The Joffrey Ballet's 1974 visit to Iowa, with performances in Hancher Auditorium and Iowa State's Stephens Auditorium, generated considerable excitement. That year, The Joffrey ventured to America's heartland as the brightest sensation on the dance scene—the newest and most adventurous of America's "big three" ballet companies. It was further propelled by the first wave of what we now refer to nostalgically as the "dance boom."

But that much anticipated and widely celebrated visit was not the Joffrey's first tour of Iowa. The company's initial, unheralded visit actually took place almost 20 years before. In fact, Iowa was one of the first states where The Joffrey Ballet performed, when it was a shoe-string company of five dancers traveling between engagements with crossed fingers, hoping their borrowed station wagon wouldn't break down. Probably even Robert Joffrey, who possessed the dedication and vision necessary to realize the goal of directing his own ballet company, never dared to dream of the acclaim and status that The Joffrey Ballet has attained since those humble beginnings. The rags-to-riches struggle lends substance to The Joffrey Ballet's claim to the title "An American Classic."

A few years ago, in a highly publicized move, The Joffrey Ballet became America's first "bi-coastal" ballet company, with home sessions in both New York and Los Angeles. But while America's two largest cities are now The Joffrey's headquarters, The Joffrey also retains special connections with Iowa. The company's past, present, and future performances and residencies began with the Hancher engagement in 1974 and have developed a special bond between The University of Iowa and The Joffrey Ballet. The Joffrey may, in fact, have been seen by a larger percentage of the population in Iowa than anywhere else in the country. These three 1986 programs bring the total number of Joffrey or Joffrey II performances to 26 in Hancher Auditorium alone. Iowa is an anomaly in a time when the main Joffrey company is scheduled almost exclusively in large metropolitan areas. Among the cities on the current Joffrey tour, for example, the next smallest city boasts a population of over 1.8 million—some 30 times the size of Iowa City. The Joffrey/Iowa connection includes Francesco Martines, an alumnus of the early Joffrey Ballet, who is a member of the faculty of the UI Dance Program, and cardiologist Dr. Lew January, who is a member of the Joffrey Board of Trustees.

When The Joffrey visited Iowa in 1974, the company was immediately impressed by the warm and knowledgeable audiences they encountered here, and they were happy to return in 1976. In 1978, when the company's costumes and sets were stranded in an Ohio blizzard, the community pulled together behind The Joffrey Ballet and supported Robert Joffrey's decision to "Let the show go on." In 1980, after a financial crisis suspended the operations of the main company, The Joffrey II "farm team" filled in on the Hancher season and was enthusiastically received.

When the Iowa Center for the Arts launched the Iowa Dance Residencies program in 1982, The Joffrey II Dancers were the logical choice as the first resident company. Gerald Arpino came to Iowa to help announce the birth of the residency program and to eulogize its importance to the entire Joffrey organization. Dance fans and neophytes in cities ranging in size from Stone City and Tipton to Des Moines and the Quad Cities have welcomed The Joffrey II Dancers during their three extended summer visits (1982, 1983, and 1985) through Iowa Dance residencies. It has been estimated that more than 30,000 people attended these visits.

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Through the connection with Joffrey II, Iowa has a role in The Joffrey Ballet wherever it performs. Now the Iowa-Joffrey bond takes another large step, as The Joffrey performs the Iowa-commissioned ballet throughout the world.

When Hancher Auditorium elected to commission a new work in the creative arts to celebrate the fiftieth anniversary of the UI's Iowa Center for the Arts, The Joffrey Ballet was again the logical choice. The "Iowa" ballet commission was funded in part by major gifts from Michael and Barbara Gardner of Des Moines and the McCoy Foundation of Colorado Springs, Colorado. Additional funds were provided by the National Endowment for the Arts and the Hancher Auditorium Endowment Fund.

Robert Joffrey agreed to select an important young choreographer to create the ballet, continuing Hancher's support of emerging artists. Joffrey chose Canadian choreographer James Kudelka to create the "Iowa" ballet as his first work for The Joffrey Ballet. As an indication of the importance Joffrey attaches to this project, the company has augmented the Hancher commission with its own resources to expand the scope of the work and has engaged Santo Loquasto, one of America's finest theatrical designers, to contribute his talents to the production.

It is fitting that The Joffrey is helping to celebrate the fiftieth anniversary of the UI's Iowa Center for the Arts. Welcome to Iowa dance history, as The Joffrey Ballet presents three premieres in three nights!

CHOREOGRAPHER JAMES KUDELKA: "A MAJOR TALENT"

Choreographer James Kudelka works with The Joffrey Ballet in New York, as they rehearse his The Heart of the Matter, commissioned by Hancher Auditorium to celebrate the fiftieth anniversary of the Iowa Center for the Arts.

James Kudelka, resident choreographer and principal dancer for Les Grands Ballets Canadiens in Montreal, has been hailed by New York Times dance critic Anna Kisselgoff as "one of the best young choreographers to turn up in ballet in recent years ... a major talent." Kisselgoff described Kudelka as "unusual in his mastery of a seamless sweep that does not break down into combinations of steps. Mr. Kudelka is an exponent of a forgotten breed, the dramatic ballet choreographer. His forte is understated drama."

Born in Newmarket, Ontario, Kudelka entered Canada's National Ballet School where he choreographed his first ballet at the age of 14. He joined the National Ballet of Canada in 1972 and was promoted to second soloist in 1975 and first soloist in 1976. From 1980 to 1982 he was one of the company's two choreographers, while joining Les Grands Ballets Canadiens for the 1981-82 season as principal dancer.

In 1981, Kudelka was invited by American Ballet Theatre II to create a work for their choreographic workshop. The result, Passage, was performed by ABT II and later Joffrey II, before being selected for elevation into the repertoire of The Joffrey Ballet. The February 24 performance in Hancher is The Joffrey Ballet's company premiere of Passage, the work that Kisselgoff asserted "singly him (Kudelka) out as a special talent."

Kudelka has also choreographed for the Toronto Dance Theatre; solo artist Susan Macpherson, Foot-Dance-creation; and the Toronto modern dance company, Dancemakers. In addition to his Hancher commission for The Joffrey, Kudelka has been engaged by the San Francisco Ballet to create a work to premiere in 1987.

Kudelka's design collaborator in the Iowa-commissioned ballet is Santo Loquasto, one of the most active figures in American scenography. In the dance field, Loquasto's work has run the spectrum from the New York City Ballet and American Ballet Theatre's controversial Cinderella to Teyla Tharp. In theater, his notable scenic creations include Andre Serban's production of Uncle Vanya, the Guthrie Theater's Peer Gynt, and Philip Glass's and Joann Akalaitis's The Photographer; Far from the Truth at the Brooklyn Academy of Music's Next Wave Festival.
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LAURA DEAN SETS THE DANCE WORLD SPINNING

Laura Dean is noted as both a choreographer and a composer. Newsweek hailed her as "one of the most exciting choreographers of her generation." While the New York Times has praised her as "possibly the most interesting choreographer to emerge in modern dance in the 1970s." Among the coveted awards she has received are two Guggenheim Fellowships, the prestigious 1986 Brandes Creative Arts Award, and the 1982 Dance Magazine award for outstanding achievement. And in 1984 she was honored by the city of New York's Commission on the Status of Women for "outstanding service in the continuing effort to improve the status of women in all aspects of their personal and professional lives."

She danced professionally in the companies of Paul Sando and Paul Taylor, and one of her teachers was Françoise Martinet, who is now a member of the faculty of the UI Dance Program. In 1976 she formed Laura Dean Dancers and Musicians, a company that remains unique in its dedication to live performances of both music and dance. The company's highly acclaimed appearance at this season's Next Wave Festival was singled out by the New York Times as one of the "best of 1985" in its year-end review of dance. In 1985, the company also appeared at the American Dance Festival in Durham, North Carolina. The Laura Dean Dancers and Musicians have been equally well received internationally, with tours of Europe, Japan, New Zealand, India, and Indonesia. The Joffrey Ballet has two of her works in its repertoire. In 1980 she created Night, which the Joffrey performed in its 1980 visit to Hancher. Her second Joffrey ballet, Fire, with sets and costumes by noted architect Michael Graves, premiered in December 1982.

Other recent works for other companies have included Tantum for Israel's Bat-Dor dancers, set to music by Steve Reich; Patterns of Change, which received its New York premiere this month by the Ohio Ballet, using music by Philip Glass; and 8mm for the John Curry Skaters.

Even with his company's reputation for adventurous programming, Robert Joffrey raised a few eyebrows in 1981 when he asked Dean to create a "ballet" for his company. Dean was recognized as a force in the dance world, but she was most often classified as a "postmodern" choreographer who worked in territory foreign to ballet companies. The raised eyebrows were nothing new to Dean. As part of the Judson Church experiments of the 1960s, Dean was one of the dancers who embarked on nothing less than a radical redefinition of dance. Taking their cue from Merce Cunningham, the postmoderns questioned the psychodynamic content of modern dance and abandoned the conventional relationships between music, design, and movement. For Dean, it was a matter of breaking dance down to its basics and starting from scratch.

Her breakthrough came in 1968 on a seaport in Mexico. There, in the midst of concentrated self-examination, Dean discovered what became her touchstone and trademark: spinning. Spinning, with the dedication of whirling dervishes, became the prime—and sometimes only—element of her work.

Through the early 1970s, she frequently collaborated with "minimalist" composer Steve Reich, who, with musicians like Philip Glass and Terry Riley, had already stripped music down to its essentials, rejecting atonality and radically re-assessing the primacy of rhythm and tone. Reich's hypnotic, meditative scores, with their slowly evolving melodic and rhythmic fragments, provided the perfect accompaniment to Dean's creations, in which small gestures and variations had starting impact.

For the past decade, Dean has choreographed almost exclusively to her own compositions, but she returned to her fruitful collaboration with Reich in both Tehillim and Impact (using Reich's Sixeteenth, one of the hits of the 1985 Next Wave Festival. For her third work for the Joffrey Ballet, premiering in Hancher February 26, Dean has chosen as her musical context Reich's Intansubilating Svir Pianos, which was written in 1973 and has never before been used with dance.

Reich explained his own music in his 1968 essay "Music as a Gradual Process": "I am interested in perceptible processes. I want to be able to hear the process happening throughout the sounding music. To facilitate closely detailed listening, a musical process should happen extremely gradually. Performing and listening to gradual musical process resembles pulling back a swing, releasing it, and observing it gradually coming to rest..." turning over an hourglass and watching the sand slowly run through to the bottom... placing your feet in the sand by the ocean's edge.
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Choreographer Laura Dean discusses her new ballet, Force Field, with Robert Joffrey during The Joffrey Ballet rehearsals in New York.
What you are seeing tonight could not have happened without the cooperation of the following companies—such as The Joffrey Ballerina—and the continued support of the Auditorium Enrichment Fund.

The ability of Auditors to enjoy a city's cultural life is a community concern. The Auditorium Enrichment Fund seeks to enhance the city's cultural life by providing financial support to selected performing arts organizations. It is through the Auditorium Enrichment Fund that Joffrey Ballet's artistic director has the opportunity to present a new Joffrey Ballet—will continue as the Auditorium Enrichment Fund grows.

Funding for the Joffrey Ballet—spanned by a $250,000 challenge grant from the National Endowment for the Arts—has been under way for nearly two years. The initial phase of the campaign has set a high standard for future fundraising efforts. The Auditorium Enrichment Fund has already reached its goal.

Now the campaign enters a second phase, one that will be more visible to Joffrey's many subscribers and audiences. The Joffrey Ballet, in cooperation with you, should be looking forward to an exciting future. If you have any questions about need for the Auditorium's permanent fund, and how you can support it. In the meantime, savour these special moments with The Joffrey Ballet and envision what the future can hold for the Auditorium and its many wonderful programs.

The following individuals, businesses, and corporations have contributed to the Auditorium Enrichment Fund during our campaign:


Thank you, and many thanks to the many others who have contributed to the Auditorium Enrichment Fund.

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THE JOFFREY BALLET

ROBERT JOFFREY
Artistic Director

GERALD ARPINO
Associate Director

DR. ROBERT R. HESSE
Executive Director

February 24-26, 1986—8:00 p.m.

Patrick Corbin / Carl Corry / Glenn Edgerton / Mark Goldsweber / Randall Graham / Kitty Hode / Jerel Hilding / Philip Jerry / Jerry Kojick / Douglas Martin / Tom Mossbrucker / Peter Nardas / David Palmer / Patricia Parsons / Raymond Penn / Roger Plaut / Tyler Walters / Ashley Wheeler

PENELlope Curry
General Manager

SCOTT BARNARD
Ballet Master

ALLAN LEWIS
Music Director

ROBERT THOMAS
Assistant Ballet Master

and Conductor

JONATHAN McPHEE
Conductor

JENNIFER TIPTON
Lighting Designer

THOMAS SKELET
Lighting Designer

THE JOFFREY II DANCERS

Director

RICHARD ENGLUND

Associate Director

JEREMY BLANTON

The Joffrey Ballet’s 1986 National Tour is sponsored by Philip Morris Companies, Inc. We gratefully acknowledge the assistance of the National Endowment for the Arts in support of the 1986 National Tour.

The Joffrey Ballet is a member of the National Corporate Fund for Dance, Inc.

This project is supported by Arts Midwest through contributions from Otto Bremer Foundation, Burlington Northern Foundation, Dayton Hudson Department Stores Company, Illinois Arts Council, Indiana Arts Commission, Iowa Arts Council, Land O’Lakes, Lotus, Meet the Composer New York, Meredith Corporation, Michigan Council for the Arts, Minnesota State Arts Board, National Endowment for the Arts, North Dakota Council on the Arts, Northwest Area Foundation, Ohio Arts Council, South Dakota Arts Council, Target Stores, Younkers Stores, and Wisconsin Arts Board.

This program is supported, in part, by grants from the National Endowment for the Arts, a federal agency.
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This program is supported, in part, by grants from the National Endowment for the Arts, a federal agency.
PROGRAM
Monday, February 24, 1986—8:00 p.m.

ITALIAN SUITE

Choreography by Gerald Arpino
Costumes by Carol Vallet Garner
Lighting by Thomas Skelton

I. Dominique Angel, Cameron Basden, Dawn Caccamo, Leslie Carothers, Deborah Dawn, Jodie Gates, Julie Janus
Carl Corry, Glenn Edgerton, Mark Goldweber, Philip Jerry, Jerry Kokich, Tom Mosbrucker, Tyler Walters

II. Dominique Angel, Cameron Basden, Dawn Caccamo, Jill Davidson, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagarni

III. Leslie Carothers, Philip Jerry

IV. Deborah Dawn

V. Leslie Carothers, Philip Jerry, Julie Janus

VI. Dominique Angel, Cameron Basden, Dawn Caccamo, Jill Davidson, Deborah Dawn, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagarni
Patrick Corbin, Carl Corry, Glenn Edgerton, Kirby Hade, Tom Mosbrucker, Tyler Walters

The Joffrey Ballet extends its gratitude to Michael E. Terenzenbaum and Suzanne Stockfisch, who are responsible for the production of Italian Suite. Italian Suite has also been made possible, in part, by a generous gift from the Chas and Ruth Levy Foundation, Chicago, Illinois.

Lighting and costumes for Italian Suite are made possible by a generous grant from the Los Angeles Friends of the Joffrey Ballet.

Special acknowledgment and thanks to Scott Barnard for his invaluable assistance and to André Kujik for his research.

To the late James Howell, for his constant musical direction and association toward inspiring this work, I and the entire company pay homage.

I am dedicating Italian Suite to the memory of Rebekah Harkness, who made possible my very first visit to Italy. The memories of that visit have been a constant source of inspiration.

Gerald Arpino

1Excerpts from La Donna Bona (Overture) (I) and "Ritornello" from act 3 of Il Campe[c]lito (II) used by arrangement with Associated Music Publishers, Inc., U.S. agent for G. Ricordi & Co., Milan. Prelude (II) and Intermezzo from School for Fathers (IV). Serenade and Intermezzo from Jewels of the Madonna (III), and Overture from Secret of Suzanne (VI) by arrangement with Bosworth & Hawkes, Inc., sole agent for Joseph Weinberger, Ltd. publisher and copyright owner.

Italian Suite—World Premiere by The Joffrey Ballet on October 26, 1983, in New York City at City Center.

INTERMISSION

PASSAGE (Joffrey Premiere)

Choreography by James Kudelka
Staged by Jeremy Blanton
Costumes by Gretchen Warren
Lighting by Thomas Skelton

David Palmer
Carole Valleskey
Mark Goldweber
Philip Jerry
Beatriz Rodriguez
Denise Jackson

Tallie's extraordinary motel in 49 parts requires a total of more than 100 voices. The heavenly sound created was the inspiration for Passage.

2Spam in alum, circa 1605.

Passage was originally created for the Ballet Theatre Workshop for emerging choreographers. It was presented to an invited audience in New York City on April 13, 1981, under the title Angel. First performance under the title Passage by American Ballet Theatre II on February 16, 1982, in Tampa, Florida.

Passage—First performance by Joffrey II on September 7, 1985, in Ogunquit, Maine.

PAUSE

Margaret Bourke-White U.S.S.R.

PHOTOGRAPHS

"U.S.S.R. Photographs," a collection of 24 black-and-white photographs taken in the Soviet Union during the 1930s by photojournalist Margaret Bourke-White, is now on display at the Herbert Hoover Presidential Library and Museum in West Branch. One of LIFE Magazine’s first staff photographers, Bourke-White also was the first foreigner allowed to photograph Russia after the 1917 revolution.

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PROGRAM
Monday, February 24, 1986—8:00 p.m.

ITALIAN SUITE
Choreography by Gerald Arpino
Costumes by Carol Vallet Gamer
Lighting by Thomas Skelton

I. Dominique Angel, Cameron Basden, Dawn Caccamo, Leslie Carothers, Deborah Dawn, Jodie Gates, Julie Janus
Carl Corry, Glenn Edgerton, Mark Goldweber, Philip Jerry, Jerry Kokch, Tom Mosbrucker, Tyler Walters

II. Dominique Angel, Cameron Basden, Dawn Caccamo, Jill Davidson, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagani

III. Leslie Carothers, Philip Jerry

IV. Deborah Dawn

V. Leslie Carothers, Philip Jerry, Julie Janus

VI. Dominique Angel, Cameron Basden, Dawn Caccamo, Jill Davidson, Deborah Dawn, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagani
Patrick Corbin, Carl Corry, Glenn Edgerton, Kirby Hade, Tom Mosbrucker, Tyler Walters

The Joffrey Ballet extends its gratitude to Michael E. Tennenbaum and Suzanne Stockfisch, who are responsible for the production of Italian Suite.

Italian Suite has also been made possible, in part, by a generous gift from the Chas and Ruth Lety Foundation, Chicago, Illinois.

Lighting and costumes for Italian Suite are made possible by a generous grant from the Los Angeles Friends of the Joffrey Ballet.

Special acknowledgment and thanks to Scott Barnard for his invaluable assistance and to André Kuyp for his research.

To the late James Howell, for his constant musical direction and association toward inspiring this work, I and the entire company pay homage.

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Gerald Arpino

"Excerpts from La Donna Bona (Overture I) and "Rinonela" from act 3 of Il Campiello are used by arrangement with Associated Music Publishers, Inc., U.S. agent for G. Ricordi & Co., Milan, Prelude (I) and Intermezzo from School for Fathers (IV), Serenade and Intermezzo from jewels of the Madonna (III), and Overture from Secret of Suzanne (VII) by arrangement with Bosworth & Hawkes, Inc., sole agent for Joseph Weinberger, Ltd., publisher and copyright owner.

ITALIAN SUITE—World Premiere by The Joffrey Ballet on October 26, 1983, in New York City at City Center.

INTERMISSION
CONFETTI
(Revival)

Choreography by Gerald Arpino
Lighting by Jennifer Tipton

Music by Gioacchino Rossini
Conducted by Allan Lewis

Tina LeBlanc
Dawn Caccamno
Kim Sagami

Carl Corry
Glenn Edgerton
Tom Mosbrucker

"Overture to Semiramide.
This production of Confederation has been made possible, in part, by a generous gift from the Chas and Ruth Levy Foundation of Chicago.
Confederation World Premiere by the Joffrey Ballet on February 3, 1970, at the Auditorium Theater in Chicago.

INTERMISSION

RODEO
or the Courting at Burnt Ranch

Choreography by Agnes de Mille
Staged by Paul Sutherland
Scenery by Oliver Smith
Costumes by Kermit Love
Lighting by Thomas Skelton

Music by Aaron Copland
Conducted by Jonathan McPhee

Throughout the American Southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches as well as in trading centers and the towns, the "hands" get together to show off their skill in roping, riding, branding, and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow workers, women folk, and those nearest neighbors who can make the 60 or so mile run over.

The afternoon's exhibition is usually followed by a Saturday night dance at the ranch house.

The theme of the ballet is basic. It deals with the problem that has confronted many American women from earliest pioneer times and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.

Scene I
Rodeo: Saturday afternoon—The Corral

Interlude: Retrospect

Caller
Jerry Kokich

Scene II
Ranch House: Saturday night dance

The Head Wrangler
Jared Hiding
The Champion Roper
Glenn Edgerton
The Cowboy
Cameo Vallotton
The Ranch Owner's Daughter
Charlene Gehn
Her Eastern Friends from Kansas City
Dominique Angel

Cowards
Carl Corry, Randall Graham, Kirby Hade
Jerry Kokich, Douglas Martin, David Palmer
Patric Parsons, Taylor Watters

Women Folk
Beth Bartholomew, Linda Bechtold, Victoria Pasquale, Elizabeth Parkinson, Lauren Rouse

This production has been made possible by generous grants from the National Endowment for the Arts and from Mrs. Fred Chase Koch and Henry Lwin of Wichita, Kansas.

The Joffrey Ballet expresses its gratitude to the American Ballet Theatre and to the Dance Collection of the New York Public Library for their assistance in mounting this revival of the original 1942 Ballet Russe de Monte Carlo production of Rodeo.

"By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

RODEO—World Premiere by the Ballet Russe de Monte Carlo on October 16, 1942, in New York City. First performance by the Joffrey Ballet on October 23, 1976, in New York City at City Center.

PROGRAM
Tuesday, February 25, 1986—8:00 p.m.

ARDEN COURT
(Joffrey Iowa Premiere)

Choreography by Paul Taylor
Restaged by Linda Kent
Reconstructed by Jan Mooki
from the Labanotation score
Set and Costumes by Gene Moore
Lighting by Jennifer Tipton

Dominique Angel
Linda Bechtold
Raymond Penin
Victoria Pasquale
Douglas Martin

Ashley Wheeler
Peter Nairn

"From Symphonias nos. 1, 3, 5, 7, 8, edited by Max Goberman.
By arrangement with Doblinger U.S.A. for the publisher and copyright owner.

This production is made possible, in part, with public funds from the New York State Council on the Arts.

Set and costumes for Arden Court have been made possible, in part, by a gift from the Edith C. Blum Foundation.

Arden Court—World Premiere by the Paul Taylor Dance Company on April 15, 1981, in New York City at City Center. First performance by the Joffrey Ballet on September 25, 1985, in Los Angeles at the Dorothy Chandler Pavilion.

INTERMISSION

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CONFETTI
(Renovation)

Choreography by Gerald Aspin
Lighting by Jennifer Tipton

Music by Gioacchino Rossini
Conducted by Allan Lewis

Tina LeBlanc
Dawn Caccamo
Kim Sagamore

Carl Corry
Glenn Edgerton
Tom Mossbrucker

*Overture to Semiramis.
This production of Confetti has been made possible, in part, by a generous gift from the Chos and Ruth Levy Foundation of Chicago.
Confetti—World Premiere at the Joffrey Ballet on February 3, 1970, at the Auditorium Theater in Chicago.

INTERMISSION

RODEO
or The Courting at Burnt Ranch

Choreography by Agnes de Mille
Staged by Paul Sutherland
Scenery by Oliver Smith
Costumes by Kermit Love
Lighting by Thomas Sheldon

Music by Aaron Copland
Conducted by Jonathan McPhee

Throughout the American Southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches as well as in trading centers and the towns, the "hands" get together to show off their skill in roping, riding, branding, and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow workers, women folk, and those nearest neighbors who can make the 60 or so mile run over.

The afternoon's exhibition is usually followed by a Saturday night dance at the ranch house.
The theme of the ballet is based on the idea of a life that has confronts every American woman from earliest pioneer times and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.

Scene I
Rodeo—Saturday afternoon—The Corral
Interlude: Retrospect
Caller.......................... Jerry Kokich

Scene II
Ranch House—Saturday night dance
The Head Wrangler.................. Jeret Hidding
The Champion Rider.................. Glenn Edgerton
The Cowgirl.......................... Carole Vattalody
The Ranch Owner's Daughter......... Charlene Gehrin
Her Eastern Friends from Kansas City... Dominique Angel,
Jill Davidson, Kim Sagamore
Cowhands......................... Carl Corry, Randall Graham, Kirby Hade,
Jerri Kokich, Douglas Martin, David Palmer,
Patric Parsons, Tyler Walters

Women Folk...................... Beth Bartholomew, Linda Bechtdol,
Victoria Pasquale, Elizabeth Parkinson, Lauren Rouse

This production has been made possible by generous grants from the National Endowment for the Arts and from Mrs. Fried Chase Koch and Harry Lwin of Wichita, Kansas.
The Joffrey Ballet expresses its gratitude to the American Ballet Theatre and to the Dance Collection of the New York Public Library for their assistance in mounting this revival of the original 1942 Ballet Russe de Monte Carlo production of Rodeo.

Music by William Boyce
Conducted by Jonathan McPhee
Scenic Supervision by Speed Hopkins
Costume Supervision by Salty-Ann Parson

*From Symphonias nos. 1, 3, 5, 7, 8, edited by Max Goberman.
By arrangement with Doblinger USA, for the publisher and copyright owner.
This production is made possible, in part, with public funds from the New York State Council on the Arts.
Set and costumes for Arden Court have been made possible, in part, by a gift from the Edith C. Bloom Foundation.

Arden Court—World Premiere by the Paul Taylor Dance Company on April 15, 1981, in New York City at City Center. First performance by the Joffrey Ballet on September 25, 1985, in Los Angeles at the Dorothy Chandler Pavilion.

INTERMISSION

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THE HEART OF THE MATTER
(World Premiere)

Choreography by James Kudelka
Costumes by Santo Loquasto
Lighting by Thomas Skelton

Music by Sergei Prokofiev
Conducted by Allan Lewis
Solo Pianist: Stanley Babin

Dawn Caccamo Glenn Edgerton
Dominique Angel Beth Bartholomew Leslie Carathers Deborah Dawn
Jodie Gates Charlene Gothm Julie Janus Lauren Roue Carole Valleskey
Mark Goddweber Kirkly Hade Douglas Marlin
Tom Moesbrucker Peter Narbutas Patric Parsons
Caroll Corry Randall Graham Raymond Perrin

By the time you swear you're his,
Shivering and sighing,
And he vows his passion is
Infinite, undying.
Lady, make a note of this;
One of you is lying.
by Dorothy Parker

Piano Concerto no. 2 in G minor for piano and orchestra, opus 16, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.


This work commissioned by Hancher Auditorium of The University of Iowa, Michael and Barbara Gassert of Des Moines, the McCoy Foundation of Colorado Springs, the National Endowment for the Arts, and the Hancher Enrichment Fund.

INTERMISSION

LIGHT RAIN

Choreography by Gerald Arpino
Costumes by A. Christina Giannini
Lighting by Thomas Skelton

Leslie Carathers Philip Jerry
Corry Carl Jill Davidson Mark Goddweber Randall Graham
Julie Janus Tina LeBlanc Tom Moesbrucker David Palmer
Elizabeth Parkinson Lauren Roue Carole Valleskey Tyler Walters

Light Rain has been made possible, in part, by generous gifts from Mr. and Mrs. Alonzo W. Gates of San Antonio and from the Law Offices of Arnold Laub, Corporate Headquarters, San Francisco.

Special acknowledgment and thanks to Scott Barnard for his invaluable assistance and to James Howell for his musical inspiration and association in mounting this ballet.

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Light Rain—World Premiere by The Joffrey Ballet on November 4, 1981, in New York City at City Center.

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THE HEART OF THE MATTER
(World Premiere)

Choreography by James Kudelka
Costumes by Santo Loquasto
Lighting by Thomas Skelton

Music by Sergei Prokofiev
Conducted by Allan Lewis
Solo Pianist: Stanley Babin

Dawn Caccamo   Glenn Edgerton
Dominique Angel  Beth Bartholomew  Leslie Carothers  Deborah Dawn
Jodie Gates  Charlene Gaeth  Julie Janus  Lauren Rouse  Carole Valeskey
Mark Goldweber  Kirby Hade  Douglas Martin
Tom Mosebrucker  Peter Narbutas  Patric Parsons
Carl Cory  Randall Graham  Raymond Perrin

By the time you swear you’re his,
Shivering and sighing,
And he vows his passion is
Infinite, undying
Lady, make a note of this:
One of you is lying.
based by Dorothy Parker2

2"Piano Concerto No. 2 in G minor for piano and orchestra, opus 16, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

3"Unfortunate Coincidence," from The Portable Dorothy Parker, by Dorothy Parker. Copyright 1936 and copyright renewed 1964 by Dorothy Parker. Reprinted by permission of Viking Penguin, Inc.

This work commissioned by Hancher Auditorium of The University of Iowa, Michael and Barbara Gartner of Des Moines, the McCoy Foundation of Colorado Springs, the National Endowment for the Arts, and the Hancher Enrichment Fund.

INTERMISSION

LIGHT RAIN

Choreography by Gerald Arpino
Costumes by A. Christina Giannini
Lighting by Thomas Skelton

Leslie Carothers  Philip Jerry
Carl Cory  Jill Davidson  Mark Goldweber  Randall Graham
Julie Janus  Tina LeBlanc  Tom Mosebrucker  David Palmer
Elizabeth Parkinson  Lauren Rouse  Carole Valeskey  Tyler Walters

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Special acknowledgment and thanks to Scott Barnard for his invaluable assistance and to James Howell for his musical inspiration and association in mounting this ballet.

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PROGRAM
Wednesday, February 26, 1986—6:00 p.m.

KETTENTANZ
(Revival)
Choreography by Gerald Arpino
Costumes by Joe Eula
Lighting by Thomas Skelton

GITANA GALOP
Dawn Caccamo, Leslie Carothers, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagarni
Glenn Edgerton, Mark Goldweber, Tom Mossbrucker, Peter Narbutas, David Palmer, Ashley Wheeler

ANNEN POLKA
Jodie Gates, Tina LeBlanc, Kim Sagarni
Mark Goldweber, Peter Narbutas, David Palmer

KETTENBRÜCKE WALTZ
Dawn Caccamo, Glenn Edgerton

EISELE UND EISELE SPRUNGE
Mark Goldweber, Kim Sagarni, Tom Mossbrucker

CHINESE GALOP
Jodie Gates, Glenn Edgerton, Julie Janus

SCHNOFFLER TANZ
Leslie Carothers

SEUFZER GALOP
Mark Goldweber, David Palmer

HOFBALL TANZ
Leslie Carothers, Jodie Gates, Julie Janus, Kim Sagarni
Mark Goldweber, Tom Mossbrucker, Peter Narbutas, Ashley Wheeler

CACHUCHA GALOP
Dawn Caccamo, Tina LeBlanc

GITANA GALOP
Dawn Caccamo, Leslie Carothers, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagarni
Glenn Edgerton, Mark Goldweber, Tom Mossbrucker, Peter Narbutas, David Palmer, Ashley Wheeler

Music by Johann Strauss, Sr. and Johann Mayer*

*Gitan Galop, op. 108; Annen Polka, op. 137; Erste Kettentänze Walzer, op. 4; Eisele und Beisele Sprung, op. 202; Chinesische Galop, op. 20; Scherzo Galop, op. 9; Hofball Tänze, op. 51; Cachucha Galop, op. 97, by Johann Strauss, Sr.

Kettentanz—World Premiere by the Joffrey Ballet on September 7, 1971, in Berkeley, California at the Zellerbach Auditorium.

INTERMISSION

THE HEART OF THE MATTER

Music by Sergei Prokofiev
Conducted by Allan Lewis
Solo Pianist: Stanley Babin

Donnie Jackson
Philip Jerry
Dominique Angel
Beth Bartholomew
Leslie Carothers
Deborah Dawn
Jodie Gates
Charlene Gehm
Julie Janus
Lauren Rouse
Carole Valleskey
Mark Goldweber
Kathy Hede
Douglas Martin
Tom Mossbrucker
Peter Narbutas
Patri Parson
Carl Corry
Randall Graham
Raymond Perrin

By the time you swear you're his, Shivering and sighing, And he vows his passion is Infinite, undying— Lady, make a note of this: One of you is lying. by Dorothy Parker

*Piano Concerto no. 2 in G minor for piano and orchestra, opus 16, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

"Unfortunate Conscience," from The Portable Dorothy Parker, by Dorothy Parker. Copyright 1926 and copyright renewed 1954 by Dorothy Parker. Reprinted by permission of Viking Penguin, Inc.

This work commissioned by Hancher Auditorium of The University of Iowa, Michael and Barbara Gartner of Des Moines, the McCoy Foundation of Colorado Springs, the National Endowment for the Arts, and the Hancher Enrichment Fund.

The Heart of the Matter—World Premiere by The Joffrey Ballet on February 25, 1986, in Iowa City at Hancher Auditorium.

INTERMISSION

FORCE FIELD
(World Premiere)

Music by Steve Reich

Beauch Rodriguez
Philip Jerry
Dominique Angel
Cameron Bason
Leslie Carothers
Jodie Gates
Charlene Gehm
Julie Janus
Tina LeBlanc
Lauren Rouse
Carole Valleskey
Patrick Corbin
Carl Corry
Randall Graham
Douglas Martin
Tom Mossbrucker
Peter Narbutas
Raymond Perrin
Patri Parson

*Original concept for costume design by Laura Dean

Six Pieces

Force Field—World Premiere by The Joffrey Ballet on February 26, 1986, in Iowa City at Hancher Auditorium

After the performance...

For audience members who would like to join in a "To toast to the Joffrey" after tonight's final performance, a free glass of champagne or other beverage will be given in the Hancher Lobby.

We hope you'll stay after the curtain for this tribute and meet our friends, The Joffrey Ballet.

*Hancher Auditorium and The University of Iowa Foundation are deeply grateful to John Gless of Clark & Friends, Iowa City, and Dan Clifford of Kyle, Inc., Des Moines, for providing the champagne for this evening's "Toasts to the Joffrey". Reservations.

Please ask an usher for contest and entries.
PROGRAM
Wednesday, February 26, 1986—6:00 p.m.

KETTENTANZ
(Revival)
Choreography by Gerald Arpino
Costumes by Joe Eula
Lighting by Thomas Skelton
Music by Johann Strauss, Sr. and Johann Mayer

GITANA GALOP
Dawn Caccamo, Leslie Carathers, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagami
Glenn Edgerton, Mark Goldweber, Tom Miosbrucker, Peter Nartbutas, David Palmer, Ashley Wheatier

ANNEN POLKA
Jodie Gates, Tina LeBlanc, Kim Sagami
Mark Goldweber, Peter Nartbutas, David Palmer

KETTENTRACKE WALTZ
Dawn Caccamo, Glenn Edgerton

EISELE UND EISELE SPRUNG E
Mark Goldweber, Kim Sagami, Tom Miosbrucker

CHINESE GALOP
Jodie Gates, Glenn Edgerton, Julie Janus

SCHNOFLER TANZ
Leslie Carathers

SEIFERZ GALOP
Mark Goldweber, David Palmer

HOFBALL TANZ
Leslie Carathers, Jodie Gates, Julie Janus, Kim Sagami
Mark Goldweber, Tom Miosbrucker, Peter Nartbutas, Ashley Wheatier

CACHUCHA GALOP
Dawn Caccamo, Tina LeBlanc

GITANA GALOP
Dawn Caccamo, Leslie Carathers, Jodie Gates, Julie Janus, Tina LeBlanc, Kim Sagami
Glenn Edgerton, Mark Goldweber, Tom Miosbrucker, Peter Nartbutas, David Palmer, Ashley Wheatier

†Gitan Galop, op. 108; Annen Polka, op. 137; Erste Kettentranze Walzer, op. 4; Eisle und Eiselle Sprung, op. 202; Chinesische Galop, op. 20; Sawutew Galop, op. 9; Hofball Tänze, op. 51; Cachucha Galop, op. 97, by Johann Strauss, Sr.

‡Schnofler Tanz by Johann Mayer.

Kettentanz—World Premiere by the Joffrey Ballet on September 7, 1971, in Berkeley, California at the Zeigerbach Auditorium.

INTERMISSION

THE HEART OF THE MATTER
Music by Sergei Prokofiev
Conducted by Allan Lewis
Solo Pianist: Stanley Babin

Donnie Jackson
Philip Jerry
Dominique Angel
Beth Bartholomew
Leslie Carathers
Deborah Dawn
Jodie Gates
Charlene Gehrin
Julie Janus
Lauren Rouse
Carole Valleskey
Mark Goldweber
Tina LeBlanc
Douglas Martin
Tom Miosbrucker
Peter Nartbutas
Patic Parsons
Carl Cory
Randall Graham
Raymond Perrin

By the time you swear you’re his,
Shivering and sighing,
And he vows his passion is
Infinite, undying—
Lady, make a note of this:
One of you is lying.
by Dorothy Parker

†Piano Concerto no. 2 in G minor for piano and orchestra, opus 16, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

*Unfortunate Coincidence,* from The Portable Dorothy Parker, by Dorothy Parker. Copyright 1928 and copyright renewed 1954 by Dorothy Parker. Reprinted by permission of Viking Penguin, Inc.

This work commissioned by Hancher Auditorium of The University of Iowa, Michael and Barbara Gardiner of Des Moines, the McCoy Foundation of Colorado Springs, the National Endowment for the Arts, and the Hancher Enrichment Fund.

The Heart of the Matter—World Premiere by The Joffrey Ballet on February 25, 1986, in Iowa City at Hancher Auditorium.

INTERMISSION

FORCE FIELD
(World Premiere)
Music by Steve Reich

Bealtie Rodriguez
Philip Jerry
Dominique Angel
Cameron Bason
Leslie Carathers
Jodie Gates
Charlene Gehrin
Julie Janus
Tina LeBlanc
Lauren Rouse
Carole Valleskey
Patrick Corbin
Carl Cory
Mark Goldweber
Randall Graham
Douglas Martin
Tom Miosbrucker
Peter Nartbutas
Raymond Perrin
Patic Parsons

†Original concept for costume design by Laura Dean.

†Six Planes

Force Field—World Premiere by The Joffrey Ballet on February 26, 1986, in Iowa City at Hancher Auditorium.

After the performance ...

For audience members who would like to join in a “toast to the Joffrey” after tonight’s final performance, a free glass of champagne or other beverage will be given in the Hancher Lobby.

We hope you’ll stay after the curtain for this tribute and meet our friends, The Joffrey Ballet.

Hancher Auditorium and The University of Iowa Foundation are deeply grateful to John Gillette of Gillette & Friends, Iowa City, and Tain Citrin of Kylwe, Inc., Des Moines, for providing the champagne for this evening’s “toast to the Joffrey” festivities.

Please ask an usher for center and reception.
ROBERT JOFFREY (Artistic Director) 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 repertory. He 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 the Danish August Bournonville, and he is 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 Deesses to the multimedia Astaire, from the romantic Remembrance to the evocative Postcards. Although he gave up a promising career as a dancer to form his company, he maintains his early interest in training gifted students and young professionals through The Joffrey Ballet School, which he established in 1953. He is a member of the National Council on the Arts and is copresidents with Bolshoi Ballet director Yuri Grigorovich of the International Dance Committee, International Theater Institute.

GERALD ARPINO (Associate Director), one of the most important choreographers of our time, is the only choreographer to have had four of his ballets performed at the White House. He has choreographed for Broadway and national musicals, plays, opera, soap opera, the National Ballet of Canada, and the Australian Ballet. For years the leading dancer of The Robert Joffrey Ballet, Arpino, in association with Robert Joffrey, has created a third of the Joffrey repertory, including The Cowans, Trudy and Dumas, Dreams, and Banjos. One critic wrote of Arpino's prolific and varied creativity: "He is not a single artist. He must be an alliance." Sought-after worldwide, Arpino's latest ballet, Birthday Variations, commissioned by Becky D'Angelo, is a birthday gift for her husband, Dino, founder of Chicago's Civic Center for the Performing Arts.

Jamboree, Arpino's 1984 award-winning and nationally acclaimed ballet, commissioned by Mayor Henry Cisneros and the City of San Antonio, was created in association with the San Antonio Ballet, directed by Tracy Randall. The Joffrey Ballet Company received a major honor from the American Express, MMV, and LA's Club 100 Award. Dancongason's 1974 Award cites: "... Arpino recognizes the spirit of the times."

ROBERT R. HESE (Executive Director) was cited in Forbes magazine in 1982 as "the man who is turning Chaouagua like a business," having gained national recognition as an arts administrator and educational leader. A violinist, choral singer, and sometime conductor in the U.S.A. and Europe, he moved into teaching and management (in Army Symphony and Ulica [New York] Symphony) The State University of New York.

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Leopold LaPouse, Violin
Kathy Hall, Bassoon
VIVALDI: SCHUBERT: VONSTERNVINSY
April 6, 7:00 p.m., Balcony: Auditorium, Kirkwood Community College

Cedar Rapids Symphony Classical Series
Ellen Shafe, Soprano
FRICKE: STRAUSS: SCHUMANN
April 19 @ 7:30 p.m., Paramount Theatre

Tickets available at the Symphony Office:
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Memorandum/Visa Accepted
All programs subject to change.
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through his alma mater (College at Fredonia), invited him to the administration, for he served in admissions, public relations, and alumni programs; as executive assistant to the president; and, for a very brief spell, as acting president. After receiving his Ph.D. in musicology from the University of Buffalo (in 1974, he added new academic programs, tripled student enrollment, and kept the institution virtually debt free. Selected fourteenth president of Chautauqua Institute, a 110-year-old summer center for the arts, education, recreation, and religion, he saw attendance increase by 40 percent, enrollment by $3.4 million, and the 109-building physical plant restored. Joining The Joffrey Ballet in 1985, he says “is a treat and challenge.”

PENOLEE CURRY (General Manager and Production Supervisor) has worked with The Joffrey Ballet for 16 years. In 1983 her responsibilities were increased to include the office of general manager. Ms. Curry oversees the production department budget and negotiates labor contracts related to that department. She works closely with Mr. Joffrey in planning and obtaining all new productions. In addition, she is responsible for the lighting and stage supervision for The Joffrey. She was also production supervisor and lighting consultant for the WNED television special “Homage to Diaghilev,” with Rudolf Nureyev. In addition to her work with The Joffrey, she has also been production supervisor for Twyla Tharp, Paul Taylor, David Gilmour, Diana Ross at the Met, Lenna Home, and The Joffrey Ballet at the Met. Ms. Curry has also worked as lighting consultant and production supervisor for London weekend television and WNED television specials for The Joffrey Ballet, Twyla Tharp, and Paul Taylor.

SCOTT BARNARD (Ballroom Master), 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 Confini, Kettenzanz, The Clowns, and A Light Fantastic. Mr. Barnard now assists Gerald Arpino when he is staging all of his works for the company. Mr. Barnard also assisted Mr. Joffrey when he choreographed Remembrances and Postcards. When time permits he teaches at The Joffrey Ballet School. He has staged Arpino ballets in Ohio, Canada, and Australia.

ALLAN LEWIS (Music Director and Conductor) is celebrating his tenth season with The Joffrey Ballet. He has conducted most of the repertory, including Robert Joffrey’s Postcards, Remembrances, and Pias Desseves; Gerald Arpino’s Suite-Saint-Saëns, Vive Vivaldi, and Trinity; and the company premiere of John Cao’s full-length Romeo and Juliet. He has worked with the musicians and Integrates by Edgard Varèse, William Schuman’s Night Journey, and Carlos Surinachi’s Embattled Garden with the Danish Radio Symphony Orchestra in Copenhagen.

This season his guest appearances include the West Coast Chamber Orchestra (Oregon), the Martha Graham Dance Company, and the New York City Ballet. THOMAS SKELETON (Lighting Designer) has been with The Joffrey since its inception, and was the original replicator lighting concept. He has also designed the lighting for the Broadway shows such as The West Side Waltz, Lenna Home: The Life and Her Music, Peter Pan, Copa, Absurd Person Singular, Purple, Shenandoah, Days in the Trees, Guys and Dolls, The King and I, and All God’s Chillun Got Wings, for which he was nominated for a Tony Award. In addition, he finds time in his busy schedule to commute to Ohio for his chores as associate director of the Ohio Ballet.

JONATHAN McPHEE (Conductor) has conducted for the Martha Graham Dance Company, the Dance Theatre of Harlem, the New York City Ballet, and many of this country’s leading symphony orchestras. Mr. McPhee conducted the Aarhus Symphony Orchestra in Denmark for a “Dance in America” broadcast of several of Martha Graham’s works. He has also recorded Orchestral, Orchestral II, and Orchestral III with the Chicago Symphony Orchestra and the Cleveland Orchestra. He was the conductor for The Joffrey Gala at the Metropolitan Opera House and attended with President and Mrs. Ronald Reagan. He conducted Hommage to Diaghilev with Rudolf Nureyev on Broadway and Agnes de Mille’s Conversations about the Dance on television. For four seasons he conducted San Francisco Opera’s gala Fol-de-Rol starring Luciano Pavarotti, Beverly Sills, and other notables. Mr. Lewis has served as music director of the San Francisco-based Western Opera Theater, Milwaukee’s Viennese Opera Festival, and the Amherst Shakespeare Festival in Storrsford, Connecticut. He is also artistic director of the Maine Opera Association. JENNIFER TPITON (Lighting Designer) is well known to dance and theater audiences alike. She has worked in the repertoires of most major dance companies, orchestras, and theaters, choreographed by Jerome Robbins, Mikhail Baryshnikov, Paul Taylor, and Twyla Tharp, among many others. Her work in the theater has won her a Joseph Jefferson Award in Chicago, a Drama Desk Award, an Obie, and a Tony. In 1982 she was honored as an artist by Brandeis University when she was awarded the Creative Arts Award Medal in dance.

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ROBERT THOMAS (Assistant Ballet Master) joined The Joffrey Ballet in his present capacity in 1994 after having been a dancer with the company from 1970 to 1978. Mr. Thomas created roles in the original Joffrey productions of Arpino’s Kettledrums and Trinity and danced major roles in Arpino’s Viva Vivaldi, Ashton’s Monotones and The Dream, Bourn’s Cakewalk (Post), and Joel’s The Big City (Ballet). He has created roles in The Green Table (Standard Bearer). After years with The Joffrey, Mr. Thomas moved to Iowa, where he and his wife, Miyoko Kato (former Joffrey dancer), own and operate The Dancecenter.

JENNIFER Tipton (Lighting Designer) is well known to dance and theater audiences alike. She has lit works in the repertoires of most major dance companies, including the National Ballet of China, and has been photographed by Jerome Robbins, Mikhail Baryshnikov, Paul Taylor, and Twyla Tharp, among many others. Her work in the theater has won her a Joseph Jefferson Award in Chicago, a Drama Desk Award, an Elsie, and a Tony. In 1982 she was honored as an Artist by Brandeis University when she was awarded the Creative Arts Award Medal in dance.

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Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 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: 335-6750, or toll free from anywhere in Iowa 1-800-HANCHEF.

Learn about Hancher Events First
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Organize a group of 20 or more of your friends, business associates, or club members and get a special discount at the Hancher Box Office. You can create a very special time for everyone. Call Group Development and Sales, (319) 355-6749, for more information.

Auditorium Openings
Doors to the lobby and cafe open 45 minutes before curtain time. Doors to the seating area ordinarily open 30 minutes before curtain time.

Seating Policy
Latecomers will be seated at the discretion of the management. As a courtesy to the artists, patrons are requested not to leave the auditorium until all curtain calls or encores are completed and the performers have left the stage. Patrons leaving during a performance will be escorted to an observation booth until an intermission or conclusion of the performance.

Greeneroom
The greeneroom is located on the lower level of the auditorium and is the site of free ticketed preparatory discussions in conjunction with selected events. Also a convenient place for meeting artists following a performance. Check with usher for availability of performers.

Coughing and Electronic Watches
The auditorium's acoustics amplify the sounds of coughing and other distracting noises. Patrons are asked to turn off their electronic watches. The use of a handheld device to read a program is an annoyance. Smokers are asked to turn off their personal smoke alarms. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. Patrons having difficulty controlling a cough may wish to return to the lobby, where an usher can direct them to one of the soundproof observation rooms at the rear of the main floor.

Smoking
While smoking is permitted in the auditorium, guests who wish to smoke during intermissions are invited to the lobby or mezzanine areas or designated smoking areas of the cafe.

 Cameras and Tape Recorders
Because of disturbance to other patrons and in compliance with copyright laws and contractual arrangements with many artists, photographs and recordings may not be taken during a performance. Patrons are requested to check their cameras and tape recorders with the house management or usher.

Tours
Tours of the auditorium are conducted at 2:00 p.m. each Sunday and Wednesday, except during University vacation periods. Tours leave from the box office lobby. For special group tours, call 355-0551, allowing a week's advance notice.

Arts Center Outreach
Programs planned through the Arts Center Outreach Office take place in communities throughout the state as well as on the campus. Activities can be arranged for special populations. For information about program services, contact Arts Center Outreach, 203 Hancher Auditorium, 355-5267.

Hancher Cafe
Before and after most performances, food and beverages may be purchased in Hancher Cafe on the mezzanine. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the cafe only, and no food or drink is permitted in the auditorium.

The Showcase
The Showcase gift shop is open to patrons before and after all Hancher performances and during intermissions. Staffed by Hancher Guild volunteers. The Showcase features gifts with performing arts themes and associations. It is open to the general public from 1:00-3:00 p.m., Sundays and 2:00-3:00 p.m. Wednesdays.

Services for the Handicapped
Ushers will serve as playwright readers for the sight impaired, if requested in advance at the box office. Patrons who will arrive in wheelchairs are asked to notify the box office at the time of ticket purchase.

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

Lost and Found
If you lose an article during a performance, please ask any usher in a gold coat 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.

Cost Check
During inclement weather, cost check service is provided. Ask an usher which cost check areas are open.

Parking
Parking is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park, but parking on the grass in City Park is prohibited.
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Arts Center Outreach
Programs planned through the Arts Center Outreach office take place in communities throughout the state as well as on the campus. Activities can be arranged for special populations. For information about program services, contact Arts Center Outreach, 253 Hancher Auditorium, 355-5267.

Hancher Cafe
Before and after most performances, food and beverages may be purchased in Hancher Cafe on the mezzanine. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the cafe only, and no food or drink is permitted in the auditorium.

The Showcase
The Showcase gift shop is open to patrons before and after all Hancher performances and during intermissions. Staffed by Hancher Guild volunteers. The Showcase features gifts with performing arts themes and associations. It is open to the general public from 1:00-3:00 p.m. Sundays and 2:00-3:00 p.m. Wednesdays.

Services for the Handicapped
Ushers will serve as playgrounds for the sight impaired, if requested in advance at the box office. Patrons who will arrive in wheelchairs are asked to notify the box office at the time of ticket purchase.

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

Lost and Found
If you lose an article during a performance, please ask any usher in a gold coat 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.

Cost Check
During inclement weather, cost check service is provided. Ask an usher which cost check areas are open.

Parking
Pricing is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park, but parking on the grass in City Park is prohibited.