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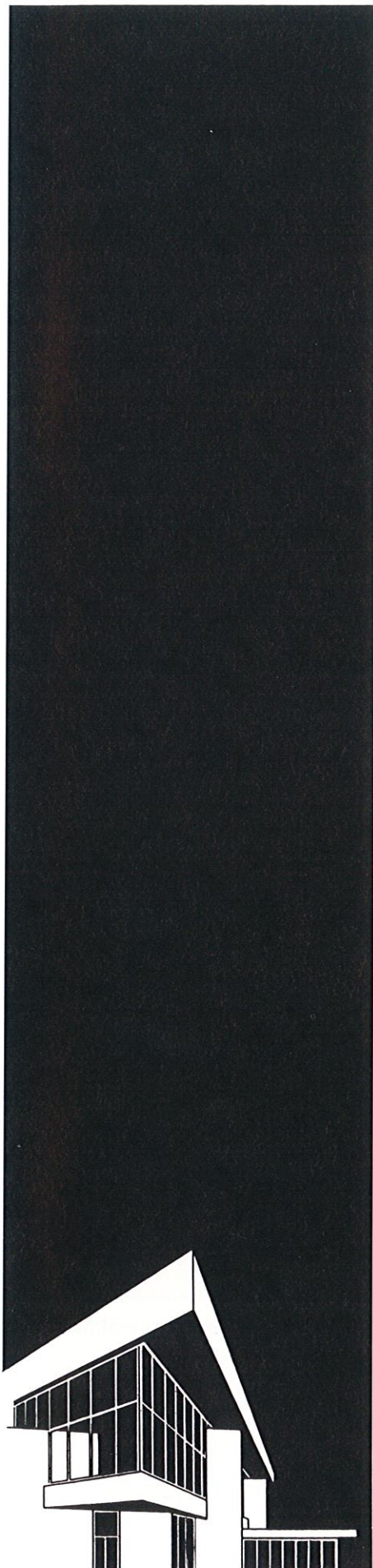
THE JOFFREY II DANCERS

Jeremy Blanton, *Director*

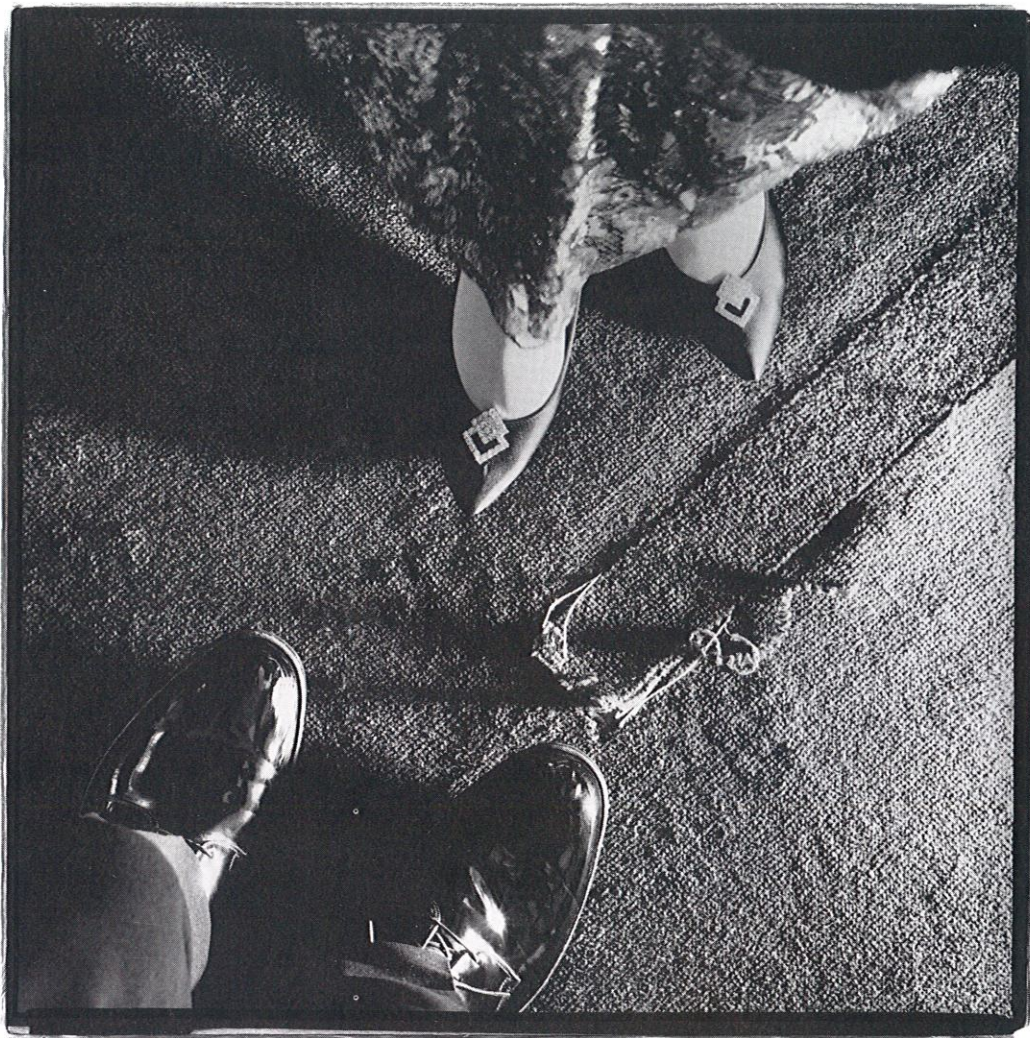
The Joffrey Ballet's 1993 National Tour is sponsored by Philip Morris Companies Inc.

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.







## EVENING WEAR

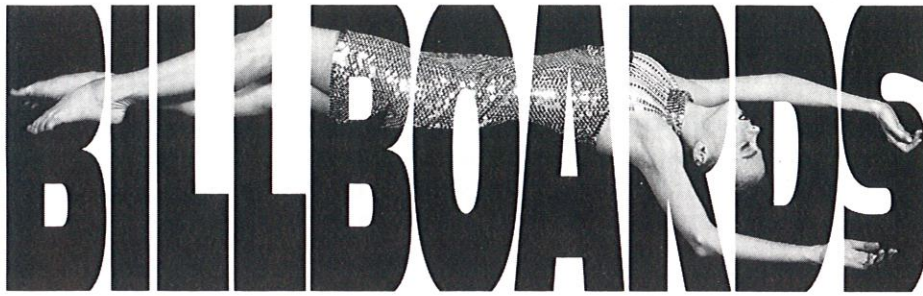
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A Gerald Arpino Production  
*Conceived and Directed by Gerald Arpino*  
*Music by Prince Rogers Nelson\**

*Choreography by* Laura Dean, Charles Moulton, Peter Pucci, and Margo Sappington  
*Artistic Supervision by* Scott Barnard  
*Costumes by* Charles Atlas, Christine Joly, 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 Stylist:* George Ramos
- Billboard 4:** WILLING AND ABLE  
*Choreography by* Peter Pucci  
*Costumes by* Christine Joly; Assistant: David Brooks

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The Joffrey 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**.

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—Gerald Arpino

From the Hancher Autograph Book  
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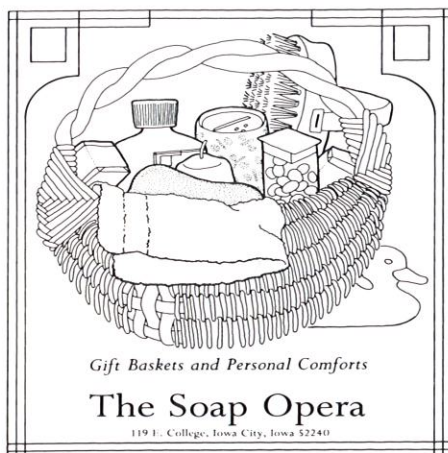
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■





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**.

*Billboards* – World Premiere by The Joffrey Ballet at Hancher Auditorium, Iowa City, Iowa on January 27, 1993.

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Friday, January 29, 1993 – 8:00 p.m.

Saturday, January 30, 1993 – 8:00 p.m.

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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 Brent 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 Blue

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

#### The Beautiful Ones

Tom Mossbrucker  
And Ensemble

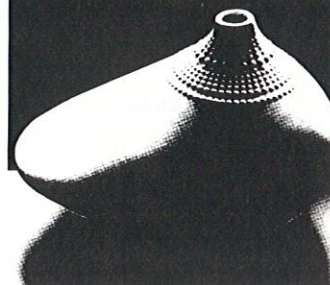
#### Release It

Tyler Walters  
And Ensemble

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

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Saturday, January 30, 1993 – 2:00 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 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 Brent Phillips  
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 & 1/31 Deborah Dawn Julie Janus Lissette Salgado  
Pascal Benichou Carl Corry Glen Harris Pierre Lockett  
Tom Mossbrucker Gregory Russell Adam Sklute 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"


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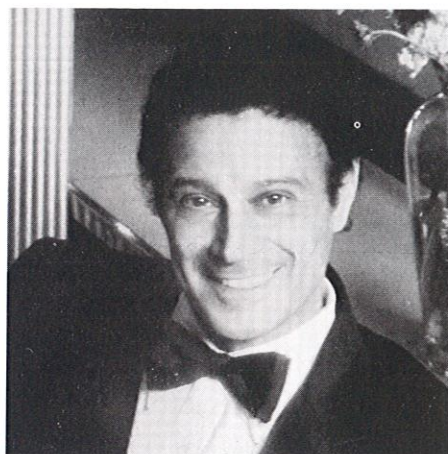
# Biographies

**GERALD ARPINO** (*Founder and Artistic Director*) co-founded The Joffrey Ballet with Robert Joffrey in 1956, and served as its associate 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 synthesis of torso-oriented modern movement with classical ballet that was a special quality he gave to ballet."* Clive Barnes (New York Post) wrote, *"Arpino and his choreography are central to The Joffrey company style...the ideal choreographer to maintain a consistent, creative core...He can send dancers over the stage like rockets and give them duets like love songs."* Martin Bernheimer (Los Angeles Times) has pointed out *"the breathless fluidity of Arpino's invention...the bravura of his kinetic designs."* Anna Kisselgoff (The New York Times) has described him as a *"very important choreographer...I have often seen newcomers to the ballet seduced into loving the entire art form simply because Mr. Arpino's accessibility seizes 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 (*Jamboree*), 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 ballets, sought after worldwide, are 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 ITI/USA 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 Mille, and he presented the Library's 1991 "Documents of Dance"



Photos Migdoll

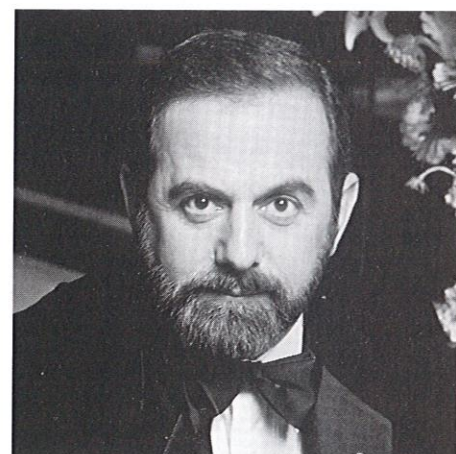
Gerald Arpino

Award to Stephanie French. In 1991, he participated as a panel member in the National Italian-American Foundation's annual Columbus Conference. Arpino also serves as advisor to the Sportsmedicine Education and Research Foundation in Los Angeles.

Honors include his honorary doctorate from Wagner College, Staten Island; the 1974 Dancemagazine Award; the "Bravo Award" from the San Antonio Performing Arts Association; the American Express "Ammy" Award; the Distinguished Achievement Award from the National Organization of Italian-American Women; a 1989

Tiffany Award from the International Society for Performing Arts Administrators (ISPAA); 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 JOFFREY** (*Founder*) was born in Seattle, Washington, in 1930 and died in New York City in 1988. He founded the company in 1956 – an



Robert Joffrey

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 Ailey, Laura Dean, Anna Sokolow, and Twyla 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 Denmark's August



Bournonville, and he was especially noted for his 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 des Déesses* to the multi-media *Astarte*, from the romantic *Remembrances* to the evocative *Postcards*. 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 honorary chairman of the American Choreographer Awards. His numerous awards and honors included the Dancemagazine Award, the Capezio 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 Torchbearer in *Olympics* and created roles in ballets such as *Confetti*, *Kettentanz*, *The Clowns*, and *A Light*

*Fantastic*. Mr. Barnard assists Gerald Arpino when he is creating works for the company and has staged Arpino ballets in Ohio, Canada, Australia, and Vienna. He also restages Arpino ballet revivals for the company as well as numerous other ballets such as *Petrouchka*, *Le Beau Danube*, *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 *Remembrances* 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** (Music Director and Conductor) has been with The Joffrey

Ballet since 1976. He has conducted most of the repertoire, including Robert Joffrey's *Postcards*, *Remembrances*, and *Pas des Déesses*; Gerald Arpino's *TWO-A DAY*, *The Clowns*, and *Trinity*; and the company premieres of Cranko's *Romeo and Juliet*, Ashton's *La Fille Mal Gardée*, Nijinsky's *Le Sacre du Printemps*, and Nijinska'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,"



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and Agnes de Mille's "Conversations on the Dance." He conducted *Homage to Diaghilev* with Rudolf Nureyev both on Broadway and at Lincoln Center. For four seasons, he also conducted San Francisco Opera's *Fol-de-Rol* 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 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 *Celebration*, *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*, *Lena Horne: The Lady and Her Music*, and Tony nominations for *The Iceman Cometh* (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 dance; 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 *Parsifal* at the Houston Grand Opera and Peter Sellars' production of *Tannhauser* 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 the Yale University School of Drama.

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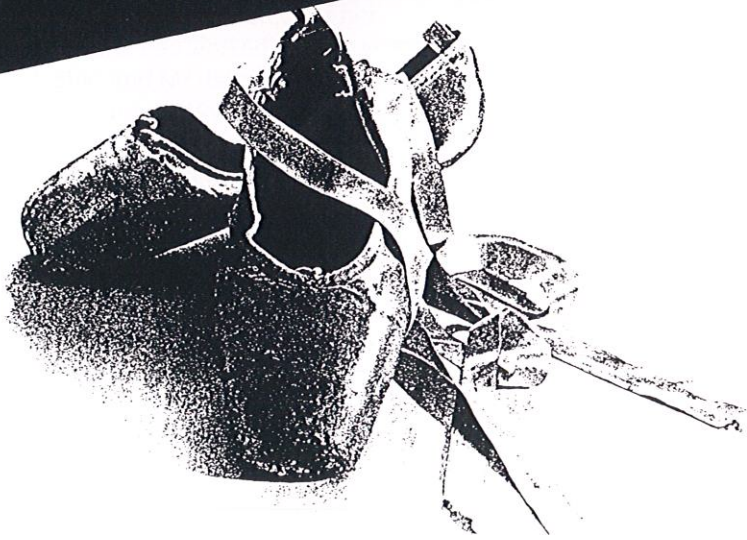
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Photo Migdoll

Jodie Gates and Philip Gardner

## THE JOFFREY BALLET TODAY

The Joffrey Ballet, which celebrates its 36th 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 dance company, performing regularly in New York, Los Angeles, Chicago, Iowa City, Minneapolis, San Francisco, and Washington, D.C., and, since its inception, performing in literally hundreds of additional cities throughout the United States. The company's current repertory 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 (Arpino, the company's chief choreographer, has created a third of the original works in the repertory), Joffrey and Arpino created a ballet company that today is judged one of the best in the world – a distinctively American company; indeed, The Joffrey Ballet is considered an 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 overcome such challenges as flash floods (in Eureka, California), snow storms, and having its costumes delayed in blizzards (in Iowa City), and sent to a name-sake city 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, the Spoleto Festival in Italy, the International Festival of Music and Dance in Granada, Spain, the Hamburg Days of Dance, the Athens Festival, the Theatre des Champs-Elysees in Paris, the

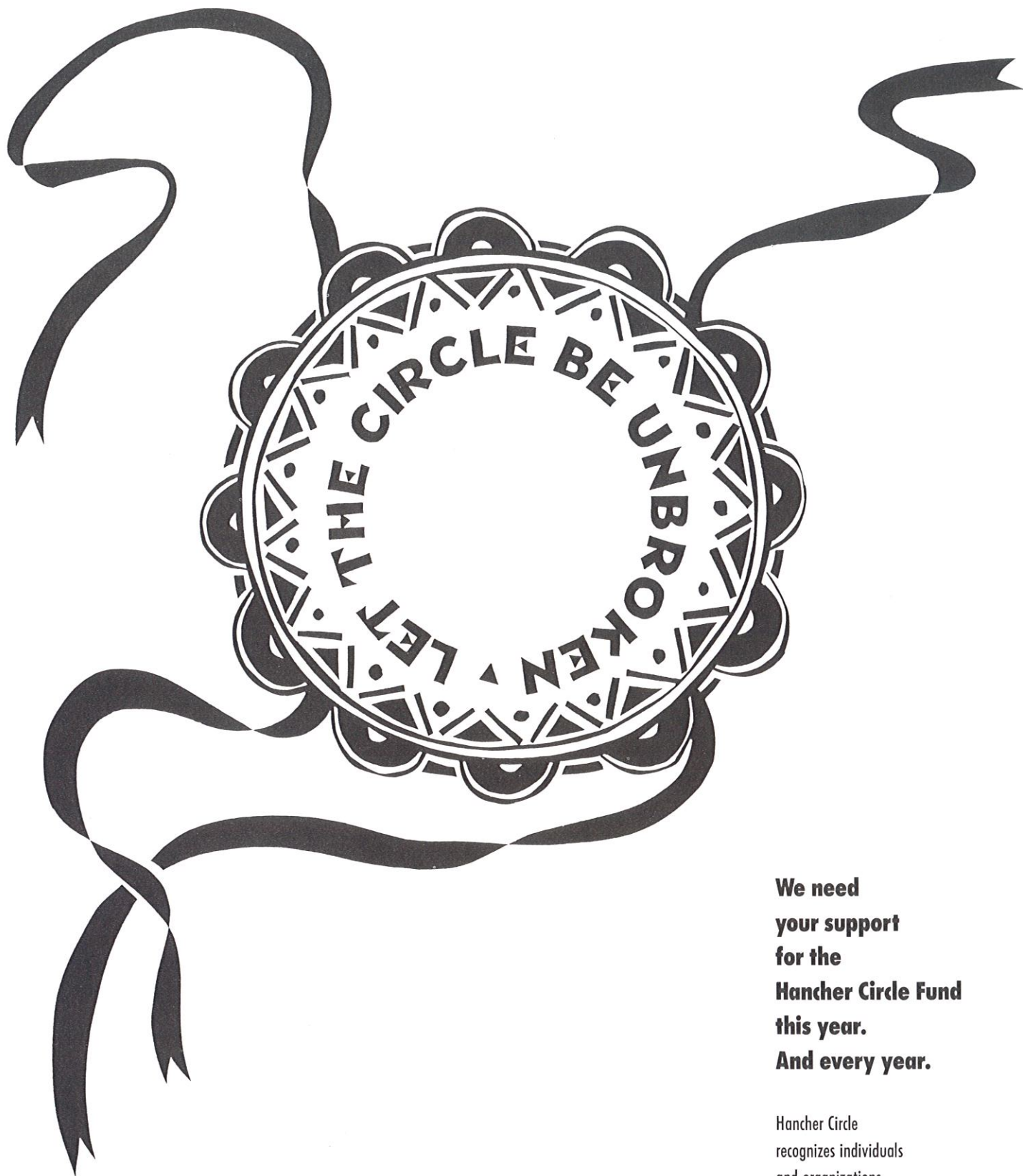
National Theater in Taipei, the Hong Kong Arts Festival, and the Festival di Verdura in Palermo.

Renowned for a remarkable repertory of more than 200 ballets by 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 Frederick Ashton, George Balanchine, Jerome Robbins and Antony Tudor; reconstructed several "lost" ballets of Diaghilev's Ballets Russes, including *Parade*, *Le Sacre du Printemps*, and *The Three-Cornered Hat*; and was the first American company to present the work of Denmark's August 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 Nijinsky/Nijinska," juxtaposed, for the first time, the work 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 Presages*, 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 century who has been largely overlooked in recent years.

Today's Joffrey Ballet is a troupe of 40 of the finest dancers ever assembled, coming from all sections of the United States. They are especially noted for their verve, style, technical ability, and versatility. It is a company that celebrates the legacy of Robert Joffrey, and his and Gerald Arpino's vision of American dance, whenever and wherever they perform.



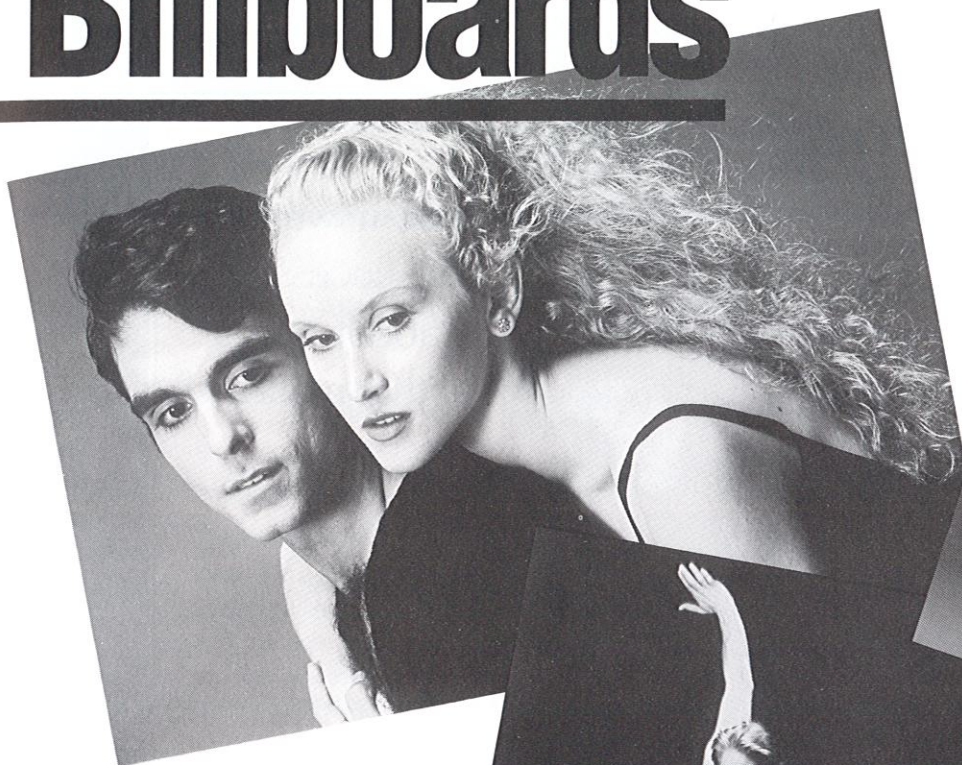


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*Clockwise from top left:*

**Maia Wilkins and Kyle Ahmed**

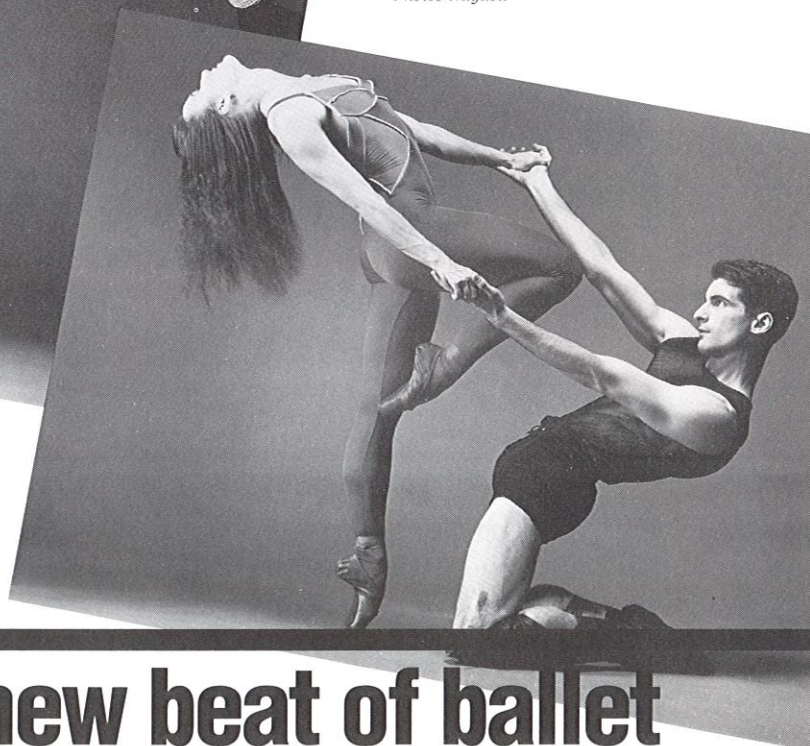
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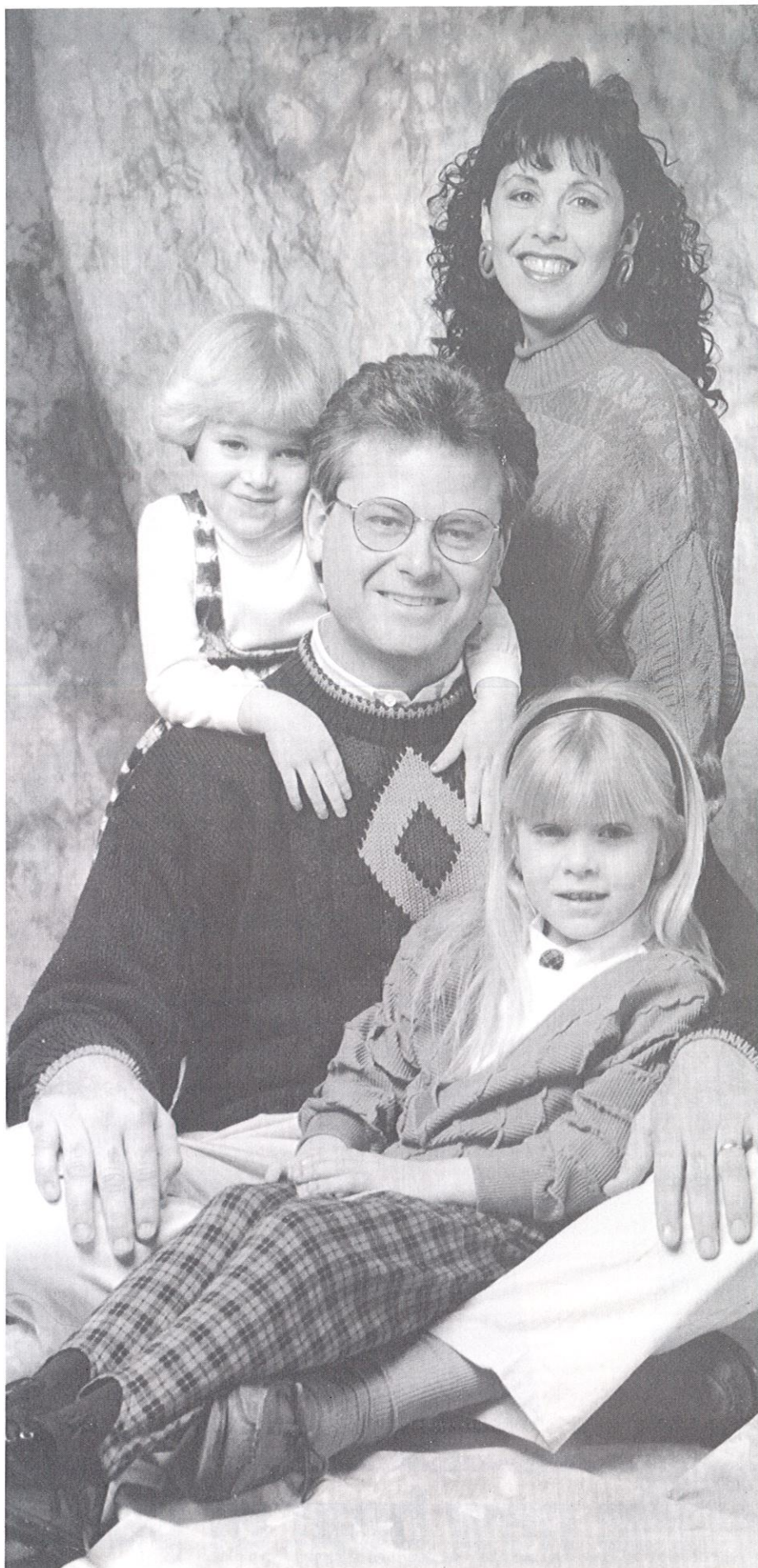
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The Joffrey Ballet's repertoire of over 200 works representing 78 choreographers gives the Company its unique distinction, with a range that encompasses meticulous reconstructions of 20th century masterworks to the innovation of today's emerging choreographers. 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 350,000 each year.

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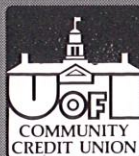
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Jazz Orchestra

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Sonny Rollins

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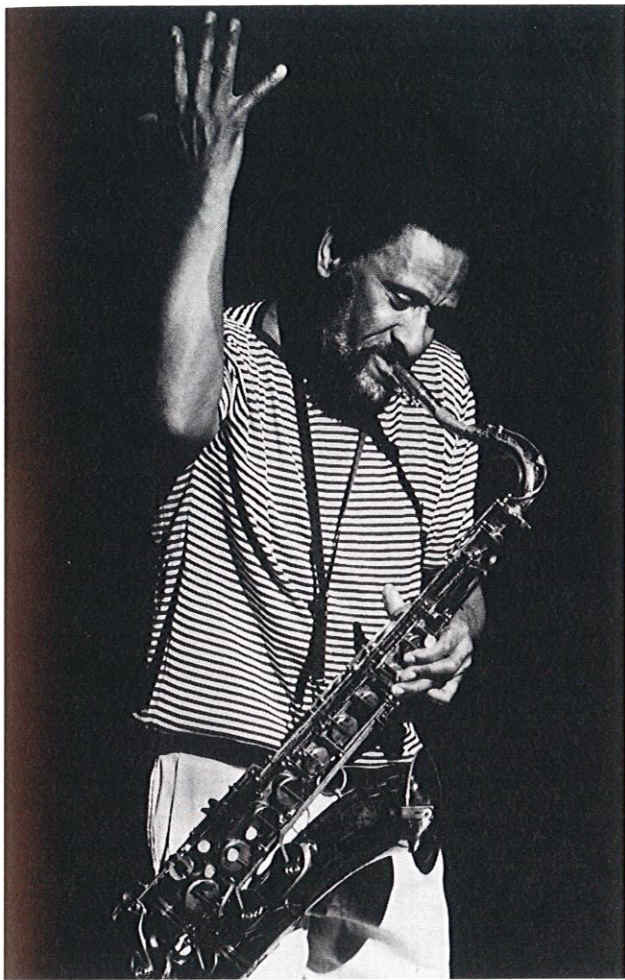
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## Sonny Rollins —BIGGER THAN LIFE

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 1* 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 145th 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 hung 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 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 continues 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, Max Roach, Art Blakely, 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 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 "Toot 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 chorus after chorus 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 Gargantua 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 breed of artist to scrape the psyche raw and still make the hips swivel. 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!

**C**lang, 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. Louie, Louie,  
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 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 shrewd 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 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! Puts 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.

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in." It's also a space where his dancers are encouraged to play, to try movements that he may use or completely change. They provide the fresh pigments for his choreographic canvases.

This intimate relationship between Taylor and his dancers goes a long way to explain why his dances, which often explore societal dilemmas and the big questions of life, can be so complex, intensely felt, and so grounded in experiences we all share.

The Paul Taylor Dance Company presents a trio of dances on March 31 that demonstrate the full range of human emotion inspired by and built on his glorious dancers.

*Company B* became an instant classic at its debut last season in New York. Set to nine songs sung by the Andrews Sisters, it plays on the frightening complexities of the war years – the morale-boosting songs and propaganda on the homefront and the inescapable realities of the news from overseas. The giddiness and joy of precious leaves and intense moments of fun are subtly juxtaposed with reminders of the seemingly never-ending conflict. The gaiety of the dancing is repeatedly broken by the image of a fallen body.

The piece begins as a row of dancers enters to the bubbly refrain of "Bei mir bist du schon." As described by Laura Schapiro in her *Newsweek* review, they "enter soberly, almost as if disembodied, like ghosts assembling on a remembered site."

## 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 "the way 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, 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 "Pennsylvania Polka" "while behind them a living frieze is slowly etched 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 rips apart lovers and sends men into the faceless procession towards death. Those crazy, giddy nights of leave from the front are evoked in dances such as "Oh Johnny, Oh Johnny, Oh! (How you can love)" when *"a young soldier's eyes sparkle as he drinks in the bevy 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 underfoot."* 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 *Roses*. 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 languid simplicity, the mood again shifts abruptly. *Syzygy* 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 ruthlessly, 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 lighthearted 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.

### Arts Outreach

Arts Outreach sends student and faculty artists from the Iowa Center for the Arts to schools and communities throughout the state, as well as offering a variety of performances and educational opportunities on the campus. Activities can be arranged for special populations. For information about program services, contact Arts Outreach, 319/335-2694.



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## Hancher Guild: A Decade of Serving the Arts

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

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

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

For further information on the Hancher Guild, contact Linda Behrendt at 319/337-5342 or Linda Bywater 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.

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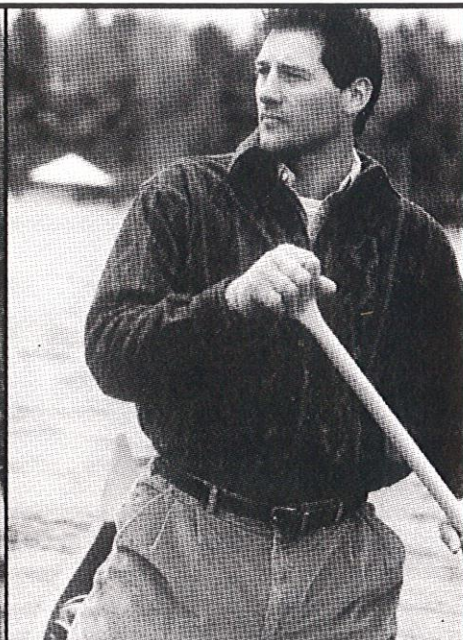
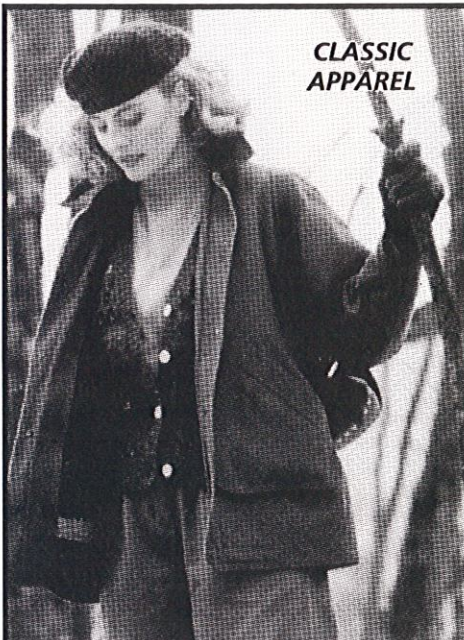
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# IOWA CENTER FOR THE ARTS Calendar

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

## MUSEUM OF ART EXHIBITIONS

September 19-April 18  
**Joan Mannheimer 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  
**Shimek Elementary Orchestra**  
7:30 p.m.  
Clapp Recital Hall

**Cleveland Quartet with William Preucil and Charles Wendt**  
Youth \$11.25/\$10.25  
UI students \$18.00/\$16.40  
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 6** Saturday  
**Pickle Family Circus**  
Youth \$9.00/\$8.00/\$6.50  
UI students \$14.40/\$12.80/\$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/\$6.50  
UI students \$14.40/\$12.80/\$10.40  
Nonstudents \$18.00/\$16.00/\$13.00  
3:00 p.m.  
Hancher Auditorium

**Presidential Lecture**  
**Nancy Andreasen**  
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 \$11.50  
8:00 p.m.  
Mabie Theatre

**Sonny Rollins**  
UI students and senior citizens  
\$18.80/\$17.20/\$14.80  
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: 319/335-1160, or toll-free in Iowa 1-800-HANCHER.

**Seating Policy:** To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

**Greenroom:** The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher or check the lobby sign for availability of performers.

**Coughing and Electronic Watches:** The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

**Smoking:** Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

**Cameras and Tape Recorders:** In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

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



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