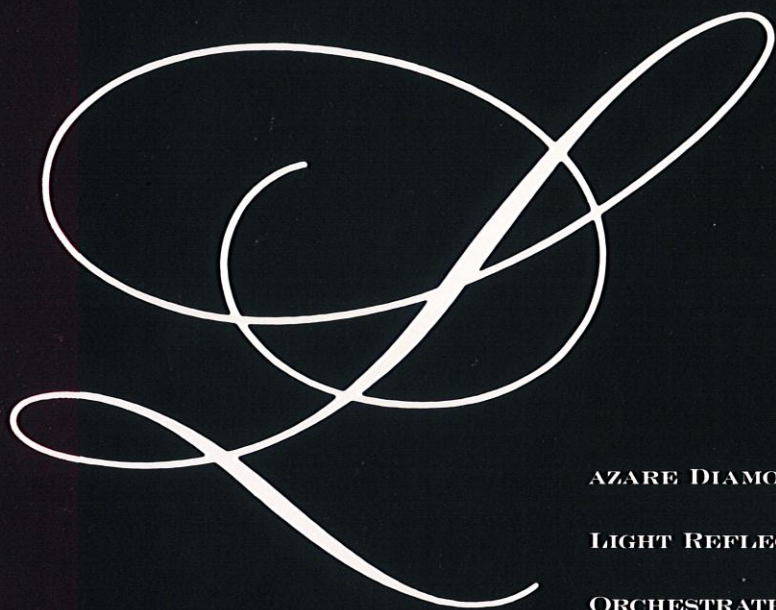



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## THE GARDENING OF THOMAS D.

Wednesday, Thursday, Friday, and Saturday  
January 22, 23, 24, and 25, 1992—8:00 p.m.

By  
**RINDE ECKERT**

Co-Directed by  
MELISSA WEAVER

Produced by  
ROBIN KIRCK

Set and Lighting Design by  
ALEXANDER NICHOLS

Sound Design by  
JAY CLOIDT

Costume Design by  
SANDRA WOODALL

Performed by  
RINDE ECKERT  
ELLIE KLOPP

Musicians  
Rinde Eckert  
Jim Kassis

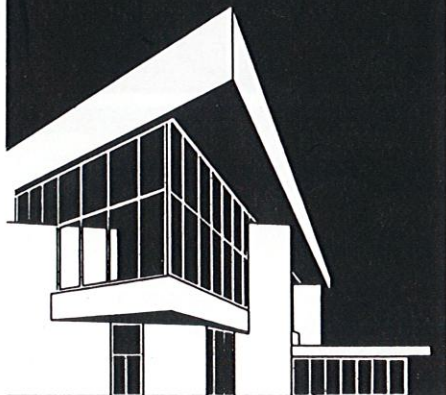
Set Construction  
Dan Sweeney

Dramaturg  
Morgan Jeness

Music Producer  
Lee Townsend

*"Dante scholars or amateurs, having heard that the **Divine Comedy** was the basis of this work, might have been expecting a more faithful elaboration of its images and structure. We have endeavored to create a piece inspired by Dante's masterwork which is not simply adaptation or homage. Perhaps what we've come up with might lead those unfamiliar with the **Divine Comedy** to the source itself. That is to be wished, after all, only Dante's poetry can do justice to Dante's ideas." **Rinde Eckert***

*The Gardening of Thomas D. is performed without intermission.*





## THE GARDENING OF THOMAS D.

was co-commissioned by The University of Iowa/Hancher Auditorium and the Iowa Center for the Arts, Fred Woodard, Chair; the Walker Art Center; the University of Minnesota and On The Boards in partnership with Dance Theater Workshop; New York Theater Workshop; and the National Performance Network (NPN). Support was received from the Northwest Area Foundation, the National Endowment for the Arts, and the NPN.

The NPN is a project of New York's Dance Theater Workshop in cooperation with 45 similarly dedicated arts organizations in 24 cities across the country. The NPN has been made possible with major national funding from the Ford Foundation (NPN Creation Fund and related activities); The Pew Charitable Trusts; the Lila Wallace-Reader's Digest Fund (dance residencies and related community activities); and the Dance, Inter-Arts, Theater, and Challenge III (NPN Creation Fund and S.U.R.F.F.) Programs of the National Endowment for the Arts.

This production was supported, in part, with funds from the Producing/Presenting Consortium formed by American Music Theater Festival, Spoleto Festival USA, and Walker Art Center with major support from the National Endowment for the Arts, the Andrew W. Mellon Foundation, the Lila Wallace-Reader's Digest Fund, and the William and Flora Hewlett Foundation.

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

## The Artists

**RINDE ECKERT** is a performance artist known primarily for his remarkably flexible voice and inventive vocal techniques. He writes and performs solo pieces and also collaborates with composers, dancers, and musicians.

As writer and performer with the Paul Dresher Ensemble, Eckert wrote the text and collaborated in the creation of *Slow Fire*, *Power Failure*, and *Pioneer*. With Paul Dresher, he received an Isadora Duncan Award for their score of *Shelf Life*, a collaboration with the Margaret Jenkins Dance Company.

Eckert has composed sound and music scores for Contraband, The Dance Brigade, and the Margaret Jenkins Dance Company. He wrote and directed *Not For Real* for Leonard Pitt; wrote and performed *Shelf Life*; and wrote, composed, and performed a solo radio musical called *Shoot the Moving Things*, which was featured on the New American Radio series of National Public Radio.

Eckert created the solo piece *Dry Land Divine*, which was commissioned by Cal Performances and later presented at the Dance Theater Workshop in New York. *Shorebirds Atlantic*, a duet with Margaret Jenkins, was featured on PBS' "Alive from Off Center." He also recorded an album

entitled *In Sleep A King* with bassist Clark Supryniewicz on the Sound Aspects label.

In the fall of 1990, Eckert appeared on "Alive from Off Center" in a video by director John Sanborn. *Woman Window Square*, a collaboration between Eckert, Jenkins, and Sanborn, premiered in September, 1990 at Theater Artaud in San Francisco. *Finding My Way*, a new recording of Eckert's music, is soon to be released.

**ELLIE KLOPP** is the associate artistic director of the Margaret Jenkins Dance Company in San Francisco and has danced and choreographed with that company since 1985. She has performed throughout the United States and Europe.

**MELISSA WEAVER** directed Rinde Eckert in *Dry Land Divine*, a solo performance which premiered at Cal Performances and was presented at DTW in New York; John Duykers in Henze's *El Cimarron* which received the *Los Angeles Times* Beckmesser Award in 1983 for best contemporary performance, and created A.G.A.P.E., premiering at San Francisco's Life on the Water in 1990. She has worked as production director for the Paul Dresher Ensemble since 1987 and for the George Coates Performance Works from 1981-86. Ms. Weaver and Mr. Duykers

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recently formed AGaPe Performance Group to develop new works and have been commissioned by the San Francisco Earth Drama Festival 1992 to work with Native American playwright William Yellow Robe, Jr. to create a piece focusing on the spotted owl controversy.

**ROBERT WOODRUFF** has most recently directed the Mark Taper Forum (Los Angeles) productions of Sam Shepard's *A Lie of the Mind* and *A Day in the Life* by Jean Claude Van Italie with Joseph Chaikin. He directed two collaborations with the Flying Karamazov Brothers, Stravinsky's *L'Histoire du Soldat* for Brooklyn Academy of Music's Next Wave Festival in New York, and *The Comedy of Errors* at Lincoln Center which was televised live nationally on PBS. He has worked as a director with many outstanding contemporary playwrights, among them, Sam Shepard, David Mamet, Michael Cristofer, and Richard Nelson. His collaborations with Shepard include the premieres of *Curse of the Starving Class* and *True West*, both for Joseph Papp at the New York Shakespeare Festival, and the Pulitzer Prize winner *Buried Child*. He staged the English language premiere of *Red River* by French playwright Pierre Laville, translated by Mamet. New York credits also include working with Cristofer on *Ice* at the Manhattan Theater Club and with British playwright Stephen Poliakoff on *Shout Across the River* at the Phoenix Theater.

**ALEXANDER NICHOLS** has collaborated with Rinde Eckert as visual designer for his production *Dry Land Divine* and his musical performances with the "Compleat Strangers." His work has also been seen on many San Francisco Bay Area theater and dance companies

including San Francisco Repertory Company, Spectrum Theater Company, Oakland Opera, and Berkeley Ballet theater. Mr. Nichols has been acting as the resident lighting designer for the Margaret Jenkins Dance Company since 1988, where he has collaborated as a visual designer for seven original works. His scenic design for the MJDC production of *Georgia Stone* received a 1988 Isadora Duncan Award for Visual Design. In addition to his current work with MJDC and Rinde Eckert, Nichols is presently resident lighting designer for the Pennsylvania Ballet under the artistic direction of Christopher d'Ambois.

**JAY CLOIDT** has worked as a composer and sound designer for many San Francisco Bay Area companies. As a sound designer, Cloidt has worked on two productions with director Robert Woodruff at the La Jolla Playhouse: *Figaro Gets a Divorce* and *The Tempest*. His work with the Paul Drescher Ensemble includes *Power Failure*, *Pioneer*, and *Slow Fire* which won a Bay Area Critics Circle Award. He received an Isadora Duncan Award in 1989 with Rinde Eckert for the sound design of Eckert's *Dry Land Divine*. As a composer, he has worked with many San Francisco groups, starting with the late Ed Mock's group and including the Margaret Jenkins Dance Company, the Gary Palmer Dance Company, ODC/San Francisco, and Kronos Quartet. Current projects include a commission from Kronos for a work for live performance using digital sampling electronics.

**SANDRA WOODALL** has worked in collaboration with choreographers and artistic directors of the San Francisco Ballet, Margaret Jenkins Dance Company, ODC/San Francisco, Oakland Ballet,

Marin Ballet, American Conservatory Theater, Eureka Theater, California Shakespeare Company, and Kronos Quartet. She has also designed costumes for The Joffrey Ballet, Ballet Metropolitan, Ballet West, Pacific Northwest Ballet, Washington D.C. Ballet, Pittsburgh Ballet, and Hong Kong Ballet. Woodall worked with designer Robert Israel in realizing costumes for Philip Glass's *Akhmaten* and for Joseph Papp's New York Shakespeare Festival's presentation of *Miracolo d'Amore* by Martha Clark. Her work has been honored with a Bay Area Theatre Critics Circle Award for the ACT's production of *St. Joan*. She received the Dance Bay Area's Isadora Duncan Dance Award for Sustained Achievement in Design. Recent work includes *Angles in America* at the Eureka Theater, *A Midsummer Night's Dream* at California Shakespeare Festival, and *Carmen* at the Oregon Ballet Theater.

**Special Thanks** to Paul Drescher and the Paul Drescher Ensemble, Rob Vlack and Wil Bernard at Big Hut Studios, Ellen McLaughlin, Justin Hersh, Jeff Metcalf, Karen Wright, Margaret Jenkins, Al Wax, Rowie Kirck, George Lakoff, Fred Woodard, and Steve Frank.

## On the Cover

Featured on the cover of the 1991-92 playbill is a Tabwa mask from Zaire in The Stanley Collection (EMS 656) at The University of Iowa Museum of Art.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art includes a permanent collection totaling more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Saturday; noon to 5:00 p.m. on Sunday.

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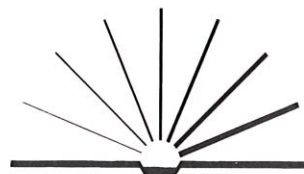
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# Dizzy at 75 — A Birthday Celebration

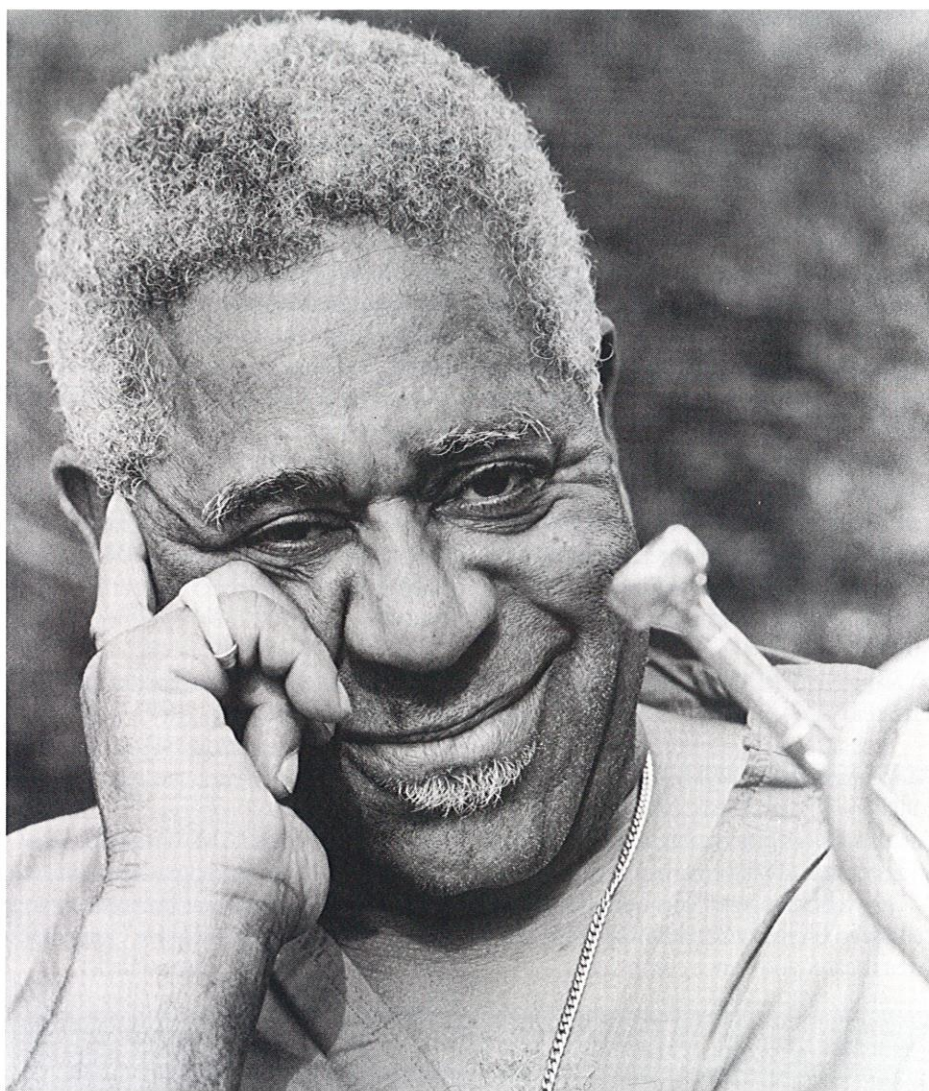
**J**ohn Birks "Dizzy" Gillespie has the most unforgettable face in music; mischievous and slightly cherubic, with elastic cheeks that expand like a blow fish when he plays. It's a face that fits this peripatetic jazzman, who has left his mark on music not only as an innovator of rhythm and beat, but as a consummate showman.

1992 is Dizzy's 75th birthday year, and he shows no sign of slowing up. He's booked a full year of concerts to celebrate and it includes a gig at Hancher on February 4. Dizzy will be the special guest soloist with The Woody Herman Orchestra, conducted by Frank Tiberi.

At 75 Dizzy can look back on the sweep of jazz history, in which he has played such an innovative role. But he also looks to the future, to the young musicians who will carry on the traditions of Louis Armstrong, Miles Davis, and while he's certainly not ready to quit, of Dizzy himself. One of the most promising is Ryan Kisor, born and brought up in Sioux City, who will skip a few classes at the Manhattan School of Music to join Dizzy at Hancher.

Born in Cheraw, South Carolina, Dizzy Gillespie picked up a trumpet at the age of 12, when a goodwill shipment of musical instruments arrived at his rural school. By the time he was 22, Gillespie was playing with the big bands of Earl Hines and Cab Calloway, honing his style and persona (his onstage antics earned him his nickname).

In 1940, he met saxophonist Charlie Parker and soon the two of them were upending everything, experimenting with beat, tonalities and unusual phrasings. They broke all the rules and their improvisations were discordant in the face of the fluid, melodic sound of Tommy



Dorsey, Duke Ellington and Benny Goodman.

But one big band man, Woody Herman, heard the new sound and fell under its spell. Of all the big bands of the 1930's and 40's, Herman's band has most reflected the blues and bebop sound. In 1945 he commissioned one of Dizzy's earliest compositions, "Woody 'N You," (also

known as "Disorder at the Border"). He formed his second Thundering Herd in order to reflect the bebop influence. The Hancher concert which brings Dizzy and the Woody Herman Orchestra together revives that relationship of respect and friendship.

While bebop is Dizzy's crowning musical achievement, spreading the jazz gospel all



over the world has become his mission and has kept him in the public eye. Ever since 1956, when he was appointed a cultural ambassador by the U.S. government, Gillespie has kept up a grueling schedule. He thrives on performing, on talking to people, hearing their laughter and applause, and receiving the outpouring of their love and admiration. It seems to fuel his endless store of energy.

Conducted by Frank Tiberi, the Woody Herman Orchestra is no ghost of a glorious past. It is a vigorous, full-blooded and young "herd" that plays high-voltage orchestrations with excitement. Tiberi, a tenor saxophonist and clarinetist, has led the band since 1986 and has remained true to Herman's blues and bebop-influenced swing. The band regularly treats its audiences to the up-tempo Charlie Parker-Dizzy Gillespie bebop classic, "Shaw Nuff" and Thelonious Monk's eccentric bop classic "Epistrophy."

As for Ryan Kisor, he is the new trumpeting sensation. At 17 he beat out 19 trumpeters from five countries to win the Louis Armstrong Jazz Trumpet Competition and is now studying at the Manhattan School of Music on full scholarship. He's signed an eight-album contract with Sony Music. Born in Sioux City, the son of an elementary school teacher and a high school band director, Ryan was playing the trumpet by 4 or 5. His first big hit around the neighborhood was the theme from "Star Wars."

Once the lessons began, nothing could stop him. In fifth grade he joined the Siouxland Youth Symphony. In sixth grade he began lessons from Doug Gerhart, a Morningside College trumpet instructor. In tenth grade, he won the International Association of Jazz Educators' Young Talent Award.

But if you really want to know how good Ryan Kisor is, just ask any kid who plays the trumpet in an Iowa high school band. They've heard him and the report is that he's fantastic!

So, February 4 looks to be quite an evening. Its roots may be in the past, but it will be a present-day celebration of the glory and future of jazz.

Tickets are available at the Hancher Box Office.

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# Meet Ivo Pogorelich

One of the most compelling pianists of our time, Ivo Pogorelich has caused an unprecedented sensation in the music world. An artist in the grand tradition of such individualists as Frantz Liszt and Glenn Gould, he has been hailed by critics and audiences alike for his unique musical vision and his dedication to the promotion of promising young musicians.

Mr. Pogorelich will perform at Hancher on Sunday, March 1. His program will include works by composers all too rarely heard here. He'll begin with music by Chopin; Three Nocturnes and Sonata No. 3 in B minor, Op. 58. These will be followed by Ravel's Valses Nobles Sentimentales and Rachmaninoff's Sonata No. 2 in B-flat minor, Op. 36.

The winner of the 1978 Casagrande Competition at Terni, as well as the 1980 International Music Competition in Montreal, Mr. Pogorelich caused the greatest stir in a competition which he did not win, the 1980 International Chopin Competition at Warsaw. A scandal erupted when pianist Martha Argerich resigned from the jury in protest of Mr. Pogorelich's elimination before the final rounds of the contest. Awarded a Special Prize, the young man was merely cited by the Warsaw Society as a "pianist of extraordinarily original talent." But Miss Argerich's comment, "This man is a genius," made international headlines.

She is not alone in that bold assessment. The reviewer from the San Francisco Examiner wrote, "Now that the dust has settled around Ivo Pogorelich the cult



*phenomenon, Pogorelich the pianist and musician can be appreciated for the genius he is."*

Since that time, Mr. Pogorelich has made triumphant appearances all over the world, performing with such orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, Vienna Philharmonic, and the major London orchestras. He has appeared throughout Europe and in Japan, as well as in North America.

In 1981, Mr. Pogorelich made his debut recording of a Chopin collection for Deutsche Grammophon and in the following year signed an exclusive contract with that label. To date, he has made

acclaimed concerto recordings with Claudio Abbado (Chopin's Piano Concerto No. 2 with the Chicago Symphony Orchestra and Tchaikovsky's Piano Concerto No. 1 with the London Symphony Orchestra) and solo recordings of works by Bach, Beethoven, Chopin, Schumann, Ravel, and Prokofiev. In April 1990, Deutsche Grammophon released his recording of Chopin's 24 Preludes, Op. 28; a recording of Liszt's B Minor Sonata and late piano works by Brahms is upcoming.

A strong proponent of education, Mr. Pogorelich has established a foundation to aid talented young Yugoslavian musicians, offering them the chance to study abroad. In January 1988, he was appointed Ambassador of Goodwill by UNESCO. In the summer of 1989, the first Ivo Pogorelich Festival was held in Bad Worishofen (West Germany), dedicated to the promotion of young and promising musicians at the beginning of their careers.

The son of a double-bass player who also composed and conducted, Ivo Pogorelich was born in Belgrade in 1958, and began his musical education at the age of seven. At eleven, he moved to the Soviet Union to continue his studies, first at Moscow's Central School, then at the Tchaikovsky Conservatoire. Five years later, he became the pupil of Aliza Kezeradze, and in 1980, the two were married.

Tickets are available at the Hancher Box Office.





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## 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

October 19, 1991-March 1, 1992  
*American Woodfire '91*

September 14, 1991-June 28, 1992  
*Women's Art in Africa: Woodfired Pottery*

September 14, 1991-June 28, 1992  
*Woodfired Containers from Around the World*

November 16, 1991-August 2, 1992  
*Art from the Underworld*

## MUSIC, THEATER, AND DANCE

■ **January 26** Sunday  
Faculty Vocal Recital  
**Katherine Eberle**  
8:00 p.m.  
Clapp Recital Hall

■ **January 27** Monday  
Faculty Piano Recital  
**Uriel Tsachor**  
8:00 p.m.  
Clapp Recital Hall

■ **January 28** Tuesday  
**West Elementary Orchestra**  
7:30 p.m.  
Clapp Recital Hall

■ **January 30** Thursday  
**Iowa City Invitational Choral Festival**  
7:30 p.m.  
Clapp Recital Hall

■ **January 31** Friday  
**A Chorus Line**  
UI students \$30.00/\$28.40/\$26.00  
Nonstudents \$37.50/\$35.50/\$32.50  
8:00 p.m.  
Hancher Auditorium

■ **February 1** Saturday  
**A Chorus Line**  
UI students \$30.00/\$28.40/\$26.00  
Nonstudents \$37.50/\$35.50/\$32.50  
2:00 and 8:00 p.m.  
Hancher Auditorium

■ **February 2** Sunday  
**A Chorus Line**  
UI students \$30.00/\$28.40/\$26.00  
Nonstudents \$37.50/\$35.50/\$32.50  
2:00 p.m.  
Hancher Auditorium

■ **February 3** Monday  
**Honor Choir Concert**  
7:00 p.m.  
Hancher Auditorium

■ **February 4** Tuesday  
**Dizzy Gillespie, Woody Herman Orchestra, and Ryan Kisor**  
18 and under \$13.75/\$12.75/\$11.25

UI students \$22.00/\$20.40/\$18.00  
Nonstudents \$27.50/\$25.50/\$22.50  
8:00 p.m.  
Hancher Auditorium

■ **February 5** Wednesday  
**Hexagon**  
18 and under \$4.50  
UI students \$6.00  
Nonstudents \$9.00  
8:00 p.m.  
Clapp Recital Hall

**Snatched by the Gods and Broken Strings**  
UI students, 18 and under, and senior citizens \$8.00  
Nonstudents \$11.50  
8:00 p.m.  
Mabie Theatre

■ **February 6** Thursday  
**Snatched by the Gods and Broken Strings**  
UI students, 18 and under, and senior citizens \$8.00  
Nonstudents \$11.50  
8:00 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.





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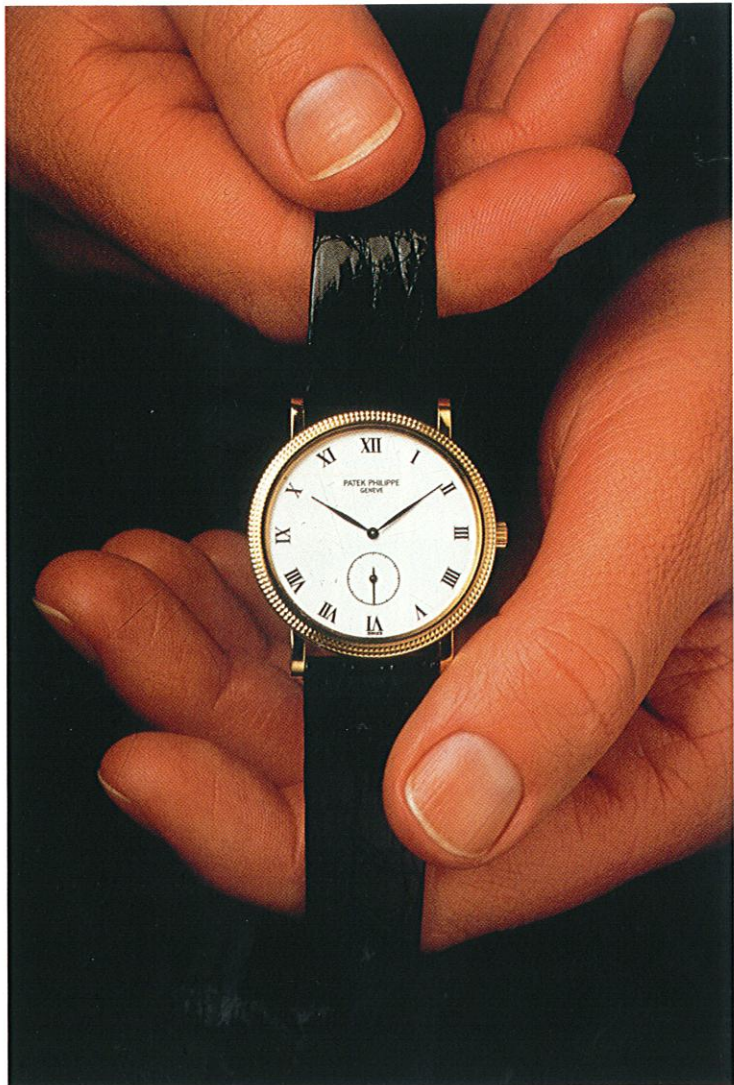
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