

**HANCHER**  
THE UNIVERSITY OF IOWA





## RURAL SETTING

Beauty in contrasts.

Deep blue skies. Lush green hills.  
Time-weathered 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 enamel and diamond pendant from Lazare.® Cut to release maximum brilliance, you won't find more sparkling and beautiful diamonds anywhere in the world. The Lazare Diamond® Jewelry Collection at Hands.

We're committed to beautiful settings.

**HHH**  
**HANDS**  
JEWELERS  
SINCE 1854

Downtown Iowa City  
109 East Washington  
800/728-2888 • 351-0333  
ALL MAJOR CREDIT CARDS



Hancher Auditorium  
Iowa Center for the Arts  
The University of Iowa



Innovation Afoot

# The Parsons Dance Company

Friday, October 1, 1993 - 8:00 p.m.

*Artistic Director*  
David Parsons

*Dancers*

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

*Lighting Designer*.....Howell Binkley  
*Production Manager*.....David E. Hutson  
*Stage Manager*.....Kimberly Stowers  
*Office Manager*.....Elizabeth Barrett

*Executive Director*  
Gray 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 Kreiser*





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

**American Eagle®**

SOMETIMES, ALL YOU NEED IS A LIFT.



American Eagle is a registered trademark of American Airlines, Inc., and is American's regional airline associate.



# Program

## BACHIANA

(1993)

Music by .....J.S. Bach  
Choreography by .....David Parsons  
Lighting by .....Howell Binkley  
Costume Design by .....David C. Woolard

GAIL GILBERT	PATRICIA KENNY
MATTHEW RODARTE	CHRISTOPHER KIRBY
ELIZABETH KOEPPEN	VICTORIA LUNDELL
JAIME MARTINEZ	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, Gainesville, Florida.

## CAUGHT

(1982)

Music by .....Robert Fripp  
Choreography by.....David Parsons  
Lighting Concept by .....David Parsons  
Lighting Design by.....Howell Binkley

DAVID PARSONS

## INTERMISSION

The  
PARSONS DANCE FOUNDATION, INC.      MUSIC-THEATRE GROUP  
David Parsons, Artistic Director      Lyn Austin, Producing Director  
Gray Montague, Executive Director      Diane Wondisford, General Director

## Production of RING AROUND THE ROSIE

Conceived, choreographed and directed by  
DAVID PARSONS

Music by      Lyrics by  
RICHARD PEASLEE      MARK CAMPBELL

Set Designed by  
POWER BOOTHE

Lighting Designed by      Costumes Designed by  
MICHAEL CHYBOWSKI      DAVID C. WOOLARD

### Company

DAVID PARSONS	.....The Wanderer
AMY MARSHALL	.....The Hound
GAIL GILBERT	.....The Bride
JAIME MARTINEZ	.....The Groom
ELIZABETH KOEPPEN	.....The Doctor
VICTORIA LUNDELL	.....The Politician
PATRICIA KENNY	.....The Scribe
CHRISTOPHER KIRBY	.....The Priest
MATTHEW RODARTE	.....The Swineheard

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet The Composer's **Composer/Choreographer Project**, a national program funded by the Ford Foundation and the Pew 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.





# The Parsons Dance Company

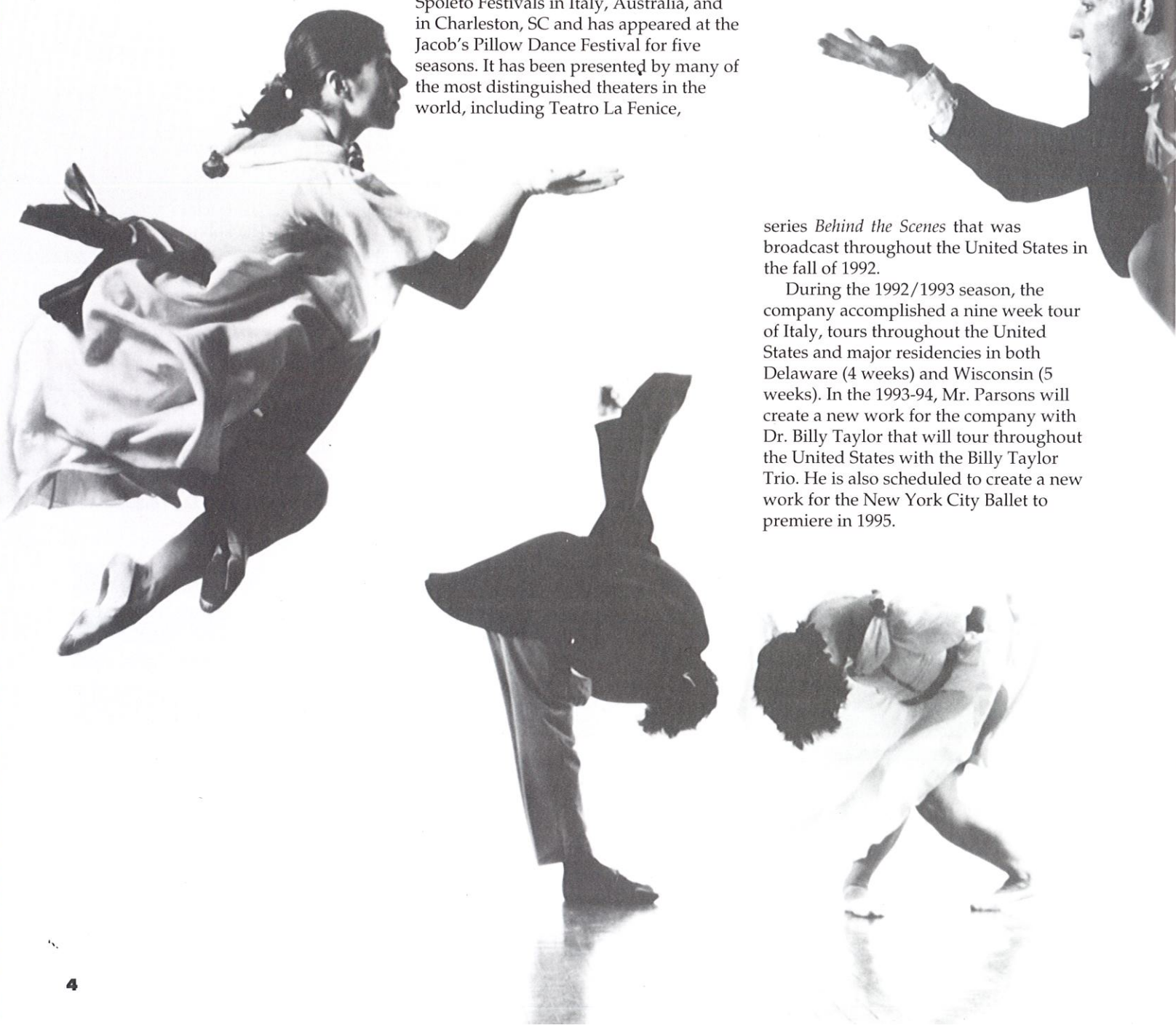
Founded in 1987, the Parsons Dance Company maintains a repertory of 28 works (8 with commissioned scores) by David Parsons and has given over 400 performances around the world to date. The company has appeared in New York City at City Center, the Joyce Theater, Lincoln Center's *Serious Fun!* and Dance 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 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 Olimpico, 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 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 homebase.

MTG wants first and foremost to be firmly supportive of emerging and established conceivers, directors, writers, composers, 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.

MTG's roster of distinguished artists includes: Anne Bogart, Robert Berky, Mark Campbell, Martha Clarke, Tan Dun, Edward Flower, Richard Foreman, Elliot Goldenthal, Andre Gregory, William Harper, Bill Irwin, John Kelly, Wendy Kesselman, Chiori Miyagawa, David Parsons, Richard Peaslee, Hannibal Peterson, Mary Rodgers, Stanley Silverman, Julie Taymor, David Del Tredici, George Trow, Tommy Tune, and Paul Walker.

MTG's distinguished productions include: *Juan Darien*, *The Garden of Earthly Delights*, *Vienna: Lusthaus*, *A Metamorphosis in Miniature*, *Love and Science*, *Africanis Instructus*, *Dr. Selavy's Magic Theatre*, *Poppie Nongena*, *The Mother of Us All*, *Haddock's Eyes*, *The Making of Americans*, *Nightclub Cantata*, *The Club*, *The Tennis Game*, *Palm Court*, *Diary of an African American*, and *Hey Love*.

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 Court*, *Last Look* and *Roses*. 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 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 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 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.





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 Pinder, 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 Carte Blanche Dance Company of Norway. Jaime is also proud to have worked with Pearl Lang, Ruby Shang, Douglas Wright, Vicki Uris, Robin Becker, and Pooh Kaye's Eccentric 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 Dunham technique with Clifford Fears and Mari Winsor. She joined the Detroit repertory troupe, Harbinger 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 Delanghe, Bill De Young, Jessica Fogel, and Peter Sparling. The summer of 1988 she performed with Metropolis-Utopia Dance Company of Mexico City. Victoria joined the Parsons Dance Company in February, 1990 and has since set works by Mr. Parsons on the Paris Opera Ballet and on NYU's Tisch School of the Arts.

**PATRICIA 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 Jim Coleman, Therese Freedman, Richard Jones, Kenneth Lipitz, and Marilyn Patton. Ms. Kenny joined the Parsons Dance Company in 1991.

**CHRISTOPHER KIRBY**

(*dancer*) began his training with Margo Marshall at the City Ballet of Houston and has subsequently studied with Robby Barnett, David Howard, and Gabriella Darvash. He has worked professionally with the Atlanta Ballet, the Metropolitan Opera Ballet, Barry Martin's Deja Vu Dance Company, the Lar Lubovitch Dance Company, and Michael Mao's Dance Company. Christopher joined the Parsons Dance Company in 1992.

**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



Norske Opera Ballet, the Julliard School and the Paris Opera Ballet. Gail is a founding member of the Parsons Dance Company.

**JAIME MARTINEZ** (*dancer/rehearsal 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 Julliard School, and NYU's

the Parsons Dance Company in 1987.

**ELIZABETH KOEPPEN** (*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 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



Danse Theatre, the Melrose Motion Company, and in New York with Jennifer Muller and Laura Dean. This marks his first season with the Parsons Dance Company.

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

**RICHARD PEASLEE** (*composer*) has written extensively for the theater and music-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*, *Vienna Lusthaus*, and *Endangered Species*; for the Peter Hall/National Theater production of *AnimalFarm*; and Clark's New York Shakespeare Festival production of *Miracolo 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 Joffrey Ballet, Kathryn Posin, Elizabeth Keen, and Grethe Holby. He composed extensively for William Russo'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 Obie, 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 Composers Showcase Series at Alice Tully Hall.

**MARK CAMPBELL** (*lyricist*) was chosen by Stephen Sondheim, Jerry Herman, and Joseph Stein to receive the 1990 Kleban 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: *Romanov*, *Cluny Brawn*, *Sir Tom*, *The Tenants of 3R*, 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, *Chang & Eng*. In addition, he composed music for Byron Suber's dance piece, *Three Roses and a Sacred Cow*, which premiered at The Kitchen in January.

**POWER BOOTHE** (*set designer*) is an artist who 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 1967 as a participant in

the Whitney Museum Independent Study Program.

In 1975 Boothe was awarded an NEA Artist Fellowship, and in 1985 a Guggenheim Fellowship for painting. He has had twelve solo exhibitions in New York and his work is represented in many public collections including the Guggenheim and Hirshhorn Museums. Boothe has designed sets for Obie Award-winning productions by Richard Foreman, Lee Breuer, Joanne Akalaitis, 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 Bessie 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

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

Let us be your full service  
photo store

HENRY LOUIS, INC.

photoworld  
stores



old capitol center      506 east college street  
338-7222      338-1105  
— park n' shop —      — free parking —



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 Theater 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, Andrei Serban's production of *Twelfth 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 Martyrdom of 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. Binkley recreated *Alceste* 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 Luminiere*, celebrating Wake Forest University's 150th anniversary.

**MICHAEL CHYBOWSKI** (lighting designer) has recently designed *Stories From the Nerve Bible* for Laurie Anderson and Handel's *Acis and Galatea* for Opera Antica. For the Mark Morris Dance Group, he has recently lit *A Spell*, which premiered at the Edinburgh International Festival, *Jesu, Meine Freude*, *Grand Duo*, and *My Party*, as well as *Home*, with original music by Michelle Shocked and Rob Wasserman, and *Mosaic and United*, which is currently touring with the White Oak Dance Project.

For American Ballroom Theatre, Michael has lit *The Silver Screen*, *Tangos*, *Posin*, and the *Ballroom Suite*, *Latin*, and *Swing*, 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



Oltre, and Theatre Welt Festivals.

**DAVID C. WOOLARD** (costume designer) His Broadway credits include *The Who's Tommy* and *A Few Good Men*. Other recent credits include *Jeffrey* at the Minetta Lane, *A...My Name is Still Alice* (San Diego and New York), *Frankie and Johnnie in the Claire De Lune*, *Sweet and Hot* and *Breaking Legs*, now on national tour. Mr. Woolard has worked in many regional productions including LaJolla Playhouse's *Much Ado About Nothing*, the Alley Theatre's *American Vaudeville*, and the Guthrie's *Candide*.

**DAVID E. HUTSON** (production manager) a Midwest native, graduated from Washington University in St. Louis. While he is pleased to join the Parsons Dance Company, he is also the lighting designer for Faustwork Mask Theater, has contributed to Lisa Giobbi's Motion Picture Movement Theatre, and designed Circus Flora's 1991 appearance at the Spoleto Festival. As a production manager, David has toured companies such as Momix and Jacob's Pillow's Men Dancer Project throughout the U.S., Europe, Asia, and the former USSR. While touring he continues to cull from American cities the vintage neon clocks that he has exhibited with the Smithsonian Institution.

**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 when you do, thank them for their support of Hancher Auditorium

## Outstanding Performance!



211 First Avenue  
Cedar Rapids  
365-0581  
301 S. Clinton  
Iowa City  
354-0581



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) 247-3203 / Fax. (212) 247-3324

Sheldon Soffer Management, Inc.  
130 West 56th Street  
New York, NY 10019

Tel. (212) 757-8060 / 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-Gilmore Foundation  
The Harkness Foundations for Dance  
Morgan Guaranty Trust Company  
Nina W. Werblow Charitable Trust  
Fan Fox and Leslie R. Samuels Foundation  
The Fund for Dance  
AT&T Foundation  
The Howard Gilman Foundation

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

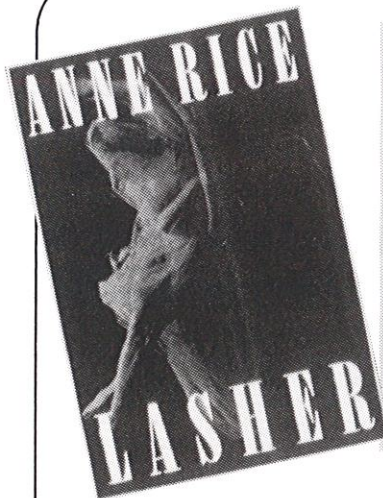
**Parsons Dance Foundation, Inc.  
Board of Directors**

Carolyn Adams, William Ivey Long,  
David Parsons, Howell Binkley, R.Z.  
Manna Douglas A. Yorke, Jr., Ina Sorens  
Clark, Gray Montague, Froma Benerofe,  
Stephanie French

Continued on page 13

**Perfumes, etc.**

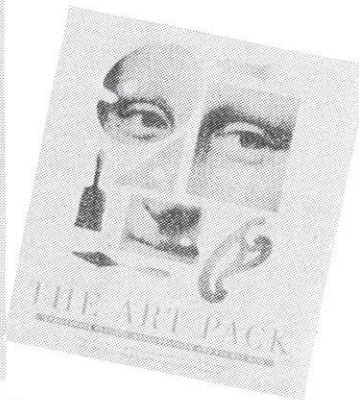
Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be reseated should speak with Box Office personnel.



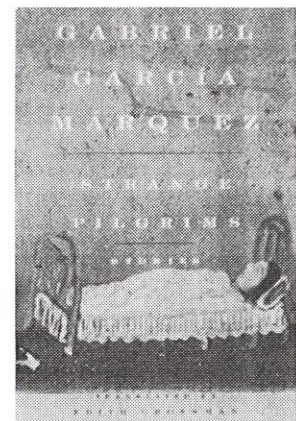
Lasher by Anne Rice



Hotel Patis by Peter Mayle



The Art Pack

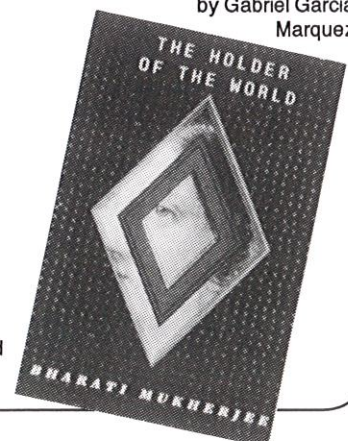


Strange Pilgrims  
by Gabriel Garcia  
Marquez

*Prairie Lights*

open 9am daily  
downtown iowa city

New titles from  
Random House



The Holder of the World  
by Bharati Mukherjee



# The Black Death in Medieval Europe

by Constance H. Berman

*"... it was the year of the incarnation of the son of God, 1348. The pestilence then arrived in the city of Florence.... Whether through the operations of the heavenly bodies, or sent upon 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 fearful 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 lively youths,... breakfasted in the morning with their relatives, companions, and friends, 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 those circumstances to explain why a fictional group of ten noble youths (seven women and three men) abandoned Florence for the countryside where they could distract 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 words 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.

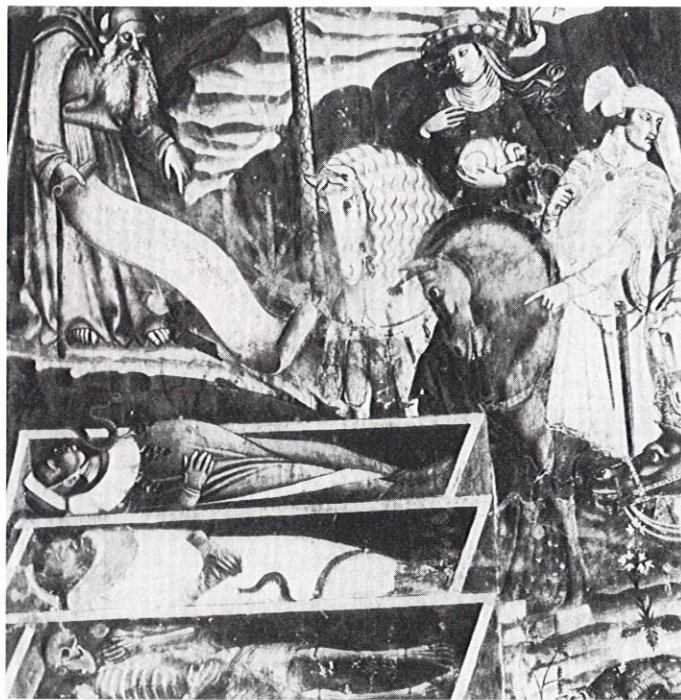
The Black Death or Plague, was a disease that struck suddenly, and in the minds of the fourteenth-century population, most mysteriously. This extremely contagious infection which was characterized in its most common form, the bubonic plague, by swellings of the lymph glands, black marks on the skin, 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 septicemic 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, host 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

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 most 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



Three Living and Three Dead, fresco from the Campo Santo, Pisa, ca. 1350

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.

during a university vacation. Estimates of the overall devastation of Europe's population range from one quarter to one third to one half. Moreover, contrary to Malthusian 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



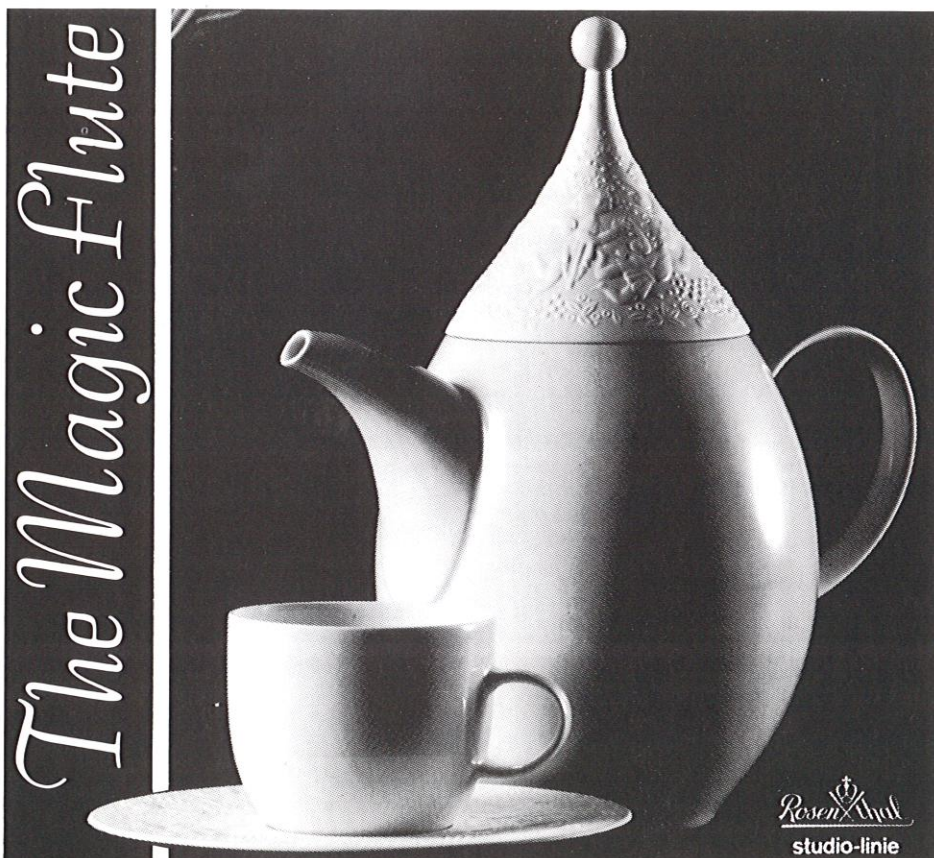
in the meantime, cultivation ceased, animals were left untended, and much business (with the exception of the writing of wills) ceased. It was difficult to find enough grave-diggers and funeral attendants to bury the dead, and a procession of the dead which had started out from a single household frequently had swollen to huge proportions before the cemetery was reached. Infection spread when heirs of those dying from Plague received 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, those lords also attempted to freeze wages and prices, and to forbid the 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. Particularly for important cities in Italy, the Black Death would be the last in a series of crises which spelled the beginnings 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 in size.

Individual reactions to the Plague of 1348 varied enormously. Many individuals simply fled; others who 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 fell victim 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 took refuge in 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 coin 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, like Boccaccio's youths 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.*



**GILDA IMPORTS** Scandinavian Furniture and Gifts  
30 South Clinton Iowa City, Iowa (319) 338-7700



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

**Christopher Gillis**...Paul Taylor Dance Company, 1977, 1982, 1985, and 1988

**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, 1973

**Paul Russell**...San Francisco Ballet, 1980

**Harry Whittaker Sheppard**...Yoshiko Chuma and the School of Hard Knocks, 1991

**Edward Stierle**...The Joffrey Ballet, 1987, 1988, 1989, and 1990

**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

guest choreographer for Dance Gala, 1982 and 1990

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  
OPERA America  
The Fan Fox and Leslie R. Samuels  
Foundation, Inc.  
The Scherman Foundation, Inc.

Aaron Copland Fund For Music  
American Express Company  
AVJ Reality Corporation  
Con Edison, Inc.  
Frederick H. Gillmore Fund  
Greenwall Foundation  
Jerome Foundation  
Massachusetts Cultural Council  
High Meadows Foundation  
Joyce Mertz-Gilmore Foundation  
New York Times Company Foundation, Inc.  
The Frederick W. Richmond Foundation Inc.  
The Rodgers and Hammerstein Foundation  
The Billy Rose Foundation  
The Rodgers 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 Dorn, 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 Rosenberg, James L. Sacksteder, Rosita Sarnoff, Roger L. Stevens, Lynda Sturner Traum, Kathryn Walker and James Taylor, Ess A. White Jr., Robert G. Wilson

#### **MUSIC-THEATRE GROUP BOARD OF DIRECTORS**

*Chair.....Rosita Sarnoff*  
*President....Lyn Austin*  
*Vice Chair...Lynda Sturner Traum*  
*Secretary ...Charles Hollerith, Jr.*

#### **Directors**

Frank Arisman, Sarah H. Bogley, Marjorie Benchley, Martha Evans, Sue Klein, Alexander E. Racolin, Adrian A. Shelby, J. Stephen Sheppard, Kathryn Walker, Ess A. White, Jr.

#### **Treasurer**

Bernard Rosenberg

#### **National Council**

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

#### **Staff**

*Producing Director.....Lyn Austin*  
*General Director.....Diane Wondisford*  
*Development Director...Jessica Balboni*  
*Production Associate.....Adam Adams*  
*Public Relations.....Monina von Opel*

#### **MTG OFFICES**

PO BOX 1396  
STOCKBRIDGE, MA 01262  
TEL (413) 298-5504

29 BETHUNE STREET  
NEW YORK, NY 10014  
TEL (212) 924-3108  
FAX (212) 255-1981

*— the —*  
**FRAME STATION**

Do-It-Yourself & Custom Framing  
Posters and Prints Available

M-F 10-5:30      Sat. 10-3:00  
601 Hollywood Blvd.      337-4716

## JOHANNES

**Fine Furniture & Cabinetry**





**207 E. 9th Street, Coralville, Ia. 52241    (319) 351-2300**

12TH ANNUAL

# DANCE

UIDANCE COMPANY

G

A

L

A

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



## 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.

**Eichler florist**

**For all those special occasions...  
Let Eichlers help you express your feelings with flowers!**

We can send flowers worldwide via FTD.

We offer a complete selection of plants, cut flowers, blooming plants and gift items.

OLD CAPITOL CENTER  
M-F 10-9; Sat. 8-5; Sun. 12-5  
410 KIRKWOOD AVE. GREENHOUSE & GARDEN CENTER  
M-F 8-6; Sat. 8-5:30; Sun. 9-5  
351-9000



## Services for Persons with Disabilities

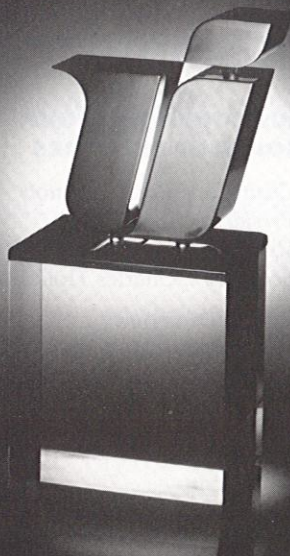
Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands. Tape-recorded versions of the playbill with cassette players are available at the main floor coatcheck by leaving a driver's license or similar ID.

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 coatcheck. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

Please call 319/335-1158 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're the  
main character  
in all of our  
performances!**



**The University of Iowa  
Alumni Association**

## 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) 335-0705, 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 playbill.

*Dance* OF IOWA  
MICHAEL KOHLI — Director

Professional Instruction for Preschool through Adults  
CLASSICAL BALLET • POINTE • JAZZ • TAP  
2 locations for your convenience

1011 Arthur Street  
Iowa City

351-7593

2240 9th Street  
Coralville

**PIZZA • PASTA • APPETIZERS • DESSERTS**

120 IMPORTED BEERS  
10 SINGLE MALT SCOTCHES  
WINE BAR • LIQUERS  
ESPRESSO • CAPPUCINO

*begin or end your evening with us*

**Sanctuary**  
Restaurant & Pub

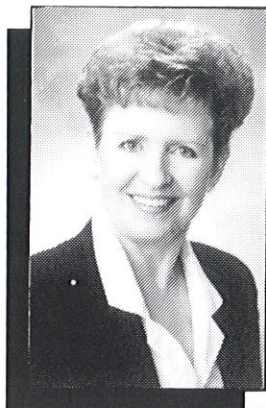


major credit cards  
free parking in rear

405 S. Gilbert

351-5692





Your experienced  
real estate professional...

**Donna Davis**

Broker Associate

**RE/MAX**® Elite

509 Kirkwood Ave., Iowa City  
office (319) 354-0909 • 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 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 performances—and the business of putting them on the stage—enriched.*

*For further information on the Hancher Guild, contact Richard Blum at 354-5601 or Jerry Walker at 351-2897.*

## YOU'LL APPLAUD OUR PERFORMANCE!

At Technigraphics, 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!

**Technigraphics**

*full service printing and copying*

Iowa City • 354-5950 • Plaza Centre One

Coralville • 338-6274 • 206 First Avenue

Cedar Rapids • 364-7010 • 711 Center Pt Rd NE



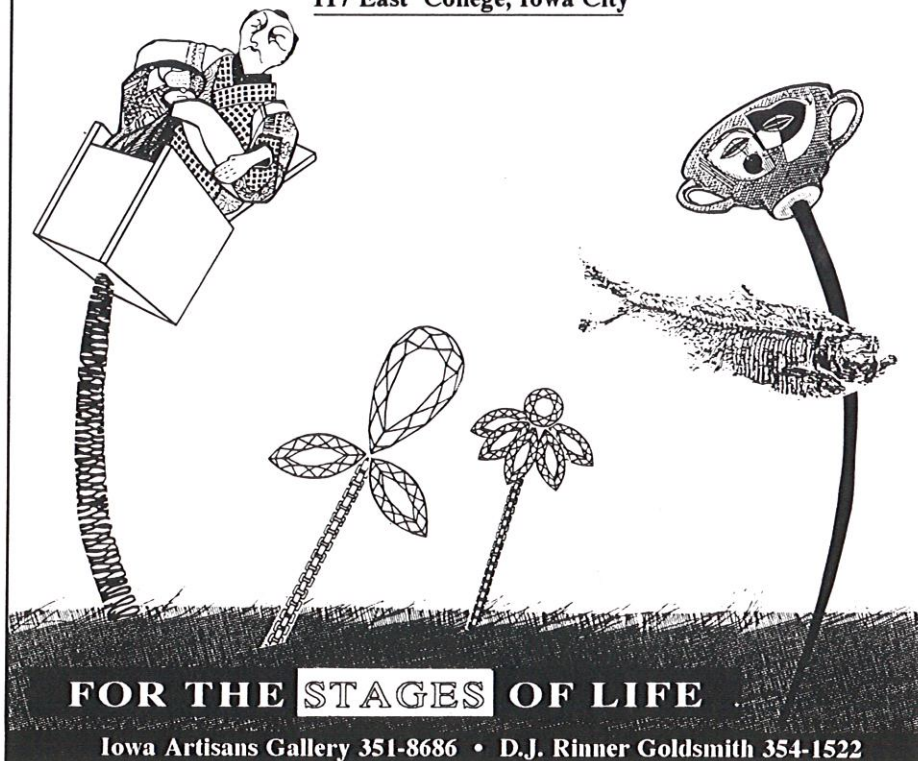
**IOWA ARTISANS  
GALLERY**

• GEMSTUDIO •

**D.J. RINNER**

• GOLDSMITH •

117 East College, Iowa City



**FOR THE STAGES OF LIFE**

Iowa Artisans Gallery 351-8686 • D.J. Rinner Goldsmith 354-1522





# 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:

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

### October 30-December 19

*The Spillville Engravings*

### October 30 - December 26

*New Accessions: Chinese and Japanese  
Scrolls from the Seiberling Collection*

### October 30 - January 2

*Looking for Leonardo: Naive and Folk  
Art Objects Found in America by Bates  
and Isabel Lowry*

*Nathan Lerner's Maxwell Street*

### October 30 - February 27

*Native American Jewelry*

## MUSIC, THEATER, AND DANCE

### Saturday, October 2

New Short Plays  
8 p.m., Theatre B, Theatre Building

### Sunday, October 3

New Short Plays  
3 p.m., Theatre B, Theatre Building

Eddie Davey, organ  
8 p.m., Clapp Recital Hall

### Tuesday, October 5

Sankai Juku, *Shijima*  
8 p.m., Hancher Auditorium

### Wednesday, October 6

Museum Perspectives Lecture  
*Folk Art: Collecting, Dealing and  
Creating*  
12:30 p.m., Museum of Art

Stradivari Quartet  
8 p.m., Clapp Recital Hall

### Friday, October 8

Old Gold Singers Fall Festival  
8 p.m. Clapp Recital Hall

### Gracie

8 p.m., Studio Theatre, Theatre Building

### 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 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

Jerry Lewis...*Unlimited*  
8 p.m., Hancher Auditorium

### Kantorei

8 p.m., Clapp Recital Hall

### October 14-16

*Dreamplay*  
8 p.m., Mabie Theatre

### October 17 Sunday

Children's Theatre Company  
*Rebecca of Sunnybrook Farm*  
3 p.m., Hancher Auditorium

### Composers Workshop

8 p.m., Clapp Recital Hall

### Monday, October 18

Suk Chamber 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., Mabie 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 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.





**YAMAHA® PIANOS**

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.*

**West** music company

IOWA CITY • CORALVILLE • CEDAR RAPIDS • WASHINGTON • CEDAR FALLS

1212 5TH ST., CORALVILLE, IA (319) 351-2000 1-800-373-2000





m.c. ginsberg jewelers, inc.

110 east washington  
iowa city, iowa 52240 319-351-1700