is currently working on a musical with Stephen Hoffman and Burton Cohen titled, Cling & Eng. In addition, he composed music for Byron Sulzer's dance piece, Three Roses and a Sacred Cow, which premiered at The Kitchen in January.

**Henry Louis, Inc.**

**HENRY LOUIS, INC.**

**Photoworld Stores**

old capital center · 506 east college street

336-7222 · 336-9120

- park n shop - · tree parking -

Let us be your full service photo store

- park n shop - · tree parking -

Serving the photographic needs of Iowa City since 1884 . . .

- park n shop - · tree parking -

Serving the photographic needs of Iowa City since 1884 . . .

Let us be your full service photo store

- park n shop - · tree parking -

Serving the photographic needs of Iowa City since 1884 . . .

Let us be your full service photo store
design of Kiss of the Spider Woman directed by Harold Prince. In 1991, he won the Helen Hayes Award for outstanding lighting design for Richard III at the Folger Theatre in Washington, DC. His theater credits include designs for Harold Prince’s production of Kiss of the Spider Woman, the American Repertory Theatre (most recently, André Serban’s production of Fools’ Night), Playmaker’s Repertory, New York Stage and Film, Herbert Berghof Studios, Shakespeare Theatre at the Folger and the Alley Theatre. He has also designed two productions in collaboration with Robert Wilson: The Tinderbox of Saint Sebastian for the Paris Opera Ballet and the Metropolitan Opera House and Opera, produced both in Germany and at ART in Cambridge, MA.) In addition, he has been decorated Acrisius at the 1886 Festival d’Automne in Paris. His extensive work in dance includes designs for American Ballet Theatre, Paris Opera Ballet, Ballet Metropolitan, the National Ballet of Canada, Hubbard Street Dance Company, Lucinda Childs Dance Company, Peter Pucci Plus, and the Parsons Dance Company. Other projects include the opening ceremonies of the 1986 Summer Olympics and Son et Lumière, celebrating Wake Forest University’s 150th anniversary.

**Michael Chybowski (lighting designer)** has recently designed Stories From the Nrove Bibel for Laurie Anderson and Handel’s Actus and Galatea for Opera Antica. For the Mark Morris Dance Group, he has recently lit A Spill, which premiered at the Edinburgh International Festival, Jesu, Mein Freund, Grand Duo, and My Party, as well as Home, with original music by Michelle Shocked and Rob Wasserman, and Moses and Miriam, which is currently touring with the White Oak Dance Project. For American Ballroom Theatre, Michael has lit The Silver Screen, Tango, Petos, and the Ballroom Suite, Latin, and Sissing, dances performed at New York’s Joyce Theater last fall.

In theater, opera, and performance art his work has been seen at the La Jolla Playhouse, Alaska Repertory Theatre, Studio Arena Theatre and Portland Stage, the Manhattan School of Music, Yale School of Music, and Opera Antica; and internationally with the Squat Theatre at the Vienna, Holland, Zurich, Milano

KIMBERLY STOWERS (stage manager) was born in Detroit, raised in Columbus, and studied theater at Miami University in Oxford, Ohio. She has since fallen in love with dance and has had the privilege of working for Momix Dance Theatre, American Dance Festival, and Jacob’s Pillow Dance Festival, including the Men Dancers Project. Kimberly is excited to join the Parsons Dance Company.

Please patronize our advertisers and thank them for their support of Hancher Auditorium.

Outstanding Performance!

**The Nora Kaye and Herbert Ross Foundation**

**The Greenwall Foundation**

**Chase Manhattan Bank**

**The Cowles Charitable Trust**

**The Fund for U.S. Artists at International Festivals and Exhibitions**

**Parsons Dance Foundation, Inc. Board of Directors**

Carolyn Adams, William Ivey Long, David Parsons, Howell Brinkle, R.Z. Mama Douglas A. Yorke, Jr., Ida Serens Clark, Gray Montague, Fruma Berenroze, Stephanie French

**Perfumes, etc.**

Hancher patrons are reminded that some perfumes 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 rewarded should speak with Box Office personnel.

**FOUR FLOORS OF GOOD DESIGN**

**Gifts, Cards, Women's Clothing and Accessories, Furniture, Decorative Objects, and Toys**

**THINGS & THINGS & TOYS**

**LaRice**

**Hotel Patsis**

**PETER MAYLE**

**PETER MAYLE**

**Swags Pilgrims by Gabriel Garcia Marquez**

**THE ART PACK**

**The Art Pack**

**New titles from Random House**

open 9am daily
downtown Iowa City

**The Holder of the World** by Bharati Mukherjee
design of Kiss of the Spider Woman directed by Harold Prince. In 1991, he won the Helen Hayes Award for outstanding lighting design for Richard III at the Folger Theatre in Washington, DC. His theater credits include designs for Harold Prince’s production of Kiss of the Spider Woman, the American Repertory Theatre (most recently, Andet Serban’s production of Fast (Night)), Playmaker’s Repertory, New York Stage & Film, Herbert Berghof Studio, Shakespeare Theatre at the Folger and the Alley Theatre. He has also designed two productions in collaboration with Robert Wilson: The Tempest and Saint Sebastian for the Paris Opera Ballet and the Metropolitan Opera House and Quartet, produced both in Germany and at ART in Cambridge, MA.) In addition, Mr. Belinsky recreated Akebosi at the 1986 Festival d’Automne in Paris. His extensive work in dance includes designs for American Ballet Theatre, Paris Opera Ballet, Ballet Metropolitan, the National Ballet of Canada, Hubbard Street Dance Company, Lucinda Childs Dance Company, Peter Pucci Plus, and the Parsons Dance Company. Other projects include the opening ceremonies of the 1987 Summer Olympics and Son et Lumière, celebrating Wake Forest University’s 150th anniversary.

MICHAEL CHYBROWSKI (lighting designer) has recently designed Stories From the Village Bible of Laurie Anderson and Harold’s Acts and Galatea for Opera Antica. For the Mark Morris Dance Group, he has recently lit A Spill, which premiered at the Edinburgh International Festival, Jesus, Meine Freunde, Grand Duo, and My Party, as well as Home, with original music by Michelle Shocked and Rob Wasserman, and Mosaic and Unfused, which is currently touring with the White Oak Dance Project. For American Ballroom Theatre, Michael has lit The Silver Screen, Tango, Pasión, and the Ballroom Suite, Latin, and Sissing, dances performed at New York’s Joyce Theater last fall.

In theater, opera, and performance art his work has been seen at the La Jolla Playhouse, Alaska Repertory Theatre, Studio Arena Theatre and Portland Stage, the Manhattan School of Music, Yale School of Music, and Opera Antica; and internationally with the Squat Theatre at the Vienna, Holland, Zurich, Milano, Oltr, and Theatre Welt Festivals.

KIMBERLY STOWERS (stage manager) was born in Detroit, raised in Columbus, and studied theater at Miami University in Oxford, Ohio. She has since fallen in love with dance and has had the privilege of working for Moms Dance Theatre, American Dance Festival, and Jacob’s Pillow Dance Festival, including the Men Dancers Project. Kimberly is excited to join the Parsons Dance Company.

All contributions to the Parsons Dance Foundation, Inc., are tax-deductible to the extent allowed by law and are greatly appreciated. For more information, please contact:

Gray Montague
Executive Director
The Parsons Dance Company
130 West 56th Street
New York, NY 10019
Tel. (212) 247-3293 Fax (212) 247-3234
Shekold Soffer Management Inc.
130 West 56th Street
New York, NY 10019
Tel. (212) 757-8061 Fax (212) 757-5536

Appreciation is extended to the following funders who have supported the company throughout the year:

- Lila Acheson Wallace Theater Fund
- The New York Community Trust
- Irwin and Rita Blitt
- New York State Council on the Arts
- Philip Morris Companies Inc.
- Joyce Mertz-Gilmour Foundation
- The Darkness Foundations for Dance
- Morgan Guaranty Trust Company
- Winnie W. Webblow Charitable Trust
- Enriss and Leslie R. Samuels Foundation
- The Fund for Dance

The Howard Gilman Foundation

Continued on page 13

FIVE FLOORS OF GOOD DESIGN
Gifts, Cards, Women’s Clothing and Accessories, Furniture, Decorative Objects, and Toys

Things & Things & Things & Things & Things

Perfumes, etc.

Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or aftershave 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.

Contrastive Performance!
21 First Avenue
317 S. Orange Grove
St. Paul 55103
317 S. Orange Grove
St. Paul 55103
The Black Death in Medieval Europe

by Constance H. Berman

"... it was the year of the incarvation of the son of God, 1349. The pestilence was at its height in the city of Florence... Whether through the operations of the beneficent Lord or on account of the sins of our mortalities through our wicked deeds by the just wrath of God for our correction... Such was heaven's cruelty and perhaps also man's, that between March and July, raging plague and the lack of help given to the sick by the pious followers of the faith, took this life more than one hundred thousand human beings within the walls of Florence... What number of brave men, beautiful ladies, and lonely youths... breakfasted in the morning with their relatives, companions, friends, and only to dine that very night with their ancestors in the other world..."

Thus, in the Preface to his Decameron, the Florentine writer, Giovanni Boccaccio, described the conditions he had himself observed in his beloved city of Florence; he then used these circumstances to explain why a fictional group of ten noble youths (seven women and three men) abandoned Florence for the countryside where they could distrace themselves from the realities of the epidemic by telling stories to one another. Although the names are changed and the stories are a masterpiece of literary art, the flight from plague-ridden cities immortalized in the works of Boccaccio, would become a common response by the wealthy in fourteenth-century Europe to the onslaught of the most terrible outbreak of disease that their world had ever known.

The Black Death or Plague, was a disease that struck suddenly, and in the minds of the fourteenth-century population, most mysteriously. This extremely contagious infection which was characterized in its most common form, the bubonic plague, by swellings of the lymph glands, black marks on the skin, and often death within three or four days, was transmitted by bacteria carried by fleas. Although it was possible to recover from the bubonic form of the plague, pneumonic and septicaemic varieties were almost invariably fatal. Its normal hosts were rats and other small animals, rather than human beings, but if the rat population suddenly became decimated, dead fleas moved to people by way of clothing, bedding, and furs. Plague had been known in the ancient world, and had been a well-known cause for the abrupt conclusion of military campaigns, but it had disappeared from western Europe sometime after the sixth century. It was reintroduced in 1347 to a western European population which had lost its immunity by Genoese ships returning from that city's colonies in the Black Sea and may have been carried to those ports from central Asia in bundles of furs from animals which had died from the disease. Although plague would become endemic in the European population after this first disaster and the population would continue to be hit every 20 years or so, it was particularly the ravages of this first episode which so shocked writers like Boccaccio and artists of the early Renaissance whose painting type is reputed to have changed as a response.

This first onslaught of the plague hit young and old, rich and poor, healthy and malnourished, although Boccaccio's evidence suggests that if one could afford it, leaving the city was a good prophylactic measure. The Pope in Avignon, for instance, retreated to a mountaintop castle above the city, taking a few of the cardinals with him, and remained unharmed.

As for the disease itself, no one knew how to cure it; those who recovered were immune from the next onslaught. This meant it tended to recur roughly every twenty years, hence hitting children and young adults most severely. Cities were mostly badly decimated. The clergy was less hit than once thought, although those who provided social services -- such as members of hospital orders and priests who attended the dead and dying -- suffered huge losses, but some clerical groups were virtually unharmed. Students at Cambridge and Oxford, for instance, seem not to have been struck by the 1348 Plague because it occurred during a university vacation. Estimates of the overall devastation of Europe's population range from a quarter to one third to one half. Moreover, contrary to Malhausian models of demographic growth, the European population did not again reach its preplague proportions until a century and a half later -- well into the sixteenth century.

The immediate dislocation could be severe. In many cases, it took considerable time before surviving heirs of farms, businesses, and other productive resources could be found, and in the meantime, cultivation ceased, animals were left untended, and much business and commerce withered (writing of wits) ceased. It was difficult to find enough grave-diggers and funeral attendants to bury the dead, and a procession of the dead which had started out from a single household frequently had swollen to huge proportions before the cemetery was reached. Infection spread when heirs of those dying from plague received bequests of clothing, linens, and bedding -- these were the most important bequests in a society in which cloth was the most important item of international trade. At first there was a total stoppage of trade and commerce, the closing of town gates to merchants, strangers, and vagabonds. Immediately after the outbreak of plague there was no one to harvest the crops because peasants had died and land ownership and inheritance were in disarray. Later the decrease in the total population of laborers and increased available land meant that the economic condition of surviving peasants and workers may have improved -- indeed later revolts have been explained in part as revolutions of rising expectations. But as feudal lords were forced to pay higher wages and lease out land at more advantageous rents, these lords also attempted to freeze wages and prices, and to force workers or migration of agricultural workers, this too contributed to conditions leading to urban and rural revolts. Although per capita production and income might be up, overall European production went down. Furthermore, in the Black Death of 1348, the Black Death would be the last in a series of crises which spelled the beginning of an economic depression of major proportions. Following the mid-fourteenth century, on the other hand, northern Europe captured a larger proportion of European trade, trade in markets which had diminished by at least half in size.

Individual reactions to the Plague of 1348 varied enormously. Many individuals simply fled; others sought to extract the last gold coins from dying men or women in exchange for a cup of water to be held up to parched lips, some inherited unexpected windfalls when all their relations died. None had solutions, and many a son, daughter, or child of youth took to the countryside to tell stories, or abandoning any hope of escape from this heavenly visitation, decided to eat, drink, and be merry..."

Constance Berman is a faculty member in the department of history where she teaches courses in medieval European social and religious history.

Three Living and Three Dead, Source from the Europa Suite, Flo. ca. 1330

Immortalized in the works of Giovanni Boccaccio, the Decameron provided a common response by the wealthy in Europe to the Black Death of 1348. This manuscript provided a record of the experiences of ten young people as they fled to the countryside to escape the plague and death that had swept through their city. Their stories offer a glimpse into the social and religious life of the time, as well as the impact of the plague on everyday life. Through their narratives, we gain insight into the struggles and challenges faced by individuals during this devastating period in history. The Decameron remains an important source for understanding the Black Death and its effects on society.
"...it was the year of the incarnation of the son of God, 1348. The pestilence was said to have started in the city of Florence... Whether through the operations of the heavens or by us mortals through our wicked deeds by the just wrath of God for our correction... Such was heaven's cruelty and perhaps also man's, that between March and July, raging plague and the lack of help given to the sick by the pauper healthy, took from this life more than one hundred thousand human beings within the walls of Florence... What number of brave men, beautiful ladies, and lovely youths...breakfasted in the morning with their relatives, companions, and friends, only to die that very night with their ancestors in the other world..."

Thus, in the Preface to his Decameron, the Florentine writer, Giovanni Boccaccio, described the conditions he had himself observed in his beloved city of Florence; he then used these circumstances to explain why a fictional group of ten noble youths (seven women and three men) abandoned Florence for the countryside where they could distance themselves from the realities of the disastrous epidemic by telling stories to one another. Although the names are changed and the stories are a masterpiece of literary art, the flight from plague-ridden cities immortalized in the works of Boccaccio, would become a common response by the wealthy in fourteenth-century Europe to the onslaught of the most terrible outbreak of disease that their world had ever known.

The Black Death or Plague, was a disease that struck suddenly, and in the minds of the fourteenth-century population, most mysteriously. This extremely contagious infection which was characterized in its most common form, the bubonic plague, by swellings of the lymph glands, black marks on the skin, and often death within three or four days, was transmitted by bacteria carried by fleas. Although it was possible to recover immunity by Genoese ships returning from that city’s colonies in the Black Sea and may have been carried to those ports from central Asia in bundles of furs from animals which had died from the disease. Although plague would become endemic in the European population after this first disaster and the population would continue to be hit every 20 years or so, it was particularly the ravages of this first episode which so shocked writers like Boccaccio and artists of the early Renaissance whose painting type is reputed to have changed as a response.

This first onslaught of the plague hit young and old, rich and poor, healthy and maimed, although Boccaccio’s evidence suggests that if one could afford it, leaving the city was a good prophylactic measure. The Pepe in Avignon, for instance, retreated to a mountaintop castle above the city, taking a few of the cardinals with him, and remained unharmed.

As for the disease itself, no one knew how to cure it; those who recovered were immune from the ensuing onslaught. This meant it tended to recur roughly every twenty years, hence hitting children and young adults most severely. Cities were mostly badly decimated. The clergy was less hit than once thought, although those who provided social services - such as members of hospital orders and priests who attended the dead and dying - suffered huge losses, but some clerical groups were virtually unharmed. Students at Cambridge and Oxford, for instance, seem not to have been struck by the 1348 Plague because it occurred during a university vacation. Estimates of the overall devastation of Europe’s population range from a quarter to one third to one half. Moreover, contrary to Maltesian models of demographic growth, the European population did not again reach its preplague proportions until a century and a half later - well into the sixteenth century.

The immediate dislocation could be severe. In many cases, it took considerable time before surviving heirs of farms, businesses, and other productive resources could be found, and in the meantime, cultivation ceased, animals were left untended, and much business stopped. Writing of wills ceased. It was difficult to find enough grave-diggers and funeral attendants to bury the dead, and a procession of the dead which had started out from a single household frequently had swollen to huge proportions before the cemetery was reached. Infection spread when heirs of those dying from plague received requests of clothing, linen, and bedding - these were the most important bequests in a society in which cloth was the most important item of international trade. At first there was a total stoppage of trade and commerce, the closing of town gates to merchants, strangers, and vagabonds. Immediately after the outbreak of plague there was no one to harvest the crops because peasants had died and land ownership and inheritance were in disarray. Later the decrease in the total population of laborers and increased available land meant that the economic condition of surviving peasants and workers may have improved - indeed later revolts have been explained in part as revolutions of rising expectations. But as feudal lords were forced to pay higher wages and lease out land at more advantageous rents, these lords also attempted to freeze wages and prices, and to force migrants of agricultural workers, this too contributed to conditions leading to urban and rural revolts. Although per capita production and income might be up, overall European production went down. Particularly in Italy, where Boccaccio in his Decameron described the Black Death would be the least in a series of crises which spelled the beginning of an economic depression of major proportions. Following the mid-fourteenth century, on the other hand, northern Europe captured a larger proportion of European trade, but trade in markets which had diminished by at least half.

Individual reactions to the Plague of 1348 varied enormously. Many individuals simply fled; some might have been safe because they lived in isolated regions, are reputed to have descended from the mountains to take advantage of the need for laborers and hence left victims to the disease. With little knowledge of the ways the disease spread, many thought of it as the scourge of God for the sins of the wicked, or an indication of the coming Apocalypse. Many individuals seeing the onslaught of this horrible epidemic too red flagellant religious practices, such as flagellant processions, which may actually have helped spread the disease further. Papal actions to prevent the continuation of processions and demonstrations were based not on any notions that such processions spread the infection, but because these religious activities threatened to get out of the control of the Church. Indeed, religious processions often turned into pogroms against the Jews, who were accused of spreading the Plague by poisoning Christian wells, and it may be that Jews, separated in their ghettos and by dietary and religious restrictions from interaction with Christians, were less susceptible. Overall, while some gave way to religious violence and others sought to extract the last gold coins from dying men or women in exchange for a cup of water to be held up to parched lips, some inherited unexpected windfalls when all their relations died. None had solutions, and most of all, the youth took to the countryside to tell stories, or abandoning any hope of escape from this heavenly devastation, decided to eat, drink, and be merry.

Constance Berman is a faculty member in the department of history where she teaches courses in medieval European social and religious history.
The following dancers will never again perform for Hancher audiences. They have all died of complications due to AIDS.

Demian Acquavella...Bill T. Jones/Arnie Zane & Co., 1984
Michael Ballard...Murray Louis Dance Company, 1976
Charles Brown...Martha Graham Dance Company, 1981
Gregory Huffman...The Joffrey Ballet, 1974, 1978, and 1982
James Michael Karr...Paul Taylor Dance Company, 1985
Andrew Levinson...The Joffrey Ballet, 1976, 1978, 1982
T. J. Meyers...Dance Gala, 1982, 1983, and 1990
Edward Myers...Pennsylvania Ballet, 1979
Rudolf Nureyev...National Ballet of Canada, 1975
Paul Russell...San Francisco Ballet, 1980
Harry Whitaker Sheppard...Yoshiko Chuma and the School of Hard Knocks, 1991
Burton Taylor...The Joffrey Ballet, 1974
Leland D. Walsh, Jr....Les Ballets Trockadero de Monte Carlo, 1978
Tim Wengerd...Martha Graham Dance Company, 1975 and 1981
Glenn White...The Joffrey Ballet, 1974 and 1978
Arnie Zane...Bill T. Jones/Arnie Zane & Co., 1984
Alfonso Cata...Artistic Director, Ballet du Nord

Nor will these artists create new works for us.

Michael Bennett...conceived, choreographed, and directed A Chorus Line.
Huck Snyder...designer of sets and costumes of Bill T. Jones/Arnie Zane & Co.’s Last Supper at Uncle Tom’s Cabin/The Promised Land, 1991

"I had not thought death had undone so many."
T.S. Eliot, The Waste Land

Music Theatre Group is deeply indebted to the following government agencies, corporations, foundations and individuals, among others, whose generous support is keeping MTG in the forefront of the exciting new music-theatre movement.
The Mary Flagler Cary Charitable Trust
Meet the Composer
The Andrew W. Mellon Foundation
Morgan Guaranty Trust Company of N.Y.
Charitable Trust
Philip Morris Companies, Inc.
National Endowment for the Arts
The New York Community Trust by
Lila Acheson Wallace, co-founder of Reader’s Digest
New York State Council on the Arts
OPERAFest
The Fox and Leslie R. Samuels Foundation, Inc.
The Scherman Foundation, Inc.
Aaron Copland Fund For Music
American Express Company
AJV Reality Corporation
Con Edison, Inc.
Frederick H. Gilmore Fund
Greenvall Foundation
Jerome Foundation
Massachusetts Cultural Council
High Meadow Foundation
Joyce Mertz-Colman Foundation
The Rockefeller Foundation
The Rodgers and Hammerstein Foundation
The Iliff Rose Foundation
The Rodger and Evers Award from The
Fund for New American Plays
Theatre Communications Group/
Metropolitan Life Foundation
Extended Collaboration Grant for Artists

Special thanks to the following individuals who have significantly supported our work: Frank Arisman, Mrs. John Dair, Martha Evans, Jack and Val Evans, Anne T. Gibbons, John G. Holmes and Ruth Lord, Sue and Murray Klein, Martha P. Newell, Alexander E. Racolin, Bernard Rosenbloom, James L. Sacksteder, Rosita Saroff, Roger L. Slavonic, Lynda Stumer Traum, Kathryn Walker and James Taylor, Ess A. White Jr., Robert C. Wilson

MUSIC-THEATRE GROUP
BOARD OF DIRECTORS
Chair............Rosita Saroff
President------Lyn Austin
Vice President-Lynda Stumer Traum
Secretary......Charles Huth, Jr.

Directors

Treasurer
Bernard Rosenberg
National Council

Schuyler Chapin, Andre Gregory, John G. Holmes, Honor Moore, Martha P. Newell, Oliver Smith, Ann Torron, Francis Thorne

JOHANNES
Fine Furniture & Cabinetry

12TH ANNUAL
DANCE
GALA

NOVEMBER 12 & 13, 8PM
HANCHER AUDITORIUM
For tickets, call 335-1160

207 E. 9th Street, Coralville, In. 52241 (319) 351-2300
The following dancers will never again perform for Hancher audiences.

They have all died of complications due to AIDS.

Demian Acquavella...Bill T. Jones/Arnie Zane & Co., 1984
Michael Ballard...Murray Louis Dance Company, 1976
Charles Brown...Martha Graham Dance Company, 1991
Gregory Huffman...The Joffrey Ballet, 1974, 1978, and 1982
James Michael Kerr...Paul Taylor Dance Company, 1985
Andrew Levinson...The Joffrey Ballet, 1976, 1978, 1982
T. J. Meyers...Dance Gala, 1982, 1983, and 1990
Edward Myers...Pennsylvania Ballet, 1970
Rudolf Nureyev...National Ballet of Canada, 1973
Paul Russell...San Francisco Ballet, 1980
Harry Whitaker Sheppard...Yoshiko Chuma and the School of Hard Knocks, 1991
Burton Taylor...The Joffrey Ballet, 1974
Leland D. Walsh, Jr...Les Ballets Trockadero de Monte Carlo, 1978
Tim Wengers...Martha Graham Dance Company, 1975 and 1981
Glenn White...The Joffrey Ballet, 1974 and 1978
Arnie Zane...Bill T. Jones/Arnie Zane & Co., 1984
Alfonso Cata...Artistic Director, Ballet du Nord

nor will these artists create new works for us.

Michael Bennett...conceived, choreographed, and directed A Chorus Line.
Ruck Snyder...designer of sets and costumes of Bill T. Jones/Arnie Zane & Co.'s Last Supper at Uncle Tom's Cabin/The Promised Land, 1991

"I had not thought death had undone so many."
T.S. Eliot, The Waste Land

Music Theatre Group is deeply indebted to the following government agencies, corporations, foundations and individuals, among others, whose generous support is keeping MTG in the forefront of the exciting new music-theatre movement.
The Mary Flagler Cary Charitable Trust
Meet the Composer
The Andrew W. Mellon Foundation
Morgan Guaranty Trust Company of N.Y.
Charitable Trust
Philip Morris Companies, Inc.
National Endowment for the Arts
The New York Community Trust by Lila Acheson Wallace, co-founder of Reader's Digest
New York State Council on the Arts
OPERA America
The Fan Fox and Leslie R. Samuels Foundation, Inc.
The Scherman Foundation, Inc.
Aaron Copland Fund For Music
American Express Company
AVI Realty Corporation
Con Edwest, Inc.
Frederick H. Gilmore Fund
Greenwall Foundation
Jerome Foundation
Massachusetts Cultural Council
High Meadows Foundation
Joyce Mertz-Gilmore Foundation
The Feerick W. Richmond Foundation Inc.
The Rodgers and Hammerstein Foundation
The Bally Rose Foundation
The Rodger L. Stevens Award from The Fund For New American Plays
Theatre Communications Group/
Metropolitan Life Foundation
Extended Collaboration Grant
for Artists

Special thanks to the following individuals who have significantly supported our work: Frank Arisman, Mrs. John Doer, Martha Evans, Jack and Val Evans, Anne T. Gibbons, John G. Holmes and Ruth Lord, Sue and Murray Klein, Martha P. Newell, Alexander E. Racol, Bernard Rosenberg, James L. Sacksteder, Rosita Sarnoff, Roger L. Stavros, Lynda Stumer Traum, Kathryn Walker and James Taylor, Ess A. White, Jr., Robert C. Wilson

MUSIC-THEATRE GROUP
BOARD OF DIRECTORS
Chair...Rosita Sarnoff
President...Lyn Austin
Vice Chair...Lynda Stumber Traum
Secretary...Charles Hollenith, Jr.

Directors

Treasurer
Bernard Rosenberg

National Council
Schuyler Chapin, Andre Gregory, John G. Holmes, Honor Moore, Martha P. Newell, Oliver Smith, Ann Thoro, Francis Thorne

Staff
Producing Director...........Lyn Austin
General Director.............Diane Woodford
Development Director........Jessica Balboni
Production Associate.........Adam Adams
Public Relations...............Monica von Opel

MTG OFFICES
PO BOX 1396
STOCKBRIDGE, MA 01262
TEL. (413) 298-5004

29 BETHUNE STREET
NEW YORK, NY 10014
TEL. (212) 924-3186
FAX (212) 255-1981

Fine Furniture & Cabinetry

JOHANNES

12TH ANNUAL

DANCE
GALA
NOVEMBER 12 & 13, 8PM
HANCHER AUDITORIUM
For tickets, call 335-1160

207 E. 9th Street, Coralville, In. 52241 (319) 351-2300
Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print format copies of the program are available at the program stand. Tape-recorded versions of the program with cassette players are available at the main floor coat check by leaving a driver's license or similar ID. Patrons who require accommodations for wheelchairs are urged to notify the Box Office at the time of ticket purchase. Parking for persons with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Pacifica Hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coat check. The audioscope hearing augmentation units operate on a FM frequency and can be used anywhere in the auditorium.

Please call 319-353-3558 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

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.

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 affectual 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) 335-0705, 202 Jessup Hall, The University of Iowa, Iowa City, Iowa, 52242-1336.

Upcoming Events
For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this program.

Your experienced real estate professional...
Donna Davis
Broker Associate
RE/MAX Elite
509 Kirkwood Ave., Iowa City
office (319) 354-0900  •  Home (319) 351-6870

Hancher Guild: A Decade of Serving the Arts

Hancher Guild is a dynamic organization of people who donate their most valuable resources to Hancher: their time, enthusiasm, insight, and commitment. The volunteers of Hancher Guild provide many vital services to Hancher: they staff the Showcase gift shop, offer hospitality to visiting artists, help with the organization of activities for young audiences, assist in the season subscription campaign, advise the auditorium management on programming and services, and act as goodwill ambassadors for Hancher and the performing arts.

While many Guild members are also Hancher Circle and Hancher Enrichment Fund contributors, no financial investment is required to become a Hancher Guild member. Nor is any specific time commitment necessary. Most members have full schedules and many interests. All the Guild asks is that its members do their best to honor the time they so commit. The Guild is often able to tailor responsibilities to its members' specific skills and interests. And you need not live in the Iowa City area to be a Guild member. The Guild has a number of members in other Iowa communities. In addition to participating in the range of Guild activities, you can make a special contribution by helping the outreach and audience development in your own community.

Beyond the satisfaction of serving the arts, Hancher Guild members get a unique inside look at the performing arts. Among the many new people they meet may be the artists who appear on the Hancher stage. While you serve the arts, you find your own appreciation of the performance—and the business of putting them on the stage—enriched.

For further information on the Hancher Guild, contact Richard Blom at 354-5603 or Jerry Walker at 351-2807.
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.

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

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) 335-0700, 202 Jessup Hall, The University of Iowa, Iowa City, Iowa, 52242-1316.

Upcoming Events
For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this program.

The University of Iowa Alumni Association

Hancher Guild: A Decade of Serving the Arts
Hancher Guild is a dynamic organization of people who donate their most valuable resources to Hancher: their time, enthusiasm, insight, and commitment. The volunteers of Hancher Guild provide many vital services to Hancher; they staff the Showcase gift shop, offer hospitality to visiting artists, help with the organization of activities for young audiences, assist in the season subscription campaign, advise the auditorium management on programming and services, and act as goodwill ambassadors for Hancher and the performing arts.

While many Guild members are also Hancher Circle and Hancher Enrichment Fund contributors, no financial investment is required to become a Hancher Guild member. Nor is any specific time commitment necessary. Most members have full schedules and many interests. All the Guild asks is that its members do their best to honor the time they do commit. The Guild is often able to tailor responsibilities to its members’ specific skills and interests. And you need not live in the Iowa City area to be a Guild member. The Guild has a number of members in other Iowa communities. In addition to participating in the range of Guild activities, you can make a special contribution by helping the outreach and audience development in your own community.

Beyond the satisfaction of serving the arts, Hancher Guild members get a unique inside look at the performing arts. Among the many new people they meet may be the artists who appear on the Hancher stage. While you serve the arts, you find your own appreciation of the performance—and the business of putting them on the stage—enriched.

For further information on the Hancher Guild, contact Richard Blum at 354-5603 or Jerry Walker at 351-2097.

Sanctuary Restaurant & Pub
405 S. Gilbert 351-5692

Eichler House
For all those special occasions...
Let Eichler help you express your feelings with flowers!
We can and do deliver everywhere...
We offer a complete selection of plants, cut flowers, blooming plants and gift items.

Services for Persons with Disabilities
Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands. Tape-recorded versions of the playbill with cassette players are available at the main floor coin check by leaving a driver’s license or similar ID.
Patrons who require accommodation for wheelchairs are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium’s main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver’s license or similar ID at the main floor coin check. The wireless hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.
Please call 319/335-1358 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

YOU’LL APPLAUD OUR PERFORMANCE!
At Technographics, you’re always the star. Whether you need a few quick copies, color copies or a business promotion designed and printed, we’ll give you a quality performance!

Technographics
full service printing and copying
Iowa City • 354-5990 • Plaza Centre One
Cedar Rapids • 364-7010 • 71 Center Pl Rd NE

IOWA ARTISANS GALLERY

FOR THE STAGES OF LIFE
Iowa Artisans Gallery 351-8686 • D.J. Rinner Goldsmith 354-1322
**MUSEUM OF ART EXHIBITIONS**

**Ongoing:**
- Silver from the Permanent Collection
- Joan Mannheimer Collection of Ceramics
- Art of East Africa
- Iranian Ceramics
- Warp of Beauty: Weaving in Africa
- Honoré Daumier and the Censorship Laws of 1835
- James Leciej

**October 20 – December 19**
- The Spellbelle Engravings

**October 31 – December 26**
- New Acquisitions: Chinese and Japanese Scrolls from the Seiberling Collection

**October 31 – January 3**
- Looking for Leonard: Native and Folk Art Objects Found in America by Bates and Isabel Levy
- Nathan Lerner’s Maxwell Street

**October 30 – February 27**
- Native American Jewelry

**MUSIC, THEATER, AND DANCE**

**Saturday, October 9**
- Old Gold Singers Fall Festival
- 8 p.m., Clapp Recital Hall
- Gracie
- 8 p.m., Studio Theatre, Theatre Building

**Sunday, October 10**
- Tour of Museum Exhibitions
- 12 noon, Museum of Art
- Museum Lecture: Voices Behind the Vision: Southern Outsider Artists
- 1 p.m., Museum of Art
- Music in the Museum
- Mike Mumm and Pat Walke
- 2 p.m., Museum of Art
- Gracie
- 3 p.m., Studio Theatre, Theatre Building
- Rafael Trio
- 8 p.m., Clapp Recital Hall

**Monday, October 11**
- Emerson String Quartet
- David Shifrin, clarinet
- 8 p.m., Hancher Auditorium

**Wednesday, October 13**
- Museum Perspectives Lecture: Folk Songs and Folk Tales
- 10:30 a.m., Museum of Art
- Jerry Lewis... Unlimited
- 8 p.m., Hancher Auditorium
- Kantoori
- 8 p.m., Clapp Recital Hall

**October 14-16**
- Dreamplay
- 8 p.m., Main Theatre

**October 17 Sunday**
- Children’s Theatre Company
- Tuesday, October 18
- Suk Chamber Orchestra
- 8 p.m., Hancher Auditorium

**October 20**
- Museum Perspectives Lecture: Amish Quilts
- 12:30 p.m., Museum of Art
- Dreamplay
- 8 p.m., Main Theatre

**HANCHER AUDITORIUM INFORMATION**

**Box Office:** Open from 3:30 p.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:30 to 4:00 p.m. Sunday. On nights of performances, the Box Office remains open until 9:00 p.m. If a performance sells out on a Saturday or Sunday, Box Office hours are 1:00 to 6:00 p.m. Telephone: 335-3110, or toll-free in Iowa 1-800-HANCHER.

**Seating Policy:** To avoid disrupting the performance, intermissions 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 interval or the conclusion of the performance.

**Greenroom:** The greenroom, located on the side of the lobby, is for 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 camera and tape recorders with the house manager or an usher.

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

---

**West Music company**

> 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 its 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.
Calendar

For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the playlist printing day, and zone availability can change rapidly. Check with the box office for current information.

MUSEUM OF ART EXHIBITIONS

Ongoing:
Silver from the Permanent Collection
Joan Mannheimer Collection of Ceramics
Art of East Africa
Islamic Ceramics
Warp of Beauty: Weaving in Africa
Honore Daumier and the Censorship
Laws of 1835
James Lecab

October 30-December 19
The Spielberg Engravings

October 30 - December 26
New Accessions: Chinese and Japanese Scrolls from the Selbert Collection

October 30 - January 3
Looking for Leonardo: Native and Folk Art Objects Found in America by Bates and Isabel Levy

Nathan Lerner's Maxwell Street

October 30 - February 27
Native American Jewelry

MUSIC, THEATER, AND DANCE

Saturday, October 9
Old Gold Singers Fall Festival
8 p.m., Clapp Recital Hall

Sunday, October 10
Tour of Museum Exhibitions
11 a.m., Museum of Art

Monday, October 11
Emerson String Quartet with David Shifrin, clarinet
8 p.m., Hancher Auditorium

Wednesday, October 13
Museum Perspectives Lecture
Folk Songs and Folk Tales
12:30 p.m., Museum of Art

Friday, October 15
Museum Perspectives Lecture
Folk Art: Collecting, Displaying and Creating
12:30 p.m., Museum of Art

J Cardiff Quartet
8 p.m., Clapp Recital Hall

Friday, October 22
Old Gold Singers Fall Festival
8 p.m., Clapp Recital Hall

Saturday, October 23
Michael Mann and Pat Walk
2 p.m., Museum of Art

Sunday, October 24
Tour of Museum Exhibitions
12 noon, Museum of Art

Monday, October 25
Emerson String Quartet with David Shifrin, clarinet
8 p.m., Hancher Auditorium

Wednesday, October 27
Museum Perspectives Lecture
Folk Songs and Folk Tales
12:30 p.m., Museum of Art

Friday, October 29
Museum Perspectives Lecture
Folk Art: Collecting, Displaying and Creating
12:30 p.m., Museum of Art

J Cardiff Quartet
8 p.m., Clapp Recital Hall

October 14-16
Dreamplay
8 p.m., Marble Theatre

October 17
Children's Theatre Company
10 a.m., Hancher Auditorium

October 18
Symphony Orchestra
8 p.m., Hancher Auditorium

Wednesday, October 20
Museum Perspectives Lecture
Amish Quilts
12:30 p.m., Museum of Art

Dreamplay
8 p.m., Marble Theatre

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 10:00 to 8:00 p.m. Phone: 799-3380, 319-335-1180, 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 in the same 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 muff the sound of coughs or sneezes, 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 Cafeteria. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameramen and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographers and recorders may not be made during a performance. Please check your camera 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.