New available in platinum. Experience the ice cold fire of the world's most brilliant diamonds perfectly set in nature's most durable metal, platinum. Impervious to the stresses of daily life, luxurious in color and design, rich in comfort. The indulgence of a breathtaking Lazare Diamond in pure platinum. It's more than a diamond ring - it's a brilliant investment in rarity and value.
The Hands Diamond Ring

New available in platinum. Experience the ice cold fire of the world’s most brilliant diamonds perfectly set in nature’s most durable metal, platinum. Impervious to the stresses of daily life, luxurious in color and design, rich in comfort. The indulgence of a breathtaking Lazare Diamond in pure platinum. It’s more than a diamond ring—it’s a brilliant investment in rarity and value.

HANCHER PRESENTS

Hancher Auditorium
Iowa Center for the Arts
The University of Iowa
20th Anniversary Event

THE JOFFREY BALLET

ROBERT JOFFREY and GERALD ARPINO, Founders
Gerald Arpino, Artistic Director
C.C. Conner, Executive Director
Scott Barnard, Assistant Artistic Director

Cameron Basden/Deborah Dauw/Nicole Marie Duffy/Indie Gates
Cynthia Gianinni/Meg Guran/Julie James/Laura Janell
Suzanne Lopez/Cheryl Maceux/Valerie Madonia/Rita Martinez
Fern Miller/Elizabeth Parkinson/Beatriz Rodriguez/Kim Sagani
Lissette Salgado/Sunny Sandifer/Johanna Snyder/Maia Willkins
Kyle Ahmed/Pascal Benichou/Alexander Brady
Carl Corry/Christopher Freeman/Philip Gardner/Glen Harris
Calvin Kitten/Pierre Lockett/Tom Mossbrucker
Brent Phillips/Roger Plaut/Gregory Russell/Joseph Schnell
Adam Sklute/Gregory Taylor/Tyler Walters/Lin Zhen

Allan Lewis, Music Director and Conductor
Barbara Forbes, Ballerina Mistress
Cameron Basden, Assistant Ballerina Mistress
Thomas Shetron, Lighting Designer
Jennifer Tipton, Lighting Designer

THE JOFFREY II DANCERS
Jeremy Blanton, Director

The Joffrey Ballet’s 1993 National Tour is sponsored by Philip Morris Companies Inc.
This season is made possible, in part, with public funds from the National Endowment for the Arts.
The Joffrey Ballet is a member of The Fund for Dance, Inc.
A Gerald Arpino Production  
Conceived and Directed by Gerald Arpino  
Music by Prince Rogers Nelson  
Choreography by Laura Dean, Charles Moulton, Peter Pucci, and Margo Sappington  
Artistic Sayermist by Scott Barnard  
Costumes by Charles Atlas, Christine Jolly, and Rosemarie Worton  
Billboard Designs by Herbert Migdoll  
Set and Costume Supervision by Campbell Baird  
Lighting by Howell Binkley

**Billboard 1:** SOMETIMES IT SNOWS IN APRIL  
Choreography by Laura Dean  
Costumes by Rosemarie Worton from original concept by Laura Dean

**Billboard 2:** THUNDER/PURPLE RAIN  
Choreography by Charles Moulton  
Costumes by Charles Atlas

**Billboard 3:** SLIDE  
Choreography by Margo Sappington  
Wardrobe Staged: George Ramos

**Billboard 4:** WILLING AND ABLE  
Choreography by Peter Pucci  
Costumes by Christine Jolly; Assistant: David Brooks

---

As we travel the highways and byways of America, from the Long Island Expressway to the Sunset Strip, from Interstate 70 to Interstate 75, billboards loom overhead, reflecting our society and enveloping our senses with their direct, powerful messages. An integral part of our contemporary landscape, billboards have their antecedents in ancient Egyptian steles and in the European bulletins of the Middle Ages that were posted in city squares, on churches and public buildings, to give information to the local citizenry. In our time, many billboards have achieved the status of American folk art.

The Jeffrey billboards are painted with the strong rhythms of Prince's music and the dynamism and sweep of four contemporary American choreographers: Laura Dean, Charles Moulton, Peter Pucci, and Margo Sappington.  
---

"Many thanks to Hancher Auditorium and your kind Iowa City hospitality. I should one day like to create a ballet for this auditorium and the people of Iowa."

-- Gerald Arpino

From the Hancher Program Book, January 33, 1974

---

**Silver Spoon**  
A Catering Company and Restaurant  
Fresh food exquisitely prepared and courteously served

Lunch
M-F 11:30-1:30  
Dinner
T-Th 5:30-9:00

405 2nd Ave., Coralville ♦ 338-1323  
Reservations Recommended

---

**“HANCHER AUDITORIUM and**  
**THE UNIVERSITY OF IOWA FOUNDATION**

gratefully acknowledge the generous gifts provided by

**Bravo Cable Network**  
and  
**TCI of Eastern Iowa**

in support of activities associated with the premiere of *Billboards.*
Evening Wear

Hancher wants to give you the "red carpet" treatment. But three million pairs of feet have worn the rug out from under us.

Support Ovation! You'll applaud the improvements.

BILLBOARDS

A Gerald Arpino Production
Conceived and Directed by Gerald Arpino
Music by Prince Rogers Nelson
Choreography by Laura Dean, Charles Moulton, Peter Pucci, and Margo Sappington
Artistic Supervisor by Scott Bambard
Costumes by Charles Atlas, Christine Jolly, and Rosemarie Worton
Billboard Designs by Herbert Migdoll
Set and Costume Supervisor by Campbell Baird
Lighting by Howell Binkley

Billboard 1: SOMETIMES IT SNOWS IN APRIL
Choreography by Laura Dean
Costumes by Rosemarie Worton from original concept by Laura Dean

Billboard 2: THUNDER/PURPLE RAIN
Choreography by Charles Moulton
Costumes by Charles Atlas

Billboard 3: SLIDE
Choreography by Margo Sappington
Wardrobe Stylist: George Ramos

Billboard 4: WILLING AND ABLE
Choreography by Peter Pucci
Costumes by Christine Jolly; Assistant: David Brooks

As we travel the highways and byways of America, from the Long Island Expressway to the Sunset Strip, from Interstate 70 to Interstate 75, billboards loom overhead, reflecting our society and enveloping our senses with their direct, powerful messages. An integral part of our contemporary landscape, billboards have their antecedents in ancient Egyptian stele and in the European bulletins of the Middle Ages that were posted in city squares, on churches and public buildings, to give information to the local citizenry. In our time, many billboards have achieved the status of American folk art.

The Jeffery billboards are painted with the strong rhythms of Prince's music and the dynamism and sweep of four contemporary American choreographers: Laura Dean, Charles Moulton, Peter Pucci, and Margo Sappington.
—Gerald Arpino, January 1993

*Music written and composed by Prince Rogers Nelson (under his stage name, Prince). Music used by permission of WB Music Corp., as exclusive administrator for Controversy Music.

Silver Spoon
A Catering Company and Restaurant
Fresh food expertly prepared and courteously served
Lunch
Mon-Fri 11:30-1:30
Dinner
Th-Sa 5:30-9:00
405 2nd Ave., Coralville • 338-1325
Reservations Recommended

HANCHER AUDITORIUM and THE UNIVERSITY OF IOWA FOUNDATION gratefully acknowledge the generous gifts provided by Bravo Cable Network and TCI of Eastern Iowa in support of activities associated with the premiere of Billboards.
The production of Billboards would not have been possible without the musical inspiration of Prince Rogers Nelson.

A special thank you to Patricia Kennedy, who helped initiate this project and who has been instrumental in its development.

The Joffrey Ballet extends its deepest appreciation to the donors whose major support has made the production of Billboards possible:

Hancher Auditorium/The University of Iowa Foundation
and The Harkness Foundations for Dance

Additional thanks to Jill Willis, Paisley Park Enterprises, Warner Chappell, Warner Bros. Records, Joffrey Board Members Mary Keough Lyman and Dr. Lewis E. January, and to Wallace Chappell for their dedication and key roles in helping to launch this production of Billboards.

Special thanks to Metropolitan Life Foundation for funds to help commission the Peter Pucci section of Billboards.

We thank The Outdoor Advertising Association of America for its generosity. Creative support has been provided by The Gannett Outdoor Group.

These Hancher performances are supported by the University of Iowa Foundation, the Iowa Friends of The Joffrey, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with Dance on Tour and the Iowa Arts Council.


Wednesday, January 27, 1993 – 8:00 p.m.
Friday, January 29, 1993 – 8:00 p.m.
Saturday, January 30, 1993 – 8:00 p.m.

Billboard 1
SOMETIMES IT SNOWS IN APRIL

Cheryl Madeux, Philip Gardner, Maia Wilkins
Kyle Ahmed, Nicole Marie Duffey, Gregory Taylor, Jannina Snyder
Roger Plaut, Jenny Sandler, Joseph Schnell, Rita Martinez
Alexander Brady, Fern Miller, Lin Chen, Kim Sagami
Calvin Kitten, Suzanne Lopez, Brett Phillips
Songs: "Sometimes It Snows in April," "Trust," and "Baby I'm a Star"

INTERMISSION

Billboard 2
THUNDER

Valerie Madonia
Suzanne Lopez, Rita Martinez, Kim Sagami, Lissette Salgado
Pascal Benichou, Glen Harris, Pierre Lockett, Gregory Russell
Joseph Schnell, Adam Sklute, Tyler Walters

PURPLE RAIN

Elizabeth Parkinson
Suzanne Lopez, Rita Martinez, Kim Sagami, Lissette Salgado
Pascal Benichou, Glen Harris, Pierre Lockett, Joseph Schnell, Adam Sklute, Tyler Walters
Songs: "Thunder" (extended version written expressly for The Joffrey Ballet) and "Purple Rain"

INTERMISSION

Billboard 3
SLIDE

1/27 & 1/29 Valerie Madonia, Beatriz Rodriguez, Lissette Salgado
1/30 Deborah Dawn, Julie Janus, Lissette Salgado
Pascal Benichou, Carl Cory, Glen Harris, Pierre Lockett
Tom Mossbrucker, Gregory Russell, Adam Sklute, Tyler Walters

Compuir Blair
1/27 & 1/29 Beatriz Rodriguez, Valerie Madonia
1/30 Julie Janus, Deborah Dawn, And Ensemble

The Beautiful Ones
Tom Mossbrucker, And Ensemble
Release It
Tyler Walters, And Ensemble

Songs: "Computer Blue," "The Beautiful Ones," and "Release It"

PAUSE

HANCHER AUDITORIUM

MEACHAM TRAVEL SERVICE

Fifteen professional consultants in two locations. Filling travel needs since 1952.

220 East Washington Street
Iowa City, IA 52240
319-351-1200 • 1-800-777-1800
1527 South Gilbert Street
Iowa City, IA 52240
319-351-1900 • 1-800-727-1199

The single source for travel.

AUTO BODY INC.

COLLISION REPAIR SPECIALISTS

Ted Miller
Unibody Expert
1514 WILLOW CREEK DR.
IOWA CITY
Across From Wal-Mart Behind Handimart On Hwy. 1 South
337-2993

Jeff Miller
Collision Expert

Lance Ganka
Paint Expert

Bill Wagner/Knecht
Detailed Computerized Estimates

CERTIFIED

TRAINED

TECHNICIANS

The single source for travel.
The production of Billboards would not have been possible without the musical inspiration of Prince Rogers Nelson.

A special thank you to Patricia Kennedy, who helped initiate this project and who has been instrumental in its development.

The Joffrey Ballet extends its deepest appreciation to the donors whose major support has made the production of Billboards possible:

Hancher Auditorium/The University of Iowa Foundation
and The Harkness Foundations for Dance

Additional thanks to Jill Willis, Paisley Park Enterprises, Warner Chappell, Warner Bros. Records, Joffrey Board Members Mary Keough Lyman and Dr. Lewis E. Lanning, and to Wallace Chappell for their dedication and key roles in helping to launch this production of Billboards.

Special thanks to Metropolitan Life Foundation for funds to help commission the Peter Pucci section of Billboards.

We thank The Outdoor Advertising Association of America for its generosity. Creative support has been provided by The Gannett Outdoor Group.

These Hancher performances are supported by The University of Iowa Foundation, the Iowa Friends of The Joffrey, the National Endowment for the Arts, and Arts Midwest members and friends in partnership with Dance on Tour and the Iowa Arts Council.


Wednesday, January 27, 1993 - 8:00 p.m.
Friday, January 29, 1993 - 8:00 p.m.
Saturday, January 30, 1993 - 8:00 p.m.

Billboard 1
SOMETIMES IT SNOWS IN APRIL

Cheryl Madeux Philip Gardner Maia Wilkins
Kyle Ahmed Nicole Marie Duffy Gregory Taylor Johanna Snyder
Roger Plaut Jenny Sandler Joseph Schnell Rita Martinez
Alexander Brady Fern Miller Lin Zhen Kim Sagami
Calvin Kitten Suzanne Lopez Brett Phillips
Songs: "Sometimes It Snows in April," "Trust," and "Baby I'm a Star"

INTERMISSION

Billboard 2
THUNDER

Valerie Madonia
Suzanne Lopez Rita Martinez Kim Sagami Lissette Salgado
Pascal Benichou Glen Harris Pierre Lockett Gregory Russell
Joseph Schnell Adam Sklute Tyler Walters

PURPLE RAIN

Elizabeth Parkinson
Suzanne Lopez Rita Martinez Kim Sagami Lissette Salgado
Pascal Benichou Glen Harris Pierre Lockett Joseph Schnell Adam Sklute Tyler Walters
Songs: "Thunder" (extended version written expressly for The Joffrey Ballet) and "Purple Rain"

INTERMISSION

Billboard 3
SLIDE

1/27 & 1/29 Valerie Madonia Beatriz Rodriguez Lissette Salgado
1/30 Deborah Dawn Julie Janus Lissette Salgado
Pascal Benichou Carl Corry Glen Harris Pierre Lockett
Tom Mossbrucker Gregory Russell Adam Sklute Tyler Walters

Computer Blur
1/27 & 1/29 Beatriz Rodriguez Valerie Madonia
1/30 Julie Janus Deborah Dawn And Ensemble

The Beautiful Ones
Tom Mossbrucker
And Ensemble
Release It
Tyler Walters
And Ensemble

Songs: "Computer Blur," "The Beautiful Ones," and "Release It"

PAUSE
Billboard 4
WILLING AND ABLE
Jodie Gates Philip Gardner
Nicole Marie Duffy Roger Plaut Brent Phillips Gregory Taylor
Maia Wilkins Jenny Sandler Kyle Ahmed Magi Cavin
Cynthia Giannini Fern Miller Cheryl Madeux Johanna Snyder Laura Jarrell
Songs: "For you," "The Question of U," "It," "Willing and Able," and "Get Off" (excerpt)

Thursday, January 28, 1993 – 8:00 p.m.
Saturday, January 30, 1993 – 2:00 p.m.
Sunday, January 31, 1993 – 2:00 p.m.

Billboard 1
SOMETIMES IT SNOWS IN APRIL
Songs: "Sometimes It Snows in April," "Trust," and "Baby I'm a Star"

INTERMISSION

Billboard 2
THUNDER
Elizabeth Parkinson Cynthia Giannini Suzanne Lopez Cheryl Madeux Fern Miller Kyle Ahmed Alexander Brady Calvin Kitten Pierre Lockett Roger Plaut Gregory Russell Tyler Walters
PURPLE RAIN
Valerie Madonia Cynthia Giannini Suzanne Lopez Cheryl Madeux Fern Miller Kyle Ahmed Alexander Brady Pierre Lockett Roger Plaut Gregory Russell Tyler Walters
Songs: "Thunder" (extended version written expressly for The Joffrey Ballet) and "Purple Rain"

INTERMISSION

Billboard 3
SLIDE

1/28 Valerie Madonia Beatriz Rodriguez Lissette Salgado 1/30 8/ 1/31 Deborah Dawn Julie Janus Lissette Salgado Pascal Benichou Carl Corry Glen Harris Pierre Lockett Tom Mosbrucker Gregory Russell Adam Sklai Tyler Walters
Computer Blue

1/28 Beatriz Rodriguez Valerie Madonia 1/30 & 1/31 Julie Janus Deborah Dawn And Ensemble
The Beautiful Ones
Tom Mosbrucker And Ensemble
Release It
Tyler Walters And Ensemble

Songs: "Computer Blue," "The Beautiful Ones," and "Release It"

PAUSE
Billboard 4  
WILLING AND ABLE

Jodie Gates  -  Philip Gardner
Nicolette Duffy  -  Roger Plaut
Maia Wilkins  -  Brent Phillips
Jenny Sandler  -  Kyle Ahmed
Gregory Taylor  -  Meg Curran
Cynthia Giannini  -  Fern Miller
Cheryl Madeux  -  Johanna Snyder
Jonna Zinn  -  Laura Jarrell

Songs: "For You," "The Question of U," "It," "Willing and Able," and "Get Off" (excerpt)

Thursday, January 28, 1993 — 8:00 p.m.
Saturday, January 30, 1993 — 7:00 p.m.
Sunday, January 31, 1993 — 2:00 p.m.

Billboard 1  
SOMETIMES IT SNOWS IN APRIL

Cheryl Madeux  -  Philip Gardner
Maia Wilkins
Kyle Ahmed  -  Nicolette Duffy
Jenna Sandler  -  Kyle Ahmed
Roger Plaut  -  Joseph Schnell
Rita Martinez
Alexandra Bzdek  -  Fern Miller
Lin Zhou  -  Kim Sagami
Calvin King  -  Susanne Lopez
Brent Phillips
Sung: "Sometimes It Snows in April," "Trust," and "Baby I'm a Star"

INTERMISSION

Billboard 2  
THUNDER

Elizabeth Parkinson
Cynthia Giannini  -  Suzanne Lopez
Cheryl Madeux  -  Fern Miller
Kyle Ahmed  -  Alexander Brady
Calvin King  -  Pierre Lockett
Roger Plaut  -  Gregory Russell
Tyler Walters

PURPLE RAIN

Valerie Madonia
Cynthia Giannini  -  Suzanne Lopez
Cheryl Madeux  -  Fern Miller
Kyle Ahmed  -  Alexander Brady
Pierre Lockett
Roger Plaut  -  Gregory Russell
Tyler Walters
Songs: "Thunder" (extended version written expressly for The Joffrey Ballet) and "Purple Rain"

INTERMISSION

Billboard 3  
SLIDE

1/28 Valerie Madonia
Beatriz Rodriguez
Lissette Salgado
1/30 & 1/31 Deborah Dawn
Julie Janus
Lissette Salgado
Pascal Bouchoux
Carl Corby
Glen Harris
Pierre Lockett
Tom Mossbrucker
Gregory Russell
Adam Skaile
Tyler Walters

Computer Blue
1/28 Beatriz Rodriguez
Valerie Madonia
1/30 & 1/31 Julie Janus
Deborah Dawn
And Ensemble

The Beautiful Ones
Tom Mossbrucker
And Ensemble

Release It
Tyler Walters
And Ensemble

Songs: "Computer Blue," "The Beautiful Ones," and "Release It"

PAUSE
Billboard 4
WILLING AND ABLE

Jodie Gates Philip Gardiner

Nicole Marie Duffy Roger Plaut Brent Phillips Gregory Taylor
Maia Wildins Jerry Sandler Kyle Ahmed Meg Gustin

Cynthia Giannini Fern Miller Cheryl Madeux Johanna Snyder Laura Jarrell

Songs: "For You," "The Question of U," "It," "Willing and Able," and "Gett Off" (excerpt)

A book is a present you can open again and again.

Gift Certificates Available.

University Book Stores
Iowa Memorial Union Hospital Ramp 3
The University of Iowa

Hills Bank
and Trust Company

Hills 679-9291 Coralville 351-8000 North Liberty 696-2381
Iowa City, S. Gilbert St. 338-1277 and E. Washington St. 351-2337
Member FDIC 1-800-HILLS BK

A world of information
as close as your phone.

Iowa City 337-7000 • Cedar Rapids 363-7000 • Waterloo-Cedar Falls 235-7000 • Dubuque 556-7000
Billboard 4
WILLING AND ABLE

Jodie Gates  Philip Gardner
Nicole Marie Duffy  Roger Plaut  Brent Phillips  Gregory Taylor
Maia Wilkins  Jeremy Sandler  Kyle Ahmed  Meg Gustin
Cynthia Giannini  Fern Miller  Cheryl Madeux  Johannna Snyder  Laura Jarrell

Songs: "For You," "The Question of Us," "It," "Willing and Able," and "Gett Off" (excerpt)

A book is a present you can open again and again.
Gift Certificates Available.

University Book Stores
Iowa Memorial Union  Hospital Ramp 1
The University of Iowa

We Give
the Arts a
Standing Ovation.

Hills Bank
and Trust Company
Hills 679-3931 Coralville 351-8000 North Liberty 686-2381
Iowa City, S. Gilbert St. 338-1277 and E. Washington St. 351-2337
Member FDIC 1-800-HILLS BK

A world of information
as close as your phone.

cityline

Iowa City 337-7000 • Cedar Rapids 363-7000 • Waterloo-Cedar Falls 235-7000 • Dubuque 556-7000
Biographies

GERALD ARPINO (Founder and Artistic Director) co-founded The Joffrey Ballet with Robert Joffrey in 1956, and served as its artistic director for many years until he was appointed to succeed Mr. Joffrey upon the latter's death in 1988. Arpino has been a principal representative for the company in its concertant artistic and administrative concerns, and is a major spokesman to government, business, and cultural communities. A leading dancer with the company in its first years, he began choreographing in 1961 and is The Joffrey's resident choreographer.

The late Walter Terry said “He introduced a speckles of terro-oriental modern movement with classical ballet that was a special quality he gave to ballet.” Clive Barnes (New York Post) wrote, “Arpino and his choreography in ‘Hair’ were the dance company style... the ideal choreographer to maintain a consistent, creative core... he can send dancers over the stage like rockets and give them dust like slow songs.” Martin Berhrmeier (Los Angeles Times) has pointed out “the breathless fluidity of Arpino’s invention... the brevity of his kinetic designs.” Anne Koskiell (The New York Times) has described him as a “very important choreographer... I have often seen women to the ballet seated into living the entire act form simply because Mr. Arpino’s accessibility states their imagination.”

He is the first choreographer commissioned to create a ballet to honor the office of the American Presidency (The Pantages and The Palace Present “TWO-A-DAY”). He is the first American commissioned by a city (San Antonio) to do a ballet (lawrence), and Los Angeles has commissioned another. His 1966 Birthday Variations was commissioned by Becky D’Angelo of Chicago as a birthday gift to her husband Dino D’Angelo. Arpino’s works are sought after worldwide, are in the repertoires of the National Ballet of Canada, Theatre Ballet of Canada, The Viennese State Opera Ballet, and the Australian, Ohio, Oakland, Princeton, and Milwaukee ballet companies, among others. Arpino serves on the National Advisory Council of the International Association of the Performing Arts Council.

ROBERT JOFFREY (Founder) was born in Seattle, Washington, in 1930 and died in New York City in 1988. He founded the company in 1956 – an ensemble of American dancers for whom he taught, choreographed, commissioned original ballets, and reconstructed rare classics. In the process, he built what is now acknowledged to be one of the major international companies, a company cited for its virtuosity and its exciting, original repertoire. Joffrey introduced Alvin Alley, Laura Dean, Anna Sokolow, and Yvonne Tappy to ballet audiences; invited Kurt Jooss and Leopold Massine to revive some of their “lost” masterworks; and assembled the largest number of Frederick Ashton ballets in the United States. He was the first American director to present the work ofw omen. He was especially noted for his meticulous recreations of the legendary Diaghileff era ballets. His own ballets have always been a company cornerstone and indicate his varied interests, from the classical Pas de Deux to the multi-media Azadi, from the romantic romanticism to the evocative Pasatova. Joffrey was a pioneer in choreographing dance for television, and The Joffrey Ballet inaugurated public television's “Dance in America” series. Although he gave up a promising career as a dancer to form his company, he maintained his early interest in training gifted students and young professionals through The Joffrey Ballet School, which he established in 1953, and the Joffrey Workshop at San Antonio.

Among his many dance affiliations, he was co-president with Bolshoi Ballet director Yuri Grigorovich of the International Dance Committee, International Theater Institute, one of the three jurors of Denmark’s Hans Christian Andersen Ballet, a member of the National Council of the Arts, and honorary member of the American Choreographer Awards. His numerous awards and honors included the Dancemakers Award, the Capeto Award, New York City’s Handel Medallion, Club 100’s Distinguished Artist Award (Los Angeles Music Center), Dance Magazine’s Distinguished Service Award, and an honorary Ph.D. from Pacific Lutheran University in Tacoma, Washington.

SCOTT BARNARD (Asst. Artistic Director) a native of Indiana, graduated from that state’s Butler University with a B.A. in dance before joining the Alabama State Ballet, where Robert Joffrey invited him to join his company. He performed major roles such as The Tinker from Kolp in Oklahoma and created roles in ballets such as Furti, Kretzmar, The Caves, and A Light Fantasia. Mr. Barnard assists Gerald Arpino where he is creating works for the company and has staged Arpino’s Two-A-DAY in Ohio, Pennsylvania, and Italy. He also re-creates Arpino ballet revivals for the company as well as numerous other ballets such as Petrushka, La Bayadere, L’Après-midi d’un Faune and Parade. He co-staged the 1987 full-length production of Robert Joffrey’s The Nutcracker and assisted Robert Joffrey when he choreographed Remembrance and Postcards. He also teaches and coaches the company and oversees all company productions in preparation for the stage. When time permits, he teaches at The Joffrey Ballet School.

ALLAN LEWIS (Mentor and Conductor) has been with The Joffrey Ballet since 1976. He has conducted most of the repertory, including Robert Joffrey’s Postcards, Remembrance, and Paras Dervis, George Balanchine’s TWO-A-DAY, The Caves, and Tristes, and the company premieres of Cranko’s Roméo and Juliet, Ashton’s La Belle Mal Câline, Nijinsky’s Le Sacre de Printemps, and Nijinskia’s Les Noces. On this continent, he has conducted many major orchestras, including the Cleveland Orchestra, the San Francisco Symphony, and the Calgary Philharmonic. In Europe, he conducted the Orchestre National de France, the Netherlands Radio Philharmonic, the Orchestra of the Vienna State Opera, and the Orchestra of the Prague National Theater, among others. For television, he conducted Dance in America’s “A Night at The Joffrey” on ‘Great Performances.”

A SEASON OF AMERICAN VISIONS

In this 500th anniversary of Columbus’ landing in the new world, Iowa’s University Theatres presents a season of plays designed to take a fresh look at this amazing and strange country of ours.

CALL 319-335-1160 FOR TICKET INFORMATION
THE MOTHER OF US ALL
by Gertrude Stein
October 15 – 23
An impressionistic collage of poetry, images, song, and dance.

IN THE SHADOW OF THE TERMINAL TOWER
by Peter Ullian
November 5 – 22
American Theatre College Festival Entry
Elliot Ness races into Cleveland to clean up the old town, only to find the spectre of Al Capone haunting his every move.

MARATHON DANCING
by Ann Bogart
March 4 – 12
A world premiere of an important new work conceived and directed by Ann Bogart, one of America’s most influential and imaginative theatre artists.

SCARLET LETTERS
by Nathan Hare
American classic comes to the stage
February 11 – 21
A world premiere of a classic tale of a rebel, a hero, and a woman. Written by Ann Bogart, who is one of America’s most influential and imaginative theatre artists.

BURYING CHILD
by Sam Shepard
April 21 – 28
A world premiere of an important new work conceived and directed by Ann Bogart, one of America’s most influential and imaginative theatre artists.
Biographies

GERALD ARPINO (Founder and Artistic Director) co-founded The Joffrey Ballet with Robert Joffrey in 1956, and served as its artistic director for many years until he was appointed to succeed Mr. Joffrey upon the latter’s death in 1988. Arpino has been a principal representative for the company in its concomitant artistic and administrative concerns, and is a major spokesman to government, business, and cultural communities. A leading dancer with the company in its first years, he began choreographing in 1961 and is The Joffrey’s resident choreographer.

The late Walter Terry said “He introduced a splash of terra-oriental modern movement with classical ballet that was a special quality he gave to ballet.” Clive Barnes (New York Post) wrote “Arpino’s choreography is fascinating for the way he brings together the elements of Chinese and Western dance in company style... the ideal choreographer to maintain a consistent, creative core... one can send dancers over the stage like rockets and give them dust like low song.” Martin Berghemier (Los Angeles Times) has pointed out “the breathless fluidity of Arpino’s invention... the surge of his kinetic designs.” Anna Kisselgoff (The New York Times) has described him as a “very important choreographer... I have seen so many choreographers who are not capable of living the entire art form simply because Mr. Arpino’s accessibility seized their imagination.”

He is the first choreographer commissioned to create a ballet to honor the office of the American Presidency (The Fantasies and The Palace Portrait "TWO-A-DAY"). He is the first American commissioned by a city (San Antonio) to do a ballet (Jawbreaker), and Los Angeles has commissioned another. His 1986 Birthday Variations was commissioned by Becky D’Angelo of Chicago as a birthday gift to her husband Dino D'Angelo. Arpino’s work is sought after worldwide, in the repertoires of the National Ballet of Canada, Theatre Ballet of Canada, The Vienna State Opera Ballet, and the Australian, Ohio, Oakland, Princeton, and Milwaukee ballet companies, among others. Arpino serves on the National Advisory Council of the ITUSA International Ballet Competition and is on the boards of the Dance Notation Bureau and Dancers in Transition. He is a member of the Arts Advisory Committee of the New York International Festival of the Arts. He was honorary co-chairman for the Dance Library of Israel’s 1989 award dinner honoring Agnes de Milé, and he presented the Library’s 1991 “Documents of Dance” Tiffany Award from the International Society for Performing Arts Administrators (ISPA), an award for Outstanding Artistic Achievement from the Staten Island Council on the Arts in March 1990; an Honorary Lifetime Membership in the Chicago Dance Coalition; and the knowledge that he is the only choreographer to have had four of his ballets performed at the White House. ROBERT JOFFEY (Founder) was born in Seattle, Washington, in 1930 and died in New York City in 1988. He founded the company in 1956 – an ensemble of American dancers for whom he taught, choreographed, commissioned original ballets, and reconstructed rare classics. In the process, he built what is now acknowledged to be one of the major international dance companies, a company cited for its virtuosity and its exciting, original repertoire. Joffrey introduced Alvin Alley, Laura Dean, Anna Sokolow, and Paule Tharp to ballet audiences; invited Kurt Jooss and Leonide Massine to revive some of their “lost” masterworks; and assembled the largest number of Frederick Ashton ballets in the United States. He was the first American director to present the work of de Moulins’s mister for its meticulous re-creations of the legendary Diaghilev-era ballets. His own ballets have always been a company cornerstone and indicate his varied interests, from the classical Pas de Deux to the multi-media Asanti, from the romantic Eudoxia to the evocative Pesant. Joffrey was a pioneer in choreographing dance for television, and The Joffrey Ballet inaugurated public television’s “Dance in America” series. Although he gave up a promising career as a dancer to form his company, he maintained his early interest in training gifted students and young professionals through The Joffrey Ballet School, which he established in 1953, and the Joffrey Workshop at San Antonio.

Among his many dance affiliations, he was co-president with Bolshoi Ballet director Yuri Grigorovich of the International Dance Committee International Theater Institute, one of the three jurors of Denmark’s Hans Christian Andersen Ballet awards; a member of the National Council of the Arts, and honoree of the American Choreographer Awards. His numerous awards and honors included the Dancemakers Award, the Capstone Award, New York City’s Handel Medallion, Club 100’s Distinguished Artist’s Award (Los Angeles Music Center), Dance Notation Bureau’s Distinguished Service Award, and an honorary Ph.D. from Pacific Lutheran University in Tacoma, Washington.

SCOTT BARNARD (Assistant Artistic Director), a native of Indiana, graduated from that state’s Butler University with a B.A. in dance before joining the Alabama State Ballet, where Robert Joffrey invited him to join his company. He performed major roles such as The Frog in Balanchine’s creation for ballets such as Coppélia, Giselle, and A Light Fantasy. Mr. Barnard assists Gerald Arpino when he is creating works for the company and has staged Arpino ballets in Ohio, Thailand, Australia, and Vienna. He also restages Arpino ballet revivals for the company as well as numerous other ballets such as Petrushka, Le Boeuf Danseur, L’Après-midi d’un Faune and Parade. He co-staged the 1987 full-length production of Robert Joffrey’s The Nutcracker and assisted Robert Joffrey when he choreographed The Nutcracker and Petrushka. He also teaches and coaches the company and oversees all company productions in preparation for the stage. When time permits, he teaches at The Joffrey Ballet School.

ALLAN LEWIS (Mint: Director and Conductor) has been with The Joffrey Ballet since 1976. He has conducted most of the repertoire, including Robert Joffrey’s Petrushka, Remembrance, and Pas de Deux, George Balanchine’s TWO-A-DAY, The Clowns, and Trinity, and the company premieres of Cranko’s Roméo and Juliet, Ashton’s La Fille Mal Gardée, Ninjinsky’s Le Sacre du Printemps and Ninjius’s Les Noces. On this continent, he has conducted many major orchestras, including the Cleveland Orchestra, the San Francisco Symphony, and the Calgary Philharmonic. In Europe, he conducted the Orchestre National de France, the Netherlands Radio Philharmonic, the Orchestra of the Vienna State Opera, and the Orchestra of the Prague National Theater, among others. For television, he conducted Dance America’s “A Night at the Joffrey” on ‘Great Performances.’

A SEASON OF AMERICAN VISIONS

This 500th anniversary of Columbus’ landing in the new world, Iowa State University Theatre presents a season of plays designed to take a fresh look at this amazing and strange country of ours.

CALL 319-337-1160 FOR TICKET INFORMATION

THE MOTHER OF US ALL

gereza saiz
October 15 - 25
An impressionist collage of poetry, images, song and dance.

IN THE SHADOW OF THE TERMINALS/POWER

Peter Ullian
November 5 - 22
A world premiere commission by the UI Theatre Arts Department, a look at the American classic comes to the stage February 11 - 22

American Theatre College Festival Entry

Elof Ness takes to Cleveland to clean up the old town, only to find the spectre of Al Capone haunting his every move.

MARATHON DANCING

Anna Bogart
March 4 - 13
A world premiere of an important new work conceived and directed by Anna Bogart, one of America’s most influential and imaginative theatre artists.

SCARLET LETTER

Nahum Hambro American classic comes to the stage

Burdchild
April 8 - 18
A world premiere commission by the UI Theatre Arts Department takes a fresh look at an American classic and examines some of the thorniest issues in our nation’s past... and present.
and Agnes de Mille's "Conversations on the Dance." He conducted Humperdinck's Rinaldo with Rudolf Nureyev both on Broadway and at Lincoln Center. For four seasons, he also conducted San Francisco Opera's Falstaff featuring Luciano Pavarotti and other notables. Mr. Lewis is the 1990 recipient of the Gerald Arpino Award presented by the Los Angeles Friends of The Joffrey Ballet. He is a graduate of Yale University and the Juilliard School.

BARBARA FORBES (Ballet Mistress) joined The Joffrey Ballet in August, 1988. She was previously rehearsal director for Finis Jhung's Chamber Ballet USA, and taught in New York City from 1982-88 at Finis Jhung Studio, Broadway Dance Center, and Dance Theatre of Harlem School. Ms. Forbes was on the staff of the National Ballet School of Canada for nine years, receiving a Canada Council Grant for study in London and Paris. She then joined the New Orleans Ballet in 1979 as ballet mistress and director of the company's school, and resumed her performing career. A native of Australia, Ms. Forbes guest teaches there as well as in the United States and Sweden.

CAMERON BASDEN (Assistant Ballet Mistress) joined The Joffrey Ballet in 1979 after performing with Joffrey II for two years. A native Texan, she was trained in the Russian classical style by Nathalie Krassovska. Ms. Basden danced for two years with the Dallas Ballet and has guested throughout the United States. She has performed principal roles with The Joffrey Ballet, and roles in such ballets as Cérémonie, Light Rain, Italian Suite, and Birthday Variations have been created for her. Although she has worked closely with Mr. Arpino and Mr. Barnard in the past, her promotion in 1990 to assistant ballet mistress has brought new challenges and facets to her career.

THOMAS SKELTON (Lighting Designer) has been with The Joffrey since its inception, when he created the unique Joffrey lighting concept. In addition to his work with American Ballet Theatre, New York City Ballet, Ohio Ballet, Boston Ballet, Ballet Folklorico of Mexico, and Paul Taylor, among other dance companies, his Broadway credits include Coco, Death of A Salesman, Louis Horrer, The Lady and Her Music, and Tony nominations for The Ilium Cawell (L.A. Drama Critics Award), All God's Chillun Got Wings, and Indians. He is associate director of Ohio Ballet and a founding board member of Dance/USA and the Board of Visitors of North Carolina School of the Arts. He lectured for many seasons at Yale's graduate school and at Lester Polakov's Studio and Forum of Stage Design.

JENNIFER TIPTON (Lighting Designer) is well known for her work in theater, dance, and opera. She has won two Bessies and an Olivier for lighting design; her work in that field includes pieces choreographed by Mikhail Baryshnikov, Jiří Kylián, Dana Reitz, Jerome Robbins, Paul Taylor, Twyla Tharp, and Dan Wagner; among many others. Her work in the theater has won her a Joseph Jefferson Award, a Kudo, a Drama-Logue Award, two American Theatre Wing Awards, an Obie, two Drama Desk Awards, and two Tonys. Her work in opera includes Robert Wilson's production of Parsifal at the Houston Grand Opera and Peter Sellars' production of Tannhäuser for the Chicago Lyric Opera. In the fall of 1991, she directed for the first time—a production of The Tempest at the Guthrie. In 1992, she directed her first opera, The Magic Flute, for San Francisco Opera and was in residence as Light Design Fellow at the Guggenheim Foundation.

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.

BILLSBOARDS is the newest collaboration to reach the stage in the long and fruitful relationship between Hancher Auditorium and The Joffrey Ballet. This honor roll gratefully recognizes those who have generously contributed to this production, which premiered at Hancher Auditorium on January 27, 1993.
and Agnes de Mille's "Conversations on the Dance." He conducted Humage to Diaghilev with Rudolf Nureyev both on Broadway and at Lincoln Center. For four seasons, he also conducted San Francisco Opera's Galilei, starring Luciano Pavarotti and other notables.

Mr. Lewis is the 1990 recipient of the Gerald Arpino Award presented by the Los Angeles Friends of the Joffrey Ballet. He is a graduate of Yale University and the Juilliard School.

BARBARA FORBES (Ballet Mistress) joined The Joffrey Ballet in August, 1988. She was previously rehearsal director for Finis Jhung's Chamber Ballet USA, and taught in New York City from 1982-88 at Finis Jhung Studio, Broadway Dance Center, and Dance Theatre of Harlem School. Ms. Forbes was on the staff of the National Ballet School of Canada for nine years, receiving a Canada Council Grant for study in London and Paris. She then joined the New Orleans Ballet in 1979 as ballet mistress and director of the company's school, and resumed her performing career. A native of Australia, Ms. Forbes guest teaches there as well as in the United States and Sweden.

CAMERON BASDEN (Assistant Ballet Mistress) joined The Joffrey Ballet in 1979 after performing with Joffrey II for two years. A native Texan, she was trained in the Russian classical style by Nathalie Krasnovka. Ms. Basden danced for two years with the Dallas Ballet and has guested throughout the United States. She has performed principal roles with The Joffrey Ballet, and roles in such ballets as Cleopatra, Light Rain, Italian Suite, and Birthday Variations have been created for her. Although she has worked closely with Mr. Arpino and Mr. Barnard in the past, her promotion in 1990 to assistant ballet mistress has brought new challenges and facets to her career.

THOMAS SKELTON (Lighting Designer) has been with The Joffrey since its inception, when he created the unique Joffrey lighting concept. In addition to his work with American Ballet Theatre, New York City Ballet, Ohio Ballet, Boston Ballet, Ballet Folklorico of Mexico, and Paul Taylor, among other dance companies, his Broadway credits include Coe, Death of A Salesman, Lena Horne: The Lady and Her Music, and Tony nominations for The Ilium of Cecilia, E.L.A. Critics Award, All God's Chillen Got Wings, and Indians. He is associate director of Ohio Ballet and a founding board member of DanceUSA and the Board of Visitors of North Carolina School of the Arts. He lectured for many seasons at Yale's graduate school and at Lester Polakov's Studio and Forum of Stage Design.

JENNIFER TIPTON (Lighting Designer) is well known for her work in theater, dance, and opera. She has won two Bessies and an Olivier for lighting design; her work in that field includes pieces choreographed by Mikhail Baryshnikov, Jiri Kylian, Dana Reitz, Jerome Robbins, Paul Taylor, Twyla Tharp, and Dan Wagoner, among many others. Her work in the theater has won her a Joseph Jefferson Award, a Kudo, a Drama-Logue Award, two American Theatre Wing Awards, an Obie, two Drama Desk Awards, and two Tonys. Her work in opera includes Robert Wilson's production of Pinnaf at the Houston Grand Opera and Peter Sellars' production of Xerxes for the Chicago Lyric Opera. In the fall of 1991, she directed for the first time -- a production of The Tempest at the Guthrie. In 1982, she received the Creative Arts Award Medal in Dance from Brandeis University. She has been an artistic associate with the American Repertory Theatre in Cambridge and the Goodman Theatre in Chicago. She held a Guggenheim Fellowship for the 1986-87 season and received the 1989 Common Wealth Award in Dramatic Arts. Ms. Tipton also teaches lighting at Yale University School of Drama.

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.

OUR STAGE IS SET
ROOMS WITH RIVER VIEWS
ORIGINAL FURNITURE IN EVERY ROOM
COURTESY, COMFORT, CONVENIENCE
IOWA HOUSE
12 EYRE MEMORIAL UNION, IOWA CITY IA 52242-1077 • PHONE 319-335-1353, 319-335-1353 TOLL-FREE: 319-335-4047

STIPETLY DINING
• AMERICAN CUISINE WITH A CONTINENTAL FLAIR
• SERVING LUNCH, DINNER AND SUNDAY BRUNCH

BILLBOARDS IS THE Newest COLLABORATION
TO REACH THE STAGE IN THE LONG AND FRUITFUL RELATIONSHIP BETWEEN HANCHER AUDITORIUM AND THE JOFFREY BALLET, THIS HONOR ROLL GRATEFULLY RECOGNIZES THOSE WHO HAVE GENEROSLY CONTRIBUTED TO THIS PRODUCTION, WHICH PREMIERED AT HANCHER AUDITORIUM ON JANUARY 27, 1993.
THE JOFFREY PREMIERE 2003 HONOR ROLL OF CONTRIBUTORS

The following individuals and organizations, listed in alphabetical order, have provided critical support for the Joffrey Premiere 1993 with contributions or pledges of $1,000 or more:

Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Beverly Hills, Calif.
Susan R. Bialek, Bever...
The JOFFREY BALLET TODAY

The Joffrey Ballet, which celebrates its 50th Anniversary in 1992-93, is considered one of the pre-eminent performing arts institutions in the United States, and one of the leading ballet companies of the world. Internationally, the Joffrey has continued to champion American dance with recent acclaimed debuts in Athens, Paris, Taiwan, Hong Kong, and Palermo. At home, the Joffrey is a truly national company, performing regularly in New York, Los Angeles, Chicago, Iowa City, Minneapolis, San Francisco, Washington, D.C., and, since its inception, performing in literally hundreds of additional cities throughout the United States. The company’s current repertoire highlights two of its most notable features: the commissioning of innovative new works by contemporary American choreographers, and the meticulous re-creations of 20th century masterworks.

The Joffrey Ballet was co-founded in 1956 by Robert Joffrey, Artistic Director until his death in 1988, and by Gerald Arpino, long-time Associate Director, who succeeded Mr. Joffrey. It is the only major ballet company still directed by a founder, through their artistic policies and their own ballets. As the company’s chief choreographer, has created a third of the repertoire in the company that today is judged one of the best in the world – a distinctly American company. Indeed, the Joffrey Ballet is considered the true American Classic.

It has performed in more than 400 cities in 49 states (the exception being Hawaii, where Robert Joffrey gave a lecture-demonstration only). The company has performed for presidents, foreign heads of state and other distinguished guests of the government, and has represented the United States on State Department-sponsored tours to the Near East, the Middle East, and twice to the Soviet Union. It has danced on the world’s greatest stages at home and abroad, had a stage built for it at the White House (which is still in use), has danced in parks, on the streets of New York (for the Macy’s Thanksgiving Day Parade), and participated in Pasadena’s Rose Bowl Parade. It has overthrown the British flag in a flash flood (in Eureka, California), snow storms, and having its costumes delayed in Blizzard (in Iowa City), and sent to a name-calling mix in another section of the country.

In the past several years, the company has represented the United States artistically at the Winter Olympics Arts Festival in Calgary, the International Dance Festival in Vienna, and the Festival di Verso in Italy, the National Theater in Taipei, the Hong Kong Arts Festival, and the Festival di Verona in Palermo.

Renowned for a remarkable repertory of more than 200 ballets by 78 choreographers. The Joffrey has from the very beginning commissioned the first ballets of such American choreographers as Alvin Ailey, Laura Dean, Anna Sokolow, and Twyla Tharp, re-introduced a program of ballets by Kurt Jooss, revived ballets of Frederic Ashton. George Balanchine. Jerome Robbins and Anthony Tudor; reconceived several “lost” ballets of Diaghilev’s Ballets Russes, including Parade, Le Sacre du Printemps, and The Three-Centered Hole; and was the first American company to present the work of George Balanchine.

The company celebrates its international cultural heritage with its own American version of that universal classic, The Nutcracker.

In 1989-90, the Joffrey inaugurated its “In Celebration” artist series, which focuses on four major artists who have made significant contributions to 20th-century dance, including Frederick Ashton, Leonide Massine, Bronislava Nijinska, and Vaslav Nijinsky. The first program of the series, “In Celebration of Nijinsky/Nijinska,” juxtaposed, for the first time in its history, this brother and sister, who transformed ballet in the early 20th century. The 1992 recreation of Leonide Massine’s modernistic symphonic ballet Les Présages, inaugurates “In Celebration of Massine.” This program, which will also feature revivals from The Joffrey’s important collection of Massine ballets, will introduce a new generation to this influential choreographer from the first half of the 20th century. A newly expanded Joffrey is now being built in Chicago's Millennium Park.
Lawrence D. and Carol R. Hunsicker, Iowa City, Iowa
Francisco J. Kelemen, Gatesburg, Md.
Alice M. Kelley, Iowa City, Iowa
Mary Louise Kelley, Iowa City, Iowa
Yancey R. and Patricia J. Kelley, Iowa City, Iowa
Charles H. Kelly, a memorial, and Shirley R. Kelly, North Liberty, Iowa
Leila M. and Ken Keeney, Iowa City, Iowa
Richard E. and Linda K. Kerber, Iowa City, Iowa
Elizabeth F. and Jeffrey A. Kern, Iowa City, Iowa
Wendell L. and Eleanor S. Kerns, Iowa City, Iowa
Margaret H. Keys, Iowa City, Iowa
Gladiolus F. and and Ester I. Kibler, Bismarck, N.D.
John S. and Patricia C. Koca, Iowa City, Iowa
Randall B. Krage, Sioux City, Iowa
Fred C. and Debbie Krause, North Liberty, Iowa
Karen and Steve Kunze, Iowa City, Iowa
Philip A. and Joyce L. Left, Iowa City, Iowa
Robert E. Left, Iowa City, Iowa
John H. Lawrence, Jr., and Elsie C. Lamm, Portland, Oregon
Leslie & Clive True Vaters, Iowa City, Iowa
Heidi C. Lemml, Iowa City, Iowa
Lawrence A. and Mary M. Liebich, Waterloo, Iowa
Grace H. and Henry Linser, Iowa City, Iowa
Richard and Joan Lloyd-Jones, Iowa City, Iowa
Elisabeth M. Löbs and William R. Peterson, Iowa City, Iowa
Kenneth L. Lowder, Iowa City, Iowa
Elmor C. and Sarah L. Lovely, Grinnell, Iowa
Donald E. and Nancy B. MacFarlane, Iowa City, Iowa
Barbara H. Mauro, Davenport, Iowa
Mita T. Marion, Iowa City, Iowa
Aliyya L. and Lisa J. Munk, Iowa City, Iowa
James D. and Sylvia M. Murray, Iowa City, Iowa
Betty J. Marx, Iowa City, Iowa
Richard W. McLaughlin, Cedar Rapids, Iowa
Martha R. McClure-Keifer, Iowa City, Iowa
Teresa McLaughlin, Iowa City, Iowa
John P. McKee and Irene M. L. Meade, Iowa City, Iowa
William L. Meardon, Iowa City, Iowa
Robert G. Meets, Cedar Rapids, Iowa
Haynold C. Meyer and Teresa S. Opheln, Argonia, Va.
Rochelle Copeland and James L. Phillips, Cedar Rapids, Iowa
Louis G. Neiley, Iowa City
Her Montgomery, Iowa City, Iowa
Philip S. Norval, Davenport, Iowa
James S. and Ano Murray, Iowa City, Iowa
National Computer Systems, Information Services Division, Iowa City, Iowa
Richard F. and Margaret Lynn Noonan, Iowa City, Iowa, in memory of Stephen B. Saunders
John B. K. and Linda R. Olson, Iowa City, Iowa
Robert A. Sipay, Iowa City, Iowa
James H. and Marilyn E. Osborne, Coralville, Iowa
Marla T. Ostdale, Clive Hills, Calif.
Georges G. and Marguerite W. Prinzen, Iowa City, Iowa
Allen H. and Tom Macleod, Vienna, Va.
Kathleen A. Pelcz and Stan M. Miller, Iowa City, Iowa
Priscilla & Gambie Mauzaburg, Co., IA
David W. and Mary Jane Rolfe, Cedar Rapids, Iowa
Mark D. and Charlotte M. Rocher, Cedar Rapids, Iowa
Randall and Sue E. Redder, Cedar Rapids, Iowa
Sumner Richardson, Iowa City, Iowa
Maurice E. Roter and Carolyn Roter, Iowa City, Iowa
Diane G. and Spike Y. Rader, Cedar Rapids, Iowa
Robert L. and Sheila F. Shadley, Iowa City, Iowa
Patricia F. Seeley, Iowa City, Iowa
A. Marilyn She, Iowa City, Iowa
Kathleen E. and John J. Riley, Cedar Rapids, Iowa
Gary R. and Susan W. Sawyer, Cedar Falls, Iowa
Raymond and Anne Schetter, Coralville, Iowa
Dorothy Schleicher, Ottumwa, Iowa
James A. Selders and Kathleen L. Selders, Cedar Rapids, Iowa
A. Russell and Cynthia Beamer Schleicher, Iowa City, Iowa
Paul D. Schoch, in memory, and Peggy Schles, Iowa City, Iowa
Paul M. and Vendela S. Scott, Ottumwa, Iowa, in memory of Michael Anderson
Deirdre O. and Melanie R. Seppelt, Iowa City, Iowa
Paul Scholz, in memory, and Peggy Schles, Iowa City, Iowa
Robert M. and Bonnie J. Skelley, Iowa City, Iowa

Individuals Memorialized through Gifts
When a gift is made in someone's memory, the next of kin of the deceased is notified, and the funds are acknowledged as specified by the contributor.

The following individuals are listed because gift support for the Joffrey Premia 1993 was received in their memory:

Michael Anderson
Stephen R. Sanders
Audrey Cast and Patrick Rahn

For Assistance in Information
If you wish to learn more about supporting Hatcher Auditorium, please contact Teressa McGilvray, director of development for Hatcher Auditorium, at the UI Foundation, 500 15th Street, P.O. Box 64450, (319) 335-3305 or (800) 648-6973.
Your inquiry will be treated confidentially.

THE JOFFREY BALLET TODAY

The Joffrey Ballet, which celebrates its 30th Anniversary in 1992-93, is considered one of the pre-eminent performing arts institutions in the United States, and one of the leading ballet companies of the world. Internationally. The Joffrey has continued to champion American dance with recent acclaimed debuts in Athens, Paris, Tokyo, Hong Kong, and Palesme. At home. The Joffrey is a truly national company performing regularly in New York, Los Angeles, Chicago, Iowa City, Minneapolis, San Francisco, Washington, D.C., and since its inception, performing in literally hundreds of additional cities throughout the United States.

The company’s current repertoire highlights two of its most notable features: the commissioning of innovative new work by contemporary American choreographers, and the meticulous re-creations of 20th century masterworks.

The Joffrey Ballet was co-founded in 1956 by Robert Joffrey. Artistic Director until his death in 1988, and by Gerald Arpino, long-time Associate Director. He succeeded Mr. Joffrey. It is the only major ballet company still

Helfen-Stiff, Iowa City, Iowa
Anthony F. and Margaret F. Simiog, Iowa City, Iowa
Shin Systems, Iowa City, Iowa
Ian R. and Joanne Montgomery Smith, Iowa City, Iowa
Paul Peter Steege, Cedar Rapids, Iowa
William H. and Phyllis Stishkash, Keystone, Iowa
Curtis M. Steiger, Jr., and Nancy P. Stigley, Iowa City.
Howard E. and Ann A. Stone, Ankeny, Iowa
Alan L. and Susan A. Swann, Iowa City,
Keith M. and Robin A. Swann, Ankeny, Iowa
Jean Gifford and Thomas M. Taghy, Iowa City, Iowa
Things & Things & Things, Iowa City, Iowa
Beaune R. and John H. Tumma, Des Moines, Iowa
Jeanne Fatou Xylophagge, Bendelco, Iowa
Jene N. Van Alten, Iowa City, Iowa
Mary W. Walter, Iowa City,
Richard E. Wollen, Iowa City, Iowa
F. Eugene Whitchoud, Iowa City, Iowa
Lisa C. Woller, Cedar Rapids, Iowa,
Jayne Williams, Iowa City,
William J. Wills, Coralville, Iowa
William K. and Dotha M. Wilson, Van Horn, Iowa
Carrie G. and Jean A. Wirth, Iowa City,
Thomas R. and Maggie A. Wurl, Iowa City,
Katherine and Donald Whitby, Des Moines,
Robert E. Yates, Cedar Rapids, Iowa, and Phyllis M. Yates, in memorandum
Wanda Yoder, Knoxville, Iowa,
Richard T. Zhan, Khajou, Fla., in memory of Patricia R. Zahn
Egil F. and Frank J. Zeltner, Iowa City, Iowa

Photo Myself
Jodie Gates and Philip Gardner

National Theatre in Taipei), the Hong Kong Arts Festival, and the Festival di Verdura in Palermo.

Renowned for a remarkable repertory of more than 200 ballets by 74 choreographers. The Joffrey has from the very beginning commissioned the first ballets of such American choreographers as Alan Ayala, Laura Dean, Anna Sokolow, and Twyla Tharp, re-introduced a program of ballets by Kurt Jooss, revived ballets of Frederick Ashton, George Balanchine, Jerome Robbins and Antony Tudor; reconceived several "lost" ballets of Diaghilev's Ballets Russes, including Parade, Le Sacre du Printemps, and Trois-Contre-Huit; and was the first American company to present the work of Nacho Duato of Denmark's A/Basion-Bournonville. The company emphasizes its international cultural heritage with its own American version of that universal classic, The Nutcracker.

In 1989-90, the Joffrey inaugurated its "In Celebration" artist series, which focuses on four major artists who have made significant contributions to 20th-century dance, including Frederick Ashton, Leonide Massine, Bronislava Nijinska, and Vaslav Nijinsky. The first program of the series, "In Celebration of Nijinska/Nijinsky," juxtaposed, for the first time, the works of this brother and sister, who transformed ballet in the early 20th century. The 1992 recreation by the Joffrey of Leonide Massine's legendary symphonic ballet, Les Preuves, inaugurates "In Celebration of Massine." This program, which will also feature revivals from "The Nutcracker," is an important collection of Massine ballets, will introduce a new generation to this influential choreographer from the first half of the 20th century who has been largely overlooked in recent years.

Today’s Joffrey Ballet is a troupe of 49 of the finest dancers ever assembled, coming from all sections of the United States. They are especially noted for their sheer style, technical ability and versatility. It is a company that celebrates the legacy of Robert Joffrey, and his and Gerald Arpino’s vision of the Joffrey American dance, whenever and wherever they perform.
We need your support for the Handher Circle Fund this year. And every year.

Handher Circle recognizes individuals and organizations who provide annual support for programming and educational outreach.

...the new beat of ballet
We need your support for the Handher Circle Fund this year. And every year.

Handher Gala recognizes individuals and organizations who provide annual support for programming and educational outreach.

Billboards

...the new beat of ballet
We're writing our success story about things that matter.

Together, we help our customers find security and success by providing quality banking, real estate, insurance and financial services. And when our customers succeed, we succeed.

Central Life
Iowa Realty
Central Companies
Insurance
Iowa Mortgage
Central Properties
Iowa Title
Kuster & Assoc.
Midland Financial
Mortgages
Midland Homes
Midland Savings
Bank FSB

The Central Companies
Mercer Office, Des Moines, Iowa

THE JOFFREY BALLET

General Manager
David M. Coste
Company Manager
Carol Patella
Assistant to the Artistic Director
Lynn Klein

Artistic

Offical Designer
Herbert Migdoll
Photographer
Inge Gabaldt
Assistant to the Artistic Director
Thomas Mulholland
Rehearsal Coordinator
Paul Schomer

Music

Orchestra Personnel Manager
Gerald Tusche
Solo Piano
Stanley Balbin
Music Librarian
Mary Rokar

Production

Production Manager
Steve Maser
Production Manager
Michelle L. Dahl
Assistant Stage Manager
Dathan Manning
Lighting Supervisor
Susan White
Sculptor
Brian Nolan
Stage Manager
Masato McWaters
House Carpenter
Peter Whipple
House Electrician
Amo Werner
House Prop Master
William Davis
Swingman
Keith Harris Jr.
Assistant Carpenter
Harold Lynch, Jr.
Assistant Electrician
Michael Holmes
Flyman
Richard Vest
Lighting Operator
Meg Lamp

Development

Director of Development
Carole DiGuglielmo
Director of Institutional Giving
Adrienne C. Morris
Development Associate
Diana Dawson
Development Assistant
Jennifer Clarke

Finance and Administration

Director of Finance
Ming-Chen Chu
Associate Director of Finance
Edgardo Diaz
Receptionist
Cheryl St. John

Publicity

General Press Representative
Rima Cohen
Press Associate
Evan Urdang
Press Interns
Erika Goodman, Eileen Kennedy

Marketing

Marketing Coordinator
Ellen Pandyk
Marketing Assistant
Robbin Cohn
Graphic Artist
Suzanne Loy
Advertising Agency
William Altman
Advertising
Merchandising
Manager
Downeyzters Licensing and Distribution/Seth Felson

Los Angeles Office
West Coast Administration
Roberta Stewart
Special Events Consultant
Jackie Frame, Judith Mitchell
Group Sales
Press Representative
Davidson and Chow
Public Service Coordinator
Betty Wright

Volunteers
Roberta Cohen, Pam Fondaaboe, Martha Fogg, Zilla Geoppeal, Florence Guechick, William Heck, Ida Kornblum, Frances Martinez, Tony Parnell, Selina Pundyk, Deanna Soroskin, Barbara Spender, Kitty Square, Sue Williams, Iris Wolfe (NY), Lucille DeCarlo, Bill Kasabide, Don Meadon (LA)

THE JEFFREY II DANCERS STAFF
Administrator
Todd Rinehart
Ballroom Director
Christopher McMillen

THE JEFFREY II DANCERS
Nichole DeSantis, Jennifer Goodman, Alessandra Lange, Meg Matthews, Christopher McMillen, Christina Norma, David Robertson, Todd Stickey, Apronio, Michael Anderson, Patrick Simonelli
Company Principal
Elena Lev
Paul Bokhm

THE JEFFREY II BALLET SCHOOL
American Ballet Center
434 Sixth Avenue
New York, N.Y. 10011

Four Weeks
Robert Joffrey/Cesar Arpino
Artistic Director
Gerald Arpino
Director
Edith D’Addario

BALLET INSTRUCTORS

Winfred Perez, Francesca Corinelle, Elizabeth D’Anna, Eleonora D’Antonico, Andre Kuply, Dorothy Lister, Sidney Lowenthal, John Magnus, Lena Moss, Jamie Solomon, Trinette Singleton

Balbino is the official piano of the Joffrey Ballet School.

CREDITS FOR BILLBOARDS


The choreographers presented on this program are copyrighted by the individual choreographers.

Legal Council
Carl A. de Brito

Battle, Fowler, Jellin, & Kheel (NY)

Kaye, Scholer, Farnam, Hays, & Handler (NY)

Morrison & Foerster (LA)

Travel Arrangements
Joyce Stasny

Zenith Travel, Inc.

Banking
Lucille Weinreich, Vice President
Daniel R. Taylor, Assistant Treasurer/Chase Manhattan Bank

Insurance Broker
Marsh & McLennan, Inc.

Production and office supplies and equipment donated by Metropolitan Life Insurance, New York, and Materials for the Arts, NYC Department of Cultural Affairs.

Dancers and Stage Managers are members of the American Guild of Musical Artists, AFL-CIO.

Services for Persons with Disabilities

Hancher is committed to making its events accessible and rewarding to everyone. Large print format copies of the Hancher program are available on request at the program stands in the lobby. Ushers will also be available for visually impaired, if requested in advance at the box office.

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 showing a driver’s license or similar ID at the main floor colatored area. The unification hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

If other accommodations are needed, please contact the Hancher Box Office in advance at 335-1861 or toll free in Iowa 1-800-HANCHER.

University of Iowa
Non-Discrimination Statement

The University of Iowa does not discriminate on the basis of race, national origin, color, religion, sex, age, or disability. The University also affords its commitment to providing equal opportunities and equal access to University facilities without reference to affectional or sexual orientation. For additional information on affirmative action policies, contact the Coordinator of Title IX and Section 504 in the Office of Affirmative Action, 1400 Johnson St., 1st Floor, Iowa City, IA 52242-1166.
JOFFEY BALLET PATRON FAMILY

With heartfelt thanks, the arts, Board of Directors and staff of The Joffrey Ballet and The Joffrey II Dancers celebrate the generous individuals, foundations, corporations, and government agencies whose consistent financial support has made our work possible.

Joffrey Circle Leadership $100,000

Anonymous
The Joffrey Ballet Foundation
Booth Ferris Foundation
Estate of Eugenia D. Doll
Hancher Auditorium/The University of Iowa Foundation
Iowa Friends of The Joffrey Ballet
Barbara & David Glenz
Diane Disney Miller
National Endowment for the Arts
New York State Council on the Arts
Philips Morris Companies Inc.
Lloyd E. Rigler/Lawrence E. Deutsch Foundation

Joffrey Circle Guarantors $50,000

Helen dockendorf & family
Mr. & Mrs. Michael E. Tenenbaum
Joseph H. Wender

Joffrey Circle Benefactors $25,000+

Eleanor Mayhew Charitable Trust
Donaldson, Lufkin & Jenrette
The Equitable Foundation
The Fund for Dance, Inc.
The Lincy Foundation
Harold C. Price
The Sheldon Foundation
The Starr Foundation
Avram Seth Tucker

Joffrey Circle Patrons $10,000+

Anonymous
Mr. & Mrs. Allan P. Burns
California Arts Council
California Community Foundation
Helen Diller
Department of Cultural Affairs,
City of New York
The Greenwall Foundation
Ducamonga/Gros Foundation
Mary Kough Lyman & Herbert Lyman
Mr. & Mrs. Robert T. Malt
Metropolitan Life Foundation
Peter F. Connolly
Mr. & Mrs. John Reece
Catherine Filene Shouse

Joffrey Circle Sponsors $5,000+

Anonymous
Geoffrey T. Bosse
Brenton Foundation of California
Jo Ann A. Busstt
Mr. & Mrs. John Chality
Chemical Banking Corporation
Ruth B. Clayburgh
Compton Foundation
Donald Gumbal
Bill L. Leithbach
Mrs. Perry J. Lewis
Joaquin L. Cane
Charles M. Magowan
Mary D. Matheson
The May Department Stores Company Foundation
Mr. & Mrs. Pat Mazzanti
Don Moaderas
Morgan Stanley Foundation
New York Friends of The Joffrey Ballet
The Kenneth T. and Eileen L. Norris Foundation
Edward B. Osborn Charitable Trust
Outdoor Advertising Association of America, Inc.
Paribus Futures, Inc.
Victoria Principal
San Francisco Friends of The Joffrey Ballet
Mr. & Mrs. Peter Schweitzer
Ruth B. Shannon
Mr. & Mrs. Morgan Sinclair
Tosco Corporation
U.S. Trust Company of New York
Adrienne Vittadini, Inc.
The Elisabeth Firth Wade Endowment Fund
Mrs. Murray Ward
Waste Management, Inc.
Mr. & Mrs. E. S. Wilkinson, Jr.

National Patrons $2,500+

Anonymous
Con Edison
The Cowles Charitable Foundation
Mr. & Mrs. Charles B. Ginden
Gold Family Charitable Foundation
Intrepid Fund
Jane H. Jelenko
The Jerome Foundation
The Ruth Levin Memorial Foundation
March and McLennan, Inc.
McMaster-Carr Supply Company
The Robert W. Wiensch Foundation

Patrons $1,000+

Mr. & Mrs. Joseph Abelles
Mrs. Lester S. Abelson
Alexander & Alexander
Ann Barzel
Gerald W. Bax
Anne R. Beck
Frederick H. Berenstein
Carole B. Black
Andrew E. Bogon
Mr. & Mrs. Irad Brown
Mrs. Walter F. Brissenden
Vally Chambersn
Derek Chibnall
Arline C. Cooper
Crate Foundation
Mr. & Mrs. R. Malcolm Cumming
Emily H. Daniels
Deasy Ballantine
Euan B. Donaldson
Richard D. Donovan
Mr. & Mrs. Henry V. Egers
Gerald Elisash
Arman G. Espl Foundation, Inc.
Mr. Alexander C. Esving
Sandi Krause & William Fitzgerald
Stephanie French
Jerome A. Harris
Mr. & Mrs. Andrew Heisskell
Patrick Henry Community Arts Fund
Elizabeth H. & Howard Hirsch
Carla Amstutz
Marie S. Isaac
Lewis E. January, M.D.
Donna & David Kamin
Pinegrope R. Kelly
Randal W. Lewis
Gerard Mandelbaum
Mars Foundation
Joyce Meyer/Marshell Foundation
Petersen Mills
Mr. & Mrs. Eugene C. Montgomery
New York Telephone Company
Caroline Newhouse Foundation, Inc.
Carol A. Osborne
Carol Priss Patt
Sidney Peterson
John B. Powers
Selma E. Pundik
Barbara & Paul Rasmussen
The Scholl Foundation
Kita Siemorphjs
Andrew Shiva
Margaret & Kenneth D. Smith
John L. Warden
Craig J. Weiskel
Katherine Wei
Dyane Wingert

Sponsors $500+

Anonymous
Gerald Agam
Ronald R. Allen, Jr.
Mr. & Mrs. Richard J. Bennett
Mr. & Mrs. Harry A. Brooks
Judith Winston Bruce
Syllis T. Butler
Lewis Chesler
Jonathan/Carolyn Cohen Foundation
Selden Cohen
Barrie M. Damon
Roger J. Goebel
Jeanne A. Green
Mr. & Mrs. Ward S. Hogan
Ira Haupt II
Marcha A. Hewitt

Dr. William C. Kow-Bugle Boy Industries
Donald S. Perry Foundation
Mildred & Alan Peterson-Peterson Consulting Co.
Philip Morris Companies Inc.
Harold C. Price
Eloise Rich
John T. Roudman-McDermont Foundation
John & Barbara Robinson
Barbara Nyden Rodstein-Hardken Industries
Steven & Marin Rothenberg
Saks Fifth Avenue
Ruth E. Shaw vanity.
Mr. & Mrs. Michael E. Tenenbaum
Diane Bostick & Avram Seth Tucker
Peterson Consulting Co.
Felisa Vannal
Washington Management Inc.
Joseph H. Wender
Harry Winston
Alison & Joseph Winter-Northern Trust of California

The Joffrey salutes the extraordinary generosity of the following in-kind contributors.

Benefit Sponsors
Anonymous
Hope A. Abelos
Betty & Robert Adams, Jr.
Robert E. Alligood Andrewes & Co.
Mr. & Mrs. Gordon Anderson-Sanfa Coldintin International, Corp.
Atlantic Richfield Co.
Martini D. Bank
Richard L. Beattie
Marlene & James M. Benson
Mr. & Mrs. Dean Buntrock
Jo Ann A. Busstt
Mr. & Mrs. John Chality
Checkers, Simon & Roux
Ruth B. Clayburgh
Continental Distributing Co.
Diana & William Ellis
Leslie Fay Companies, Inc.
Mr. & Mrs. Muriel M. Glienger
Juliet Cotis & Ronald Gumbal
Harkness Foundations For Dance
Jerome Foundations For Dance
Jerome A. Harris
HBD Research & Development Foundation
Jorge Bergamini & CO Industries
Diana & David Jacobs
Jane Jelenko
Patricia Kennedy
Barbara & David Kipper
KPMG Peat Marwick
Laura L. & Howard Ladd
The Chas. Levy Co.
Mr. & Mrs. Perry J. Lewis
Henry L. King Davis/Poll & Wardell
Lynda & Dale Laurence-Ouistret
Petroleum Corporation
Mrs. Jill L. Leithbach & Joam C. Long
Nieman Marcus
Mr. & Mrs. John Mayes

We also extend grateful thanks to all of our many donors for their invaluable support. [List complete as of 7-11-94]

THE VISION

The Joffrey Ballet’s repertoire of over 200 works representing 78 choreographers gives the Company its unique distinction, with a range that encompasses meticulous reconstructions of 20th century masterpieces to the innovation of today’s emerging choreographers. Gifts to THE JOFFEY ANNUAL Fund perpetuate the vision of founders Robert Joffrey and Gerald Arpino to bring the diversity of American dance to an international audience of 300,000 each year.

THE CHALLENGE

The National Endowment for the Arts has awarded The Joffrey Ballet a $700,000 Challenge III Grant to produce twentieth century masterworks. For every three dollars in new or increased gifts made in support of Challenge III productions, The Endowment will contribute one dollar. To further encourage gifts to The Joffrey, a remarkable individual donor has issued his own one-for-three challenge, pledging a dollar for each new or increased donation to the Company. Thanks to these two challenges, you gift to The Joffrey is more powerful than ever.

THE FUTURE

The future is involved in The Joffrey today and is part of the unfolding future of the Company. As donor, friend or volunteer, we offer a variety of benefits, including special evenings, priority seating and other VIP services. Please call The Development Department at (212) 269-7300.

FOUNDATION FOR THE JOFFEY BALLET, INC.

BOARD OF DIRECTORS

MANAGING DIRECTORS

Alden Mitchell
Mrs. Sheldon Axar
James Benson
Mr. & Mrs. John Chality
Stephanie French
Ronald Gumbal
Stephanie R. Hild
Barbara Nyden Rodstein
Avram Seth Tucker
Joseph H. Wender

*Executive Committee
The Joffrey Ballet Patron Family

With heartfelt thanks to the artists, Board of Directors and staff of The Joffrey Ballet and The Joffrey II Dancers celebrate the generous individuals, foundations, corporations, and government agencies whose dedicated support has made our work possible.

Joffrey Circle Leadership $100,000

Anonymous
The Joffrey Ballet Foundation
Booth Ferris Foundation
Estate of Eugenia D. Dill
Hancher Auditorium/The University of Iowa Foundation
Iowa Friends of The Joffrey Ballet
Barbara & David Galler
Diane Disney Miller
National Endowment for the Arts
New York State Council on the Arts
Philip Morris Companies Inc.
Lloyd E. Rigler/Lawrence E. Deutsch Foundation

Joffrey Circle Guarantors $50,000+

Harlan A. Diamond
Mr. & Mrs. Michael E. Tenenbaum
Joseph H. Wender

Joffrey Circle Benefactors $25,000+

Eleanor Nathan Charitable Trust
Donaldson, Lufkin & Jenrette
The Equitable Foundation
The Fund for Dance, Inc.
The Lifespan Foundation
Harold C. Price
The Shubert Foundation
The Starr Foundation
Avram Seth Tucker

Joffrey Circle Patrons $10,000+

Anonymous
Mr. & Mrs. Allan P. Burns
California Arts Council
California Community Foundation
Henry E. Huntington Foundation
Department of Cultural Affairs, City of New York
The Greenwald Foundation
Ducournu/Groves Foundation
Mary Knoepf Linman & Herbert Lyman
Mr. & Mrs. Robert T. Malt
Metropolitan Life Foundation
Pete Comsky Consulting
Mr. & Mrs. John Reese
Catherine Filene Shouse

*Inscribed

Joffrey Circle Sponsors $5,000+

Anonymous
Geoffrey T. Boisi
Brenton Foundation of California
Jo Ann A. Busuttil
Mr. & Mrs. John Chalot
Chemical Banking Corporation
Ruth B. Clayburgh
Compton Foundation
Ronald Gumbal
Bill L. Leibach
Mr. & Mrs. Perry I. Lewis
Joan C. Long
Charles M. Magowan
Mary D. Matheron
The May Department Stores Company Foundation
Mr. & Mrs. Patrice Maurilli
Don Meadows
Morgan Stanley Foundation
New York Friends of The Joffrey Ballet
The Kenneth T. and Eileen L. Norris Foundation
Edward B. Osborn Charitable Trust
Outdoor Advertising Association of America, Inc.
Paribas Futures, Inc.
Victoria Principal
San Francisco Friends of The Joffrey Ballet
Mr. & Mrs. Peter Schweitzer
Ruth B. Shannon
Mr. & Mrs. Morgan Siccardi
Tosco Corporation
U.S. Trust Company of New York
Adrienne Vittadini, Inc.
The Elisabeth Firth Wade Endowment Fund
Mrs. Murray Ward
Waste Management, Inc.
Mr. & Mrs. E. S. Wilkinson, Jr.

National Patrons $2,500+

Anonymous
Con Edison
The Cowles Charitable Foundation
Mr. & Mrs. Charles B. Cinden
Gold Family Charitable Foundation
Intrepid Fund
Jane H. Jenken
The Jerome Foundation
The Ruth Levy Memorial Foundation
Marsh and McLennan Companies, Inc.
McMaster Carr Supply Company
The Robert W. Wilson Foundation

Patrons $1,000+

Mr. & Mrs. Joseph Ables
Mr. Lester S. Abelson
Alexander & Alexander
Ann Barzel
Gerald W. Bax
Anne R. Beck
Frederick H. Bernsten
Carole B. Black
Andrea B. Bogen
Mr. & Mrs. Irad Bryan
Mrs. Walter F. Bribsen
Vally Chamberlain
Derek Chulak
Arlee C. Cooper
Crane Foundation
Mr. & Mrs. R. Malcolm Cumming
Emily H. Daniels
Deoxy Ballantine
Fuss & Donaldson
Richard D. Donovan
Mr. & Mrs. Henry Y. Eagles
Gerard Elias
Armanda G. Espel Foundation, Inc.
Mr. & Mrs. Alexander Evstigneev
Sandra Krause & William Fitzgerald
Stephanie Frejich
James A. Harris
Mr. & Mrs. Andrew Heisskell
Patrick Henry Community Arts Fund
Elizabeth G. Hirsch
Caroline H. Hyman
Marjorie S. Isaac
Lewis E. January, M.D.
Donna & David Kamin
Penelope R. Kelly
Randall R. Lewis
Gerard Mendelbaum
Mars Foundation
Joyce Meyer/ McFarlane Foundation
Phoenix Mills
Mr. & Mrs. Eugene C. Montgomery
New York Telephone Company
Caroline Newhouse Foundation
Carol A. Osborne
Charles Prusslatt
Sidney Peterson
John B. Powers
Selma E. Pudlky
Barbara & Paul Rasmussen
The Skoll Foundation
Kito Serigevsky
Andrew Shiva
Margaret & Kenneth D. Smith
John L. Warden
Craig J. Weasley
Katherine Wei
Dunyce Winger

Sponsors $500+

Anonymous
Gerard Agam
Ronald R. Allen, Jr.
Mr. & Mrs. Richard J. Bennett
Mr. & Mrs. Harry A. Brooks
Judith Watson Bruce
Sully T. Butcher
Lewis Caster
Jonathan/Carolyn Cohen Foundation
Selma Cohen
Barrie M. Damien
Roger R. Golde
Jeanie A. Green
Mr. & Mrs. Ward S. Hogan
Hua Hsueh
Marcha A. Hewitt
Dorothy H. Hitchon
Ruth W. Hochman
Stephen P. Kahan
Rita & J. Stanley H. Kaplan Foundation
Dr. Maury Leibovitz
Denis & Judith Lennox
Joanne T. Marron
Ann Bell McCoy
Colin Miller
Mr. & Mrs. George D. O'Neill
James T. Pfeffer
Judith Rainin
Dr. Arthur Robson, Jr.
Linda Rosenthal
Saul I. Sanders
James S. Seitz, Jr.
Joyce D. Siminoff
Mr. & Mrs. Herbert E. Solomon
Nancy Sonenberg
Mr. & Mrs. Kenneth L. Stein
Maria Vecchiotto & Paul Tannic
Mrs. Barbara Vickrey
Riki Gail Zuff

Benefit Benefactors

Anonymous
Hope A. Abelson
Betty & Robert Adams, Jr.
Robert E. Allgaier/Andrews & Co.
Mr. & Mrs. Gordon Anderson-Santa Fe International Corp.
Atlantic Richfield Co.
Mary D. Bank
Richard I. Beattie
Marlene & James M. Benson
Mr. & Mrs. Dean Bantock
Jo Ann A. Busuttil
Mr. & Mrs. John Chalot
Checkers, Simon & Roxer
Ruth B. Clayburgh
Continental Distributing Co.
Diana & William Ellis
Leslie Fay Companies, Inc.
Mr. & Mrs. Michelle M. Glanzenger
Joliet Community & Ronald Gumbal
Harkness Foundations For Dance
James & Adele Harris
HBD Research & Development Foundation
Joseph Angelo/ International Industries
Diana & David Jacobs
Jane Jelenko
Patricia Kennedy
Barbara & David Kipper
KPMG Peat Marwick
Lara L. & Howard Ladd
The Chas. Levy Co.
Mr. & Mrs. Perry J. Lewis
Henry L. King/Davis Poll & Wardwell
Lynda & Dale Laurence-Olentangy
Petroleum Corporation
Mrs. Jill L. Leibach & Joan C. Long
Nienman Marcus
Mr. & Mrs. John Mayes
Dr. William C.W. Mow-Bugle Roy Industries
Donald S. Perry Foundation
Mildred & Alan Peterson-Peterson Consulting Co.
Philips Morris Companies Inc.
Harold C. Price
Elise Rich
John T. Rodland-Midcion Corporation
John & Barbara Robinson
Barbara Nylund Rodstein-Harken Industries
Starr & Marion Robinson
Saks Fifth Avenue
Ruth E. Shankman, Jr.
Mr. & Mrs. Michael E. Tenenbaum
Diane Bostick & Aram Seth Tucker
Peterson Consulting Co.
Felicia Vanoul
Waste Management Inc.
Joseph H. Wender
Harry Winston
Alison & Joseph Winter-Northern Trust of California

The Joffrey salutes the extraordinary generosity of the following kind contributors.

Battle Fowler
Kaye, Scholer, Fiemann, Hays and Handler
Morrison and Foerster
Pavilion Supermarkets
Peterson Consulting Co.
Satchi/Pacific
Apple Computers, Inc.
Arthur Andersen Co.
Aspenville
Baldwin Piano
Diana Beattie Events
Catherine M. Buley
Dr. Ronald Gumbal
The Chicago Hilton and Towers
Clayport
Copy Central
The Corporate Printing Company, Inc.
Department of Cultural Affairs, City of Los Angeles
Materials for the Arts
Department of Cultural Affairs, City of New York
Materials for the Arts, Anthony Fama
Gamnet Outdoor Group
A. Christina Giannini
Grace Costumes
Andrei Kalucki
The Lens & Roppe Equipment Corp.
Don Meadows
Patrick Media Group
National Medical Enterprises, Inc.
Regency Outdoor Advertising
Rieter-Dalberg Photo Labs
Rhino Royal Hotel
Dr. Donald Rose
Tally's
WY Martin Outdoor

We also extend grateful thanks to all of our many donors for their invaluable support.

The Joffrey Ballet's repertoire of over 200 works representing 78 choreographers gives the Company its unique distinction, with a range that encompasses meticulous reconstructions of 20th century masterworks to the innovation of today's emerging choreographers. Gifts to THE JOFFREY ANNUAL FUND perpetuate the vision of founders Robert Joffrey and Gerald Arpino to bring the diversity of American dance to an international audience of 100,000 each year.

The Joffrey ballet at a $700,000 Challenge III Grant to produce twentith century masterworks. For every three dollars in new or increased gifts made in support of Challenge III productions, the Endowment will contribute one dollar. To further encourage gifts to The Joffrey, a remarkable individual donor has issued his own one-for-three challenge, pledging a dollar for each new or increased donation to the Company. Thanks to these two challenges, your gift to The Joffrey is more powerful than ever.

The future is involved in The Joffrey today and will be part of the unfolding future of the Company. As donor, friend or volunteer, we offer a variety of benefits, including special evenings, priority seating and other VIP services. Please call The Development Department at (212) 609-7300.

FOUNDATION FOR THE JOFFREY BALLET, INC.

BOARD OF DIRECTORS

MANAGING DIRECTORS

Gerald Arpino* Mrs. Sheldon Azuman
Mr. & Mrs. John Chalot
Stephanie French
Ronald Gumbal*
Stephanie E. Hille
Barbara Nyland Rodstein
Aram Seth Tucker*
Joseph H. Wender*
*Executive Committee
For Future Reference

Diners to the Hancher Lobby and the Cafe open 45 minutes before curtain time. Diners to the seating area ordinarily open 30 minutes before curtain time. Tours of the auditorium are conducted at 2:00 p.m. Sundays, except during University vacations, or when there is an event scheduled in the Hall. Tours leave from the box office lobby. For special group tours, call 319/335-1130, allowing a week's advance notice.

Parking is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park.

Eble Music Co.

Sheet Music and Books

115 S. Linn St.
338-0313

（Sonny Rollins）

Sonny Rollins

-BIGGER THAN LIFE-

He's a tall, imposing man, with a body, toned through discipline, diet, and exercise, that belies his 62 years. The stories of his strength and flowing creativity are legendary, like how he played on 37 albums in under four years. Or the amazing two days back in December, 1956 when he recorded in one day Sonny Rollins Volume I and the very next day played with Thelonious Monk on what is certainly one of Monk's classic records, "Brilliant Corners." Or just a few years ago when he invited Branford Marsalis to join him at Carnegie Hall and just about blew the young saxman off the stage.

But Sonny Rollins is even more than just a phenomenally powerful and continually creative musician. In a career that spans more than 40 years, he seems to embody the history of jazz.

Rollins grew up on 14th Street in Harlem. Duke Ellington lived on the block and Coleman Hawkins lived around the corner. He and his buddies bought all the records and spent their time at the Apollo Theater, often arriving for the first afternoon show and staying till the place closed. In those glory days of the Harlem Renaissance, jazz was everywhere. He played in clubs and on street corners. Simply walking the streets offered a musical education that today's tuition can't buy.

From the very beginning, Rollins was blessed with great discipline. He could easily put in five to six hours of practice each day and continue to practice at the same rate even today. He has confessed that he always felt that he was a self-taught musician and therefore never quite good enough. As a result, there has always been an enormous drive for self-improvement at the core of his musical and personal growth.

Over the years, Rollins has played with all the greats—Charlie Parker, Miles Davis, his close friend Thelonious Monk, John Coltrane, Roach, Art Blakey, Dizzy Gillespie, Elvin Jones, Mill Jackson, and the list goes on. It is not surprising then that among Rollins' greatest achievements is his mastery and integration of styles from every corner of jazz. From the speed and accuracy of bebop, through lush romantic balladry, into lively dance rhythms, and out by way of startling melodic and harmonic inventions, Rollins has proven time and again that he has integrated all of the currents in jazz as the basis for his own innovations.

To this rich mix Rollins brings an immense wit and a prodigious memory which have enabled him to range through the world of popular culture and give it back as something surprisingly fresh. There are few jazz musicians who could breathe such life into such corny bits of Americana as "Foot Toot Tootsie," "Rock-a-Bye Your Baby with a Dixie Melody," or "The Tennessee Waltz." Rather than using the melody as a jumping-off point for improvisation as most jazz musicians do, Rollins pulls the melody repeatedly into the improvisation, continually embellishing it so that choruses builds into a coherent structure propelled by a powerful, swinging rhythmic drive.

His combination of a raucous yet human tone and an animated stage presence makes for scintillating performances. He plays with passion which is continually cut by his sense of humor. His years of rigorous practice have paid off in a quicksilver technique that is capable of playing lines that seem to career like a race car. But he can also develop an almost gut-bucket bluesiness that permeates the heart of his solos, making them cook whether the tempo’s a simmer or a rolling boil.

Through it all the sound is so personal. A Village Voice critic went so far as to suggest that Rollins no longer plays tenor saxophone in the conventional manner. After 40 years of practice and exploration, the horn has become an appendage of the man, as if somehow surgically implanted. "His sound is Garrigueau himself come to life. It's so supple... it's as if you could step into it and never see all the fingers."

Waxing somewhat philosophical, the critic for the Richmond, Virginia, Times-Dispatch described jazz at its best as having a split personality. "It explores the meaning of life in its deep, dark, or profound or philosophical. But it wants to be the life of the party, too. It takes a special breed of artist to scrape the yogic raw and make the tips swing. Sonny Rollins is one of the best of the breed."

Sonny Rollins invites you to his party at the Hancher. February 11. Tickets are available at the Hancher Box Office.
Sonny Rollins

BIGGER THAN LIFE

He's a tall, imposing man, with a body, toned through discipline, diet, and exercise, that belies his 62 years. The stories of his strength and flowing creativity are legendary, like how he played on 37 albums in under four years. Or the amazing two days back in December, 1956 when he recorded in one day Sonny Rollins Volume I and the very next day played with Thelonious Monk on what is certainly one of Monk's classic records, Brilliant Corners. Or just a few years ago when he invited Branford Marsalis to join him at Carnegie Hall and just about blew the young saxman off the stage.

But Sonny Rollins is even more than just a phenomenally powerful and continually creative musician. In a career that spans more than 40 years, he seems to embody the history of jazz.

Rollins grew up on 149th Street in Harlem. Duke Ellington lived on the block and Coleman Hawkins lived around the corner. He and his buddies bought all the records and he used to go out at the Apollo Theater, often arriving for the first afternoon show and staying till the place closed. In those glory days of the Harlem Renaissance, jazz was everywhere, played in clubs and on street corners. Simply walking the streets offered an educational education that today's tuition can't buy.

From the very beginning, Rollins was blessed with great discipline. He could easily put in five to six hours of practice each day and continue to practice at the same rate even today. He has confessed that he always felt that he was a self-taught musician and thereby never quite good enough. As a result, there has always been an enormous drive for self-improvement at the core of his musical and personal growth.

Over the years, Rollins has played with all the greats — Charlie Parker, Miles Davis, his close friend Thelonious Monk, John Coltrane, Roach, Art Blakey, Dizzy Gillespie, Elvin Jones, Milt Jackson, and the list goes on. It is not surprising then that among Rollins's greatest achievements is his mastery and integration of styles from every corner of jazz. From the speed and accuracy of bebop, through lush, romantic balladry, into lively dance rhythms, and out by way of startling melodic and harmonic inventiveness, Rollins has proven time and again that he has integrated all of the currents in jazz as the basis for his own innovations.

To this rich mix Rollins brings an immense wit and a prodigious memory which have enabled him to range through the world of popular culture and give it back as something surprisingly fresh. There are few jazz musicians who could breathe such life into such corny bits of Americana as "Foot Toot Tootsie," "Rock-a-Bye Your Baby with a Dixie Melody," or "The Tennessee Waltz." Rather than using the melody as a jumping-off point for improvement as most jazz musicians do, Rollins pulls the melody repeatedly into the improvisation, continually embellishing it so that chords after chords builds into a coherent structure propelled by a powerful, swinging rhythmic drive.

His combination of a raucous yet human tone and an animated stage presence makes for scintillating performances. He plays with passion which is continually cut by his sense of humor. His years of rigorous practice have paid off in a quicksilver technique that is capable of playing lines that seem to careen like a race car. But he can also develop an almost gut-bucket bluesiness that permeates the heart of his solos, making them cook whether the tempo's a simmer or a rolling boil.

Through it all the sound is so personal. A Village Voice critic went so far as to suggest that Rollins no longer plays tenor saxophone in the conventional manner. After 40 years of practice and exploration, the horn has become an appendage of the man, as if somehow surgically implanted. "His sound is Garagantuan himself come to life. It's so capacious you could step into its palm and never see all the fingers."

Waxing somewhat philosophical, the critic for the Richmond, Virginia, Times-Dispatch described jazz at its best as having a split personality. "It explores the meaning of life as deeply as poetry or philosophy. But it wants to be the life of the party, too. It takes a special kind of wit to scrap the popular tune and make the jazz swing. Sonny Rollins is one of the best of the breed."

Sonny Rollins invites you to his party at Hancher, February 11. Tickets are available at the Hancher Box Office.
Meet Me in St. Louis—
A FUN-FILLED TROLLEY RIDE FOR EVERYONE!

Clang, clang, clang will go the trolley in Horner Auditorium’s upcoming performances of Meet Me in St. Louis. This all-new Broadway production of the old-fashioned family musical will be rolling into Iowa City for three performances on February 12 and 13. So grab your family and hop on for a fun-filled ride back to the good old days of 1903.

The title, of course, comes from the song that the whole nation sang during the years of the St. Louis World’s Fair:

Meet me in St. Louis, Louis.
Meet me at the fair.
Don’t tell me the lights are shining.
Any place but there.

You’ll be taken back to a joyous time when the world still seemed young and innocent. This classic recalls the tender and humorous story of the adventures and misadventures of the Smith family on the eve of the St. Louis Fair. The show bursts with non-stop dancing and rollicking songs that will be music to your ears — "The Trolley Song," "The Boy Next Door," and "Have Yourself a Merry Little Christmas."

The musical’s story was inspired by Sally Benson’s stories of her own St. Louis childhood, which were originally published in The New Yorker and later in the Kensington Press, a collection of short stories. In addition to her own memories, Mrs. Benson often drew upon her older sister’s diary. The New York Times described the collection as "a sincere and accurate bit of turn-of-the-century Americana."

This production of Meet Me in St. Louis is a 1990 Tony-nominated Broadway musical that was inspired by the original film version which starred Judy Garland and was directed by Vincent Minnelli. Judy played the role of Esther Smith, who is overwhelmed at the prospect that her family might relocate to New York, thereby breaking up her blossoming romance with the boy next door. Margaret O’Brien and Lucille Bremer played her sisters.

The film was such a success that it gave rise to a non-musical television series in the mid-1950s with Peggie Ann Garner as Esther, a nationally televised musical version in 1959 with Jane Powell as Esther. Myrna Loy as her mother, and Ed Wynn as Grandpa. And in 1960, the first stage version of the show was presented in summer theaters across the country. On that occasion, the book was updated by Mrs. Benson with eight new songs were composed by Hugh Martin with lyrics by Ralph Blane.

In the early years of the century, St. Louis was the fourth largest city in the United States. It was a time when World Fairs provided a perfect opportunity to promote cities, and the St. Louis city fathers decided to hold an international exposition. They raised the then amazing sum of 10 million dollars. The fourteen states that comprised the original Louisiana Purchase Territory joined in the effort and were granted an additional five million dollars from the federal government. With this sum they chose a site for the Exposition in the western half of beautiful Forest Park.

The official title of this huge event was The Louisiana Purchase Exposition, but to the record-breaking 20 million people who attended, it was loved and remembered as the St. Louis World’s Fair. It was the first time electric lights twinkled out of doors; it also introduced families to the taste delights of ice cream, hot dogs, and iced tea.

Meet Me in St. Louis continues to enchant old fans and make new ones every time it is shown on television or at a film festival, and it has started a new life on stage with this spectacular new stage production. For those who think “they just don’t make ‘em like they used to,” this is a performance that takes us beautifully back in time! Howard Kissel from the New York Daily News praised it as, “wonderful, endearing family entertainment!” Pat Bennett on the right track. The sets and costumes are perfect... Everything about this show strikes the right note."

Tickets for Meet Me in St. Louis are on sale now at the Horner Box Office. It promises to be a fun-filled trolley ride for everyone as it brings the old family album magically to life.
Meet Me in St. Louis—
A FUN-FILLED TROLLEY RIDE FOR EVERYONE!

Clang, clang, clang will go the trolley in Hancher Auditorium's upcoming performances of Meet Me in St. Louis. This all-new Broadway production of the old-fashioned family musical will be rolling into Iowa City for three performances on February 12 and 13. So grab your family and hop on for a fun-filled ride back to the good old days of 1903.

The title, of course, comes from the song that the whole nation sang during the years of the St. Louis World's Fair:

Meet me in St. Louis, Louise,
Meet me at the fair,
Don't tell me the lights are shining,
Any place but there.

You'll be taken back to a joyous time when the world still seemed young and innocent. This classic recalls the tender and humorous story of the adventures and misadventures of the Smith family on the eve of the St. Louis Fair. The show bursts with non-stop dancing and rollicking songs that will be music to your ears — "The Trolley Song," "The Boy Next Door," and "Have Yourself a Merry Little Christmas."

The musical's story is inspired by Sally Benson's stories of her own St. Louis childhood, which were originally published in The New Yorker and later in the Kensington Stories, a collection of short stories. In addition to her own memories, Mrs. Benson often drew upon her older sister's diary. The New York Times described the collection as "a sharpest and accurate bit of turn-of-the-century Americana."

This production of Meet Me in St. Louis is a 1990 Tony-nominated Broadway musical that was inspired by the original film version which starred Judy Garland and was directed by Vincent Minnelli. Judy played the role of Esther Smith, who is overwhelmed at the prospect that her family might relocate to New York, thereby breaking up her blossoming romance with the boy next door. Margaret O'Brien and Lucille Bremer played her sisters.

The film was such a success that it gave rise to a non-musical television series in the mid-1950s with Peggy Ann Garner as Esther, a nationally televised musical version in 1959 with Jane Powell as Esther, Myrna Loy as her mother, and Ed Wynne as Grandpa. And, in 1960, the first stage version of the show was presented in summer theaters across the country. On that occasion, the book was updated by Mrs. Benson with eight new songs were composed by Hugh Martin with lyrics by Ralph Blane.

In the early years of the century, St. Louis was the fourth largest city in the United States. It was a time when World Fairs provided a perfect opportunity to promote cities, and the St. Louis city fathers decided to hold an International Exposition. They raised the then-amazing sum of 10 million dollars. The fourteen states that comprised the original Louisiana Purchase Territory joined in the effort and were granted an additional five million dollars from the federal government. With this sum they chose a site for the Exposition in the western half of beautiful Forest Park.

The official title of this huge event was The Louisiana Purchase Exposition, but to the record-breaking 20 million people who attended, it was loved and remembered as the St. Louis World's Fair. It was the first time electric lights twinkled out of doors; it also introduced families to the taste delights of ice cream, hot dogs, and ice tea.

Meet Me in St. Louis continues to enchant old fans and make new ones every time it is shown on television or at a film festival, and it has started a new life on stage with this spectacular new stage production. For those who think "they just don't make 'em like they used to," this is a performance that takes us beautifully back in time! Howard Kissel from the New York Daily News praised it as "wonderful, enduring family entertainment." Paste Broadway on the right track. "The sets and costumes are perfect... Everything about this show strikes the right note."

Tickets for Meet Me in St. Louis are on sale now at the Hancher Box Office. It promises to be a fun-filled trolley ride for everyone as it brings the old family album magically to life.
Paul Taylor's Dances Are About Us

"Dancers have to do with humanity. There's nothing abstract in dance. I think the main reason that people come to the performance is to see that flame that represents life. That's what dancers represent, the flame."

Since 1954 when he established his own company and began making dances, Paul Taylor has explored human beings - their emotional lives, their movements, their everyday activities - with enormous range and almost microscopic detail. His dancers, who over the years have included Twyla Tharp, Laura Dean, Pina Bausch, and David Parsons, have always been active participants in Taylor's creativity.

In a recent interview with Dance Magazine, Lila York remembers Taylor making dances "as if a painter works on a canvas. Lastly I see choreographers come in either totally prepared or vague. With Paul, we'd go on tour and he'd stay at home, out in the garden with his hands in dirt, thinking up a piece. When he came into the studio he would have a long-distance vision of the work, but he left space for his subconscious to play while their spirits seem slowly to return to their bodies as the dancing becomes more spirited, the upbeat mood is broken as one dancer suddenly slumps to the floor.

Or dancers frolic to the strains of "Petunia via Polka" - "while behind them a living statue is slowly erected across the back of the stage as men fall into position ready to kill or die."

These were the days when young women flitted and teased, and young men gathered around to ogle them adoringly. Taylor sets this to the Latin rhythms of "Rum and Coca Cola." But the mood can change abruptly as the call back to war rises apart lovers and sends men into the faceless procession towards death. Those crazy, giddy nights of love from the front are evoked in dances such as "Oh Johnny. Oh Johnny. Oh! (How can you love?" when "a young soldier's eyes sparkle as he drinks in the love of women around him and rips into a series of dazzling spins."

These are all dances in which the subject is human life. There's not a hint of camp or irony in them. As Schapiro writes, "the sentiment is as real as the stage unfolded." In the face of the despair, fear, and loneliness of war, Company B is a dazzlingly upbeat work which forces us to treasure those moments of joy which we know cannot last.

How very different the mood in Rove. This 1985 work, danced to the passionate strains of Wagner's "Siegfried's Idyll" and Heinrich Baermann's "Adagio for Clarinet and Strings," is full of love's longing and melancholy. Its series of duets begins with the sober-suited ensemble spinning off pairs of dancers and culminates in an achingly beautiful adagio for a lead couple in white. Each duet suggests its own mood - humorous, halting, headlong. The movements are sometimes startling in their invention or they elicit wonder when they are used to express something unexpected, for example, when a couple's passion is expressed in a series of overlapping cartwheels, more usually associated with youthful play.

From this langue simplicity, the mood again shifts abruptly. Sprigg refers to celestial bodies lined up in a row, but this 1987 work is more like a tornado of choreographic invention. The dancing is high energy and intense, filled with hurtling movements and sudden changes of direction accomplished with dazzling, split-second timing.

Taylor once said, "One idea that I would start with and attempt to achieve, no matter how relentlessly, is the idea that the stage should become a magic place and unbelievably beautiful in a curious new way that cannot be described, but would cause the viewer to say 'Yes, Yes!'"

For more than 30 years, Taylor and his dancers have made stages around the world magical places, filled with lyrical movement, highly charged theatrical language, and rich, astonishing dancing. From lightened and humorous to the deeply moving or disturbingly mysterious, his dances celebrate humanity.

Tickets for The Paul Taylor Dance Company are on sale at the Hancher Box Office.
Paul Taylor’s Dances Are About Us

"Dancers have to do with humanity. There’s nothing abstract in dance. I think the main reason that people come to the performance is to see that flame that represents life. That’s what dancers represent, the flame."

Since 1954 when he established his own company and began making dances, Paul Taylor has explored human beings – their emotional lives, their movements, their everyday activities – with enormous range and almost microscopic detail. His dancers, who over the years have included Twyla Tharp, Laura Dean, Pina Bausch, and David Parsons, have always been active participants in Taylor’s creativity.

In a recent interview with Dance Magazine, Lila York remembers Taylor making dances “as if a painter works on a canvas. Mostly I see choreographers come in either totally prepared or vague. With Paul, we’d go on tour and he’d stay at home, but in the garden with his hands in dirt, thinking up a piece. When he came into the studio he would have a long-distance vision of the work, but he left space for his subconscious to play with their spirits seem slowly to return to their bodies as the dancing becomes more spirited, the upbeat mood is broken as one dancer suddenly slumps to the floor.

Or dancers frolic to the strains of “Pettrisiania Polka” while behind them a living frizz is slowly worked across the back of the stage as men fall into position ready to kill or die."

These were the days when young women flirted and teased, and young men gathered around to ogle them adoringly. Taylor sets this to the Latin rhythms of “Rum and Coca-Cola” but the mood can change abruptly as the call back to war lapses apart lovers and sends men into the faceless procession towards death. Those crazy, giddy nights of love from the front are evoked in dances such as “Oh Johnny, Oh Johnny, Oh! (How can you love)” when “a young soldier’s eyes sparkle as he drinks in the sky of women around him and rips into a series of dazzling spins.”

These are all dances in which the subject is human life. There’s not a hint of camp or irony in them. As Schapiro writes, “the sentiment is as real as the stage underscore.” In the face of the despair, fear, and loneliness of war, Company B is a dazzlingly upbeat work which forces us to those moments of joy which we know cannot last.

How very different the mood in Roes. This 1985 work, danced to the passionate strains of Wagner’s “Siegfried’s Idyll” and Heinrich Barmann’s “Adagio for Clarinet and Strings,” is full of love’s longing and melancholy: its series of duets begins with the sober suit ensemble spinning off pairs of dancers and culminates in an achingly beautiful adagio for a lead couple in white. Each duet suggests its own mood – humorous, halting, headlong. The movements are sometimes startling in their invention or they elicit wonder when they are used to express something unexpected, for example, when a couple’s passion is expressed in a series of overlapping cartwheels, more usually associated with youthful play.

From this languid simplicity, the mood again shifts abruptly. Sprigg refers to celestial bodies lined up in a row, but this 1987 work is more like a tornado of choreographic invention. The dancing is high energy and intense, filled with hurting movements and sudden changes of direction accomplished with dazzling, split-second timing.

Taylor once said, “One idea that I would start with and attempt to achieve, no matter how relentlessly, is the idea that the stage should become a magic place and unbelievably beautiful in a curious new way that cannot be described, but would cause the viewer to say ‘Yes, yes!’”

For more than 30 years, Taylor and his dancers have made stages around the world magical places, filled with lyrical movement, highly charged theatrical language, and rich, astonishing dancing. From heartworn and humorous to the deeply moving or disarmingly mysterious, his dances celebrate humanity.

Tickets for The Paul Taylor Dance Company are on sale at the Hancher Box Office.

ITALIAN MASTERPIECES

APPETIZERS
PASTA
SEAFOOD
MEAT & POULTRY
PIZZA

ITALIAN RISTORANTE

Extraordinary Italian Meals at
Very Ordinary Prices

115 East Washington Street
Phone 351-6704 for Reservations
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 Endowment 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 Linda Betenb股 at 319/337-5342 or Linda Dyer at 319/337-4663.

The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the river side of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations. Many of the gifts commemorate recent performances in Hancher.

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.

Sometimes, All You Need Is A Lift.
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 Enrollment 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 Linda Behrendt at 319/337-5442 or Linda Durye at 319/337-4663.

The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the river side of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations. Many of the gifts commemorate recent performances in Hancher.

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.

SOMETIMES, ALL YOU NEED IS A LIFT.
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

September 19-April 18
Joan Mankheimer Collection of Contemporary Ceramics

September 19-February 28
Art and Life in Africa

October 10-February 28
Art from the Underground

MUSIC, THEATRE, AND DANCE

■ February 1 Monday
Honor Choir Concert
7:00 p.m.
Hancher Auditorium

■ February 2 Tuesday
Shinek Elementary Orchestra
7:30 p.m.
Clapp Recital Hall

Cleveland Quartet with William Preucil and Charles Wenzel
Youth $11; $10 Seniors
U.S. students $18; $16.50 NonStudents $22.50/$20.50
8:00 p.m.
Hancher Auditorium

■ February 4 Thursday
East Elementary Orchestra
7:30 p.m.
Clapp Recital Hall

■ February 5 Thursday
The Family Circus
Youth $9.00/$8.00/Seniors $5.00
U.S. students $14.40/$12.00/$10.40
NonStudents $18.00/$16.00/$13.00
3:00 p.m.
Hancher Auditorium

■ February 6 Saturday
Pickle Family Circus
Youth $9.00/$8.00/Seniors $5.00
U.S. students $14.40/$12.00/$10.40
NonStudents $18.00/$16.00/$13.00
3:00 p.m.
Hancher Auditorium

■ February 7 Sunday
Pickle Family Circus
Youth $9.00/$8.00/Seniors $5.00
U.S. students $14.40/$12.00/$10.40
NonStudents $18.00/$16.00/$13.00
3:00 p.m.
Hancher Auditorium

Presidential Lecture
Nancy Andressen
3:30 p.m.
Clapp Recital Hall

■ February 10 Wednesday
University Symphony Orchestra
8:00 p.m.
Hancher Auditorium

■ February 11 Thursday
East Elementary Beginning and Advanced Bands
7:30 p.m.
Clapp Recital Hall

The Scarlet Letter
U.S. students; 18 & under,
and senior citizens $5.00
NonStudents $11.20
8:00 p.m.
Mabel Theatre

Sonny Rollins
U.S. students and senior citizens
$16.00/$17.20/$18.40
NonStudents $23.50/$23.50/$23.50
8:00 p.m.
Hancher Auditorium

■ February 12 Friday
Concert Presentation
La Boheme
7:30 p.m.
Clapp Recital Hall

Hancher Auditorium Information

Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 1:00 a.m. to 5:00 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: 319 335-1665 or Toll Free in Iowa 1-800-HANCHER

Seating Policy: To avoid disrupting the performance, latecomers will be seated in the observation room. Seating in the auditorium is on a first-come, first-served basis. vampire no dates will be assigned. If you must leave during a performance and later wish to re-enter, do so at the observation room. The auditorium is not accessible to wheelchairs.

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 size of a hankie 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 agreements with the artists, photographs and recordings may not be made during a performance. Please check with the box office, the ushers, or your ticket advisor for permission.

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

The joys of music. Immeasurable.

The simple pleasures of life often bring the greatest reward. Music offers an opportunity for creativity, expression, challenge and enjoyment, all which begin the moment you pick up an instrument.

Whatever your musical interest, West Music will help you start and succeed. Whatever your age, whichever instrument you choose - piano, guitar, wind, string, percussion, or electronic - the simple pleasure of making music will add a special quality to your life.

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 5224; 319-351-2000 1-800-373-2000
Calendar

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

MUSEUM OF ART EXHIBITIONS

September 19-April 18
Jean Manneheimer Collection of Contemporary Ceramics

September 19-February 28
Art and Life in Africa

October 10-February 28
Art from the Underworld

MUSIC, THEATRE, AND DANCE

■ February 1 Monday
Honor Choir Concert
7:00 p.m.
Hancher Auditorium

■ February 2 Tuesday
Shinek Elementary Orchestra
7:30 p.m.
Clapp Recital Hall

Cleveland Quartet with William Preucil and Charles Wendi
Youth $11/$10/$10.25
UI students $18/$16/$16.40
Nonstudents $22.50/$20/$20.50
8:00 p.m.
Hancher Auditorium

■ February 4 Thursday
East Elementary Orchestra
7:30 p.m.
Clapp Recital Hall

■ February 6 Saturday
Pickle Family Circus
Youth $9/$8/$8/$6.50
UI students $14.40/$12.80/$10.40
Nonstudents $18/$16.08/$13.00
3:00 p.m.
Hancher Auditorium

■ February 7 Sunday
Pickle Family Circus
Youth $9/$8/$8/$6.50
UI students $14.40/$12.80/$10.40
Nonstudents $18/$16.08/$13.00
3:00 p.m.
Hancher Auditorium

Presidential Lecture
Nancy Andreassen
3:30 p.m.
Clapp Recital Hall

■ February 10 Wednesday
University Symphony Orchestra
8:00 p.m.
Hancher Auditorium

■ February 11 Thursday
East Elementary Beginning and Advanced Bands
7:30 p.m.
Clapp Recital Hall

The Scarlet Letter
UI students, 18 & under, and senior citizens $5.00
Nonstudents $11.20
8:00 p.m.
Mabee Theatre

Sonny Rollins
UI students and senior citizens $18.80/$17.20/$14.40
Nonstudents $23.50/$21.50/$18.50
8:00 p.m.
Hancher Auditorium

■ February 12 Friday
Concert Presentation
La Boheme
7:30 p.m.
Clapp Recital Hall

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: 319/335-1166 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.

Green Room: 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, photographers and recorders 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.

The joys of music. Immeasurable.

The simple pleasures of life often bring the greatest reward. Music offers an opportunity for creativity, expression, challenge and enjoyment, all which begin the moment you pick up an instrument.

Whatever your musical interest, West Music will help you start and succeed. Whatever your age, whichever instrument you choose - piano, guitar, wind, string, percussion, or electronic - the simple pleasure of making music will add a special quality to your life.

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