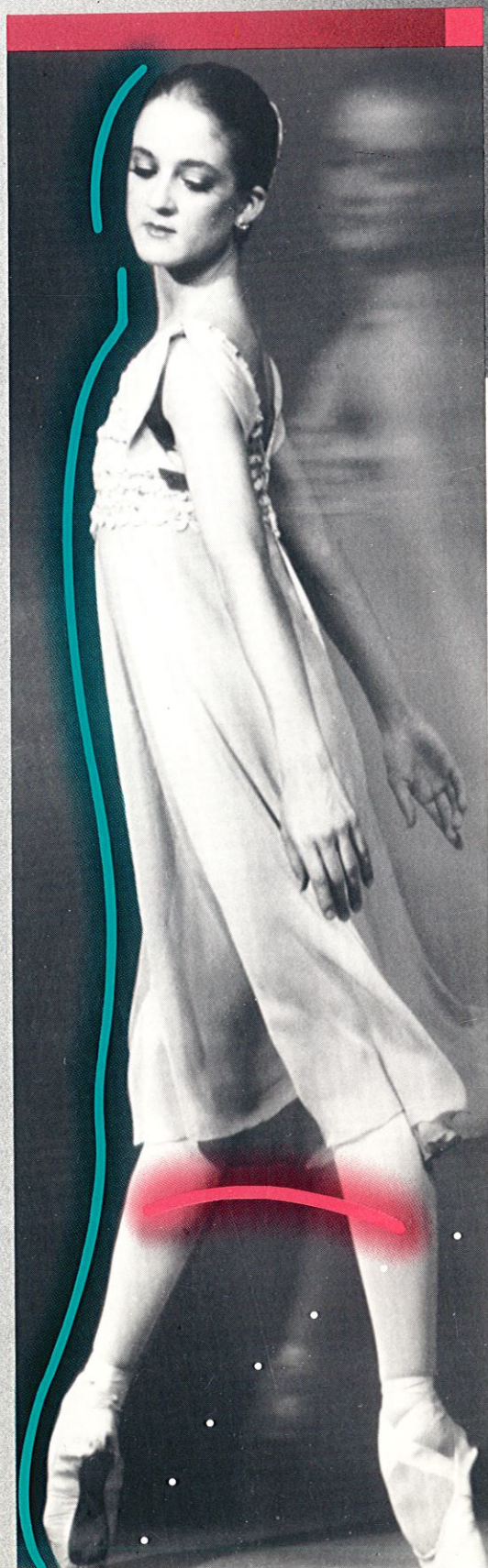



J O F F R E Y



THE *Arts* ON IOWA PUBLIC TELEVISION

SYMPHONIES OF IOWA
 ALL STATE MUSIC FESTIVAL
 JAZZ AT THE MAINTENANCE SHOP
 BALLOONS AND BLUEGRASS FESTIVAL
 AN EVENING WITH OLD CREAMERY THEATRE
 IOWA MUSIC EDUCATORS ASSOCIATION CONCERTS
 TWELVE CHORALS featuring Iowa college & university choirs
 IOWA CHORALS AT CHRISTMAS featuring high school choirs
 CHAMBER ENSEMBLES • IN CONCERT AT LUTHER COLLEGE
 AN ELIZABETHAN DINNER featuring the Simpson College
 Madrigal Singers • THE SEVENTH SENSE An original drama
 DANCE AND DESIGN • BLUES AT THE MAINTENANCE SHOP
 BIX BEIDERBECKE JAZZ FESTIVAL • IOWA BANDMASTERS
 THE GIFT OF DANCE • DES MOINES METRO OPERA

Some of the above we've done ... some we will
 be doing ... but viewers can be assured
 the arts will continue to play an
 important role on

Iowa Public Television 

Funded by Friends of Iowa Public Television

THE JOFFREY AND IOWA, A KINSHIP YEARS IN THE MAKING

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 seasons 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 decade plus of performances and residencies began with the Hancher engagement in 1974 and has 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 coun-

try. 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 Françoise Martinet, an alumna 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 enunciate 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

TABLE OF CONTENTS

The Joffrey and Iowa	1	Program, Monday, February 24	10
James Kudelka	3	Program, Tuesday, February 25	13
Laura Dean	4	Program, Wednesday, February 26	16
Hancher Enrichment Fund	6	Company Biographies	18
The Joffrey Ballet	9	Staff of The Joffrey Ballet	22
		The Joffrey II Dancers / Credits	22

have seen The Joffrey II perform or have offered the company hospitality during the young dancers' 12 weeks in Iowa.

Thirteen members of the current Joffrey Ballet roster made Iowa their summer home during their tenure with The Joffrey II Dancers. The Joffrey II Dancers are a touring company, often performing exhausting strings of one-night stands. Iowa has offered them an unusual opportunity to concentrate on their art, sharpening the skills that would lead to a call to the top—The Joffrey Ballet. The format of the Iowa Dance Residencies—setting up headquarters at the UI Dance Program but also traveling to other communities for miniperformances—became the prototype for Joffrey II residencies in other locations.

For The Joffrey Ballet's 1986 performances, Iowa welcomes back Dominique Angel (1982), Beth Bartholomew (1983), Linda Bechtold (1983), Annette Bressie (1982), Patrick Corbin (1985), Jill Davidson (1982), Jodie Gates (1982), Randall Graham (1982, 1983), Tina LeBlanc (1983), Douglas Martin (1983), Elizabeth Parkinson (1982, 1983), Victoria Pasquale (1985), and Tyler Walters (1983). Several other Joffrey II alumni

who summered in Iowa have been on the Joffrey roster before accepting positions with other companies in the U.S. and abroad.

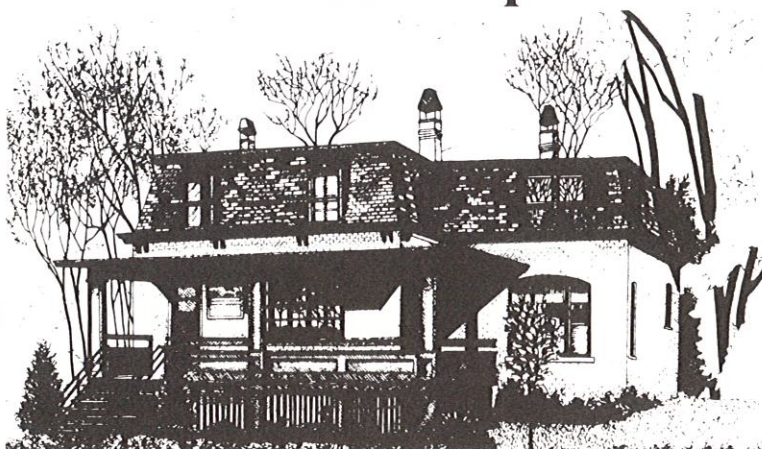
Through the connection with Joffrey II, Iowa has a role in The Joffrey Ballet wherever it performs. Now the Iowa-Joffrey bond takes another large step, as The Joffrey performs the Iowa-commissioned ballet throughout the world.

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 Gartner 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 Enrichment 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

bookshop

haunted



on-the-creek

(used, rare, & nonexistent)

open seven days
monday-saturday 9-9
sundays 12-5
daily and sunday new york times

520 washington
at ralston creek
iowa city, iowa 52240
(319) 337-2996

enjoy free parking in our private lot

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 "singled him (Kudelka) out as a special talent."

Kudelka has also choreographed for the Toronto Dance Theatre; solo artist Susan Macpherson; Fortier-Danse-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 Twyla Tharp. In theater, his notable scenic creations include Andrei 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.

the framehouse and gallery

Original prints—
rental and sales

Gold leafing and
antique frame restoration—

Our Specialties

211 North Linn
Iowa City
338-0988

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 Brandeis Creative Arts Award, and the 1982 *Dancemagazine* 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 Sansardo 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

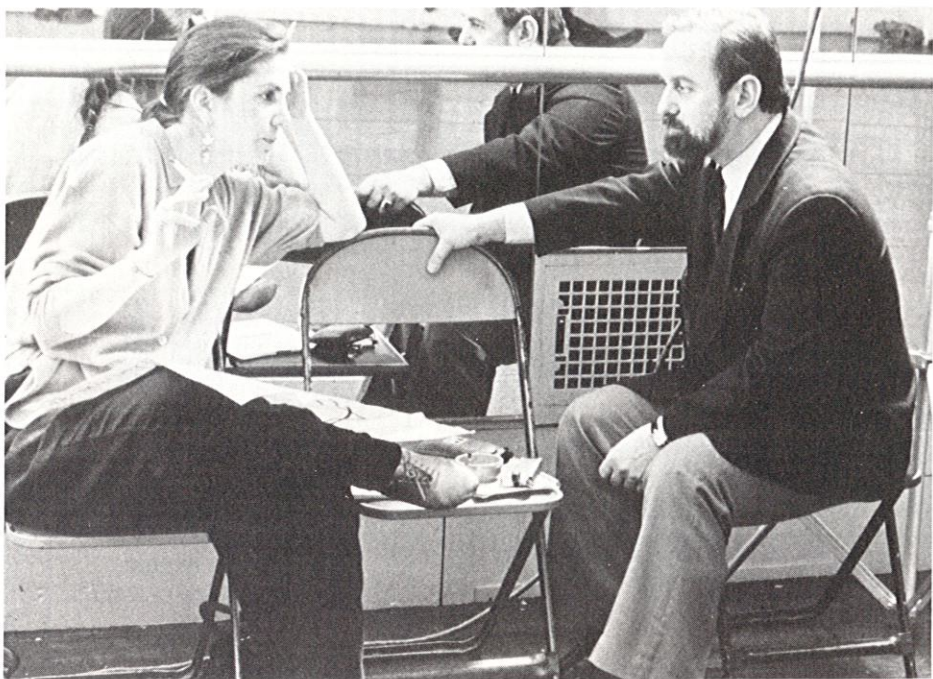
also appeared at the American Dance Festival in Durham, North Carolina. The Laura Dean Dancers and Musicians have been equally well received internationally, with tours of Europe, Japan, New Zealand, India, and Indonesia.

The Joffrey Ballet has two of her works in its repertoire. In 1980 she created *Night*, which the Joffrey performed in its 1982 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 *Tehillim* 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 *Burn* 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



Choreographer Laura Dean discusses her new ballet, *Force Field*, with Robert Joffrey during The Joffrey Ballet rehearsals in New York.

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 jettisoned the psychodramatic 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 sojourn 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 similarly stripped music down to its essentials, rejecting atonality and radically reasserting 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 cre-

ations, in which small gestures and variations had startling 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 *Sextet*), 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 tintinnabulating *Six 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



CODORNIO

Bravo!

fine wines

Claret & Friends

323 E. MARKET/337-3437/OPEN MON.-SAT. 10-8, SUN. 12-5

and watching, feeling, and listening to the waves gradually bury them."

In *Six Pianos*, Reich sets up a repeating rhythmic and melodic pattern that is

played against itself out of phase and through a succession of keys. He wrote, "*Six Pianos* grew out of the idea I had for several years to do a piece for all the pianos in a piano store."

HANCHER AUDITORIUM ENRICHMENT FUND

What you are seeing tonight could not have happened without the Hancher Auditorium Enrichment Fund and the campaign currently under way to create it.

The ability of Hancher Auditorium to bring large performing companies—such as The Joffrey Ballet—is enhanced by the existence of a permanent endowment fund to underwrite artistic programming. This is a primary purpose of the Hancher Auditorium Enrichment Fund.

Hancher's role in the creative process—such as commissioning a new Joffrey ballet—will continue as the Hancher Auditorium Enrichment Fund grows.

Fund-raising for the Hancher fund—sparked 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 been targeted at key individuals, businesses, and corporations in eastern Iowa who have contributed more than 80 percent of the gifts needed to match the challenge grant. The Hancher Enrichment Fund story reached hundreds more in late summer and fall of 1985 at receptions in Muscatine, Burlington, Fairfield, and Manchester.

Now the campaign enters a second phase, one that will be more visible to Hancher's many subscribers and annual contributors. In the weeks to come, you should be hearing firsthand about need for Hancher's permanent endowment fund and how you can support it.

In the meantime, savor these special moments with The Joffrey Ballet and envision what the future can hold for Hancher Auditorium and its patrons!

The following individuals, businesses, and corporations have contributed to the Hancher Auditorium Enrichment Fund campaign through December 31, 1985:

Abbey-Cantebury Inns, Coralville; R. M. and Mary R. Ackley, Ottumwa; Marilyn J. Alberhasky, Phoenix; William J. Ambrisco, Iowa City; William F. Angell, Muscatine; Emilio G. Arredondo, Iowa City.

John R. Balmer, Iowa City; Nora Lee Balmer, Iowa City; Jean Bartley, Iowa City; William C. Baumann, Fairfield; Samuel L. Becker, Iowa City; George and Mirriel Bedell, Iowa City; C. Bradford and Margaret Bevers, Iowa City; Randall P. and Elaine R. Bezanson, Iowa City; Marianna Bishop, Muscatine; Gregory and Barbara J. Black, Iowa City; Blank & McCune, The Real Estate Company, Iowa City; Frederick C. and Ottilie Blodi, Iowa City; Robert J. and Judy A. Blommer, Ottumwa; Elmer E. and Thelma J. Bloom, Muscatine; Richard Y. and Nancee S. Blum, Iowa City; Brenda M. Booth, Iowa City; Joe Bosten, Muscatine; Willard L. and Susan K. Boyd, Chicago; Mary Ann Bramhall, Muscatine; John C. and Mildred S. Bready, Muscatine; Michael J. and Natalie S. Brody, Iowa City; Fred L. Broers, Waverly; Earl W. Brown, Fairfield; Thomas E. and Katherine A. Brown, Iowa City; William L. and Alice H. Brown, Johnston; Frank R. and Nancy E. Brownell, Montezuma; Barbara Greenleaf Buckley, Iowa City; Joan E. Bunke, West Des Moines; Mary M. Burmeister, Coralville; Steven J. Burton and Serena D. Stier, Coralville; Richard W. and Joan C. Buxton, Iowa City; R. Robert and Nancy M. Byers, Iowa City.

Arthur and Miriam R. Canter, Iowa City; Richard M. and Fredda E. Caplan, Iowa City; J. Allen Carley, Chicago; John E. and Connie Carlson, Iowa City; Cosmo A. and Josephine S. Catalano, Iowa City; J. Michael Cavitt, Iowa City; Cedar

Rapids and Iowa City Railway Company, Cedar Rapids; Marvin F. and Faye Chevalier, Postville; Max W. Churchill, Muscatine; Thomas J. and Mary M. Cilek, Iowa City; Daniel L. and Lois Ann Clark, Burlington; James A. and Loretta C. Clark, Iowa City; T. Anne Cleary, Iowa City; William E. and Eloise C. Coffman, Iowa City; Max A. and Patricia A. Collins, Muscatine; Hunter H. and Mary Ellen Comly, North Liberty; Steven H. Cornell, Iowa City; Richard V. M. and Janet Y. Corton, Waterloo.

Edward W. and Mary Jane Dailey, Burlington; Dain Bosworth Incorporated, Iowa City; Arnold L. and Brenna R. Davidson, Iowa City; Sarah Marie Davis, Coralville; Roy E. and Ruth B. Dawson, Iowa City; Robert L. and Marjorie Day, Mount Pleasant; Robert Day, Washington; Richard L. DeGowin, Iowa City; Willa J. Dickens, Iowa City; Devon D. and Beth Power Dietz, Davenport; James A. Dixon, Iowa City; Kenneth D. and Arlene P. Dolan, Iowa City; C. G. and Eileen F. Dore, Iowa City; Wilbur H. Dosland, Calamus; Robert N. and Jane G. Downer, Iowa City; Craig D. and Dorothy M. Drake, Muscatine; James H. and Allie Lu Dunlevy, Fairfield; Cecil W. and Bergetta L. Dunn, Eagle Grove; Thomas E. and Eleanor N. Dvorchak, Muscatine; Lester Maris and Marguerite C. Dyke, Washington.

E & M Charities, Muscatine; Charles L. Eble, Iowa City; Larry and Marbro Eckholt, Iowa City; Economy Advertising Company, Iowa City; Diane C. Eglseider, Iowa City; Flo Beth Ehninger, Iowa City; Mack L. and Pearl M. Epperson, Coralville; Phyllis Evans, Iowa City.

Thomas Farrell, Iowa City; Richard T. and Ann M. Feddersen, North Liberty; Leonard S. and Natalie F. Feldt, Iowa City; First National Bank, Iowa City; Annette E. Fitz, Iowa City; Phyllis J. Fleming, Cedar Rapids; James F. Fluck, Iowa

THINGS & THINGS & THINGS

THE MOST UNIQUE DEPARTMENT STORE
IN THE MIDWEST

GOOD DESIGN AT GOOD PRICES

130 S. CLINTON

City; Peter J. Fosselman, St. Louis; Ellen M. Francis, Burlington; Frank N. Magid Associates, Inc., Marion; James O. and Bathsbeba A. Freedman, Iowa City; Loraine H. Frost, Iowa City.

Mr. and Mrs. Ralph W. Gambach, Fairfield; Gannett Foundation, Rochester, N.Y.; H. Walter Gary, Fairfield; Stewart C. and Virginia W. Gaumer, Fairfield; Gazette Company, Cedar Rapids; Thomas H. and Rebecca Ann Gay Gelman, Iowa City; Nolden I. and Barbara L. Gentry, Des Moines; Kathryn Gillies, Iowa City; Barry and Marjorie Ginsberg, Iowa City; A. J. and Janice Glazier, Iowa City; J. Eugene and Janet Goldberg, Waterloo; Gordon E. and Janice M. Goldsmith, Iowa City; Douglas F. and Margaret A. Goodfellow, Iowa City; Richard Gorden, Iowa City; Lewis E. Graf, Fairfield; Grain Processing Corporation, Muscatine; George E. Granberg, Jr., Muscatine; Edwin B. Green, Iowa City; T. M. and Victoria T. Green, Iowa City; Florence Cilek Greene, Iowa City; George A. and Barbara J. Grille, Moline; Gringo's Mexican Restaurant, Iowa City; Thomas M. and Julie B. Grove, Denver, Colo.

William T. and Eleanor K. Hageboeck, Iowa City; John K. and Lou Ann Hall, Iowa City; Mark T. and Marsha K. Hamer, Iowa City; David B. and Antonia Hamilton, Iowa City; Hansen Lind Meyer, P.C., Iowa City; Richard F. and Barbara E. Hansen, Iowa City; Carroll B. Hanson, Iowa City; Robert C. and Velma H. Hardin, Iowa City; Barbara L. Haring, Iowa City; John M. and Shirley M. Harrison, Iowa City; David E. Hartwig, Iowa City; Marvin D. and Verna M. Hartwig, Iowa City; Bruce and Melanie Haupt, Iowa City; Steven R. Hauser, Iowa City; Hawkeye State Bank, Iowa City; Charles E. and Betsy Hawtrey, Iowa City; James P. Hayes, Iowa City; Donald D. and Sandra J. Heistad, Iowa City; Judith D. Hendershot, Iowa City; Atlee B. Hendricks, Bettendorf; Heritage Communications, Inc., Des Moines; Loren L. and Ellen M. Hickerson, Iowa City; J. C. and Mary S. Hickman, Iowa City; Margaret L. Hoerner, Fairfield; Robert V. and Carolyn J. Hogg, Iowa City; James A. and Rosemary Hollatz, Muscatine; HON Industries, Muscatine; Lucille L. Howe, Iowa City; Philip G. and Wynonna G. Hubbard, Iowa City.

Iowa City Press-Citizen, Iowa City; Iowa River Power Company, Inc., Coralville; Iowa State Bank & Trust Company, Iowa City.

Alan F. and Ann January, Indianapolis, Ind.; Lewis E. and Eloise January, Iowa City; David L. Johansen, Iowa City; Eldon D. and Dorothy S. Johnson, Cedar Rapids; Richard E. and Marilyn C. Johnson, Muscatine.

Henry and Sara Katz, Cedar Rapids; Terry and Terese M. Kautz, Muscatine; Richard C. and Mary Elda Kautz, Muscatine; Harold O. and Louise Keele, West Liberty; Edward W. and Polly G. Kemp, Heber Springs, Ark.; Beatrice Klein, Muscatine; John D. Knoernschild, New York; Donald J. and Ramona Kolar, Muscatine; Richard L. and Patricia A. Koll, Muscatine; Elizabeth A. Koza, Iowa City; John S. and Patricia J. Koza, Iowa City; Mary K. Krohlow, Burlington; Jon G. and Carma L. Kuhl, Iowa City.

Peter A. and Ella Lachenbruch, Sherman Oaks, Ca.; Robert L. and Gail S. Lande, Muscatine; Roger L. and Sarah D. Lande, Muscatine; John and Mary Jo Langhorne, Iowa City; Adele V. Larson, Davenport; Mrs. Mary B. Larson, Iowa City; Lenoch & Cilek True Value, Iowa City; Michael J. and Victoria S. Lensing, Iowa City; John H. and Mrs. Sue Lind, Iowa City; Christopher J. and Jane A. Lindell, Iowa City; Gerhard and Ina Loewenberg, Iowa City; Edward L. and Ann W. Lorson, Iowa City; Thomas A. and Dorothy W. Loudon, Fairfield; Doris B. Lucas, Iowa City; Carroll R. and Beverly W. Lust, Iowa City; Herbert M. and Mary Lyman, Iowa City.

Melvin Marcus, Iowa City; James J. and Patricia Tudor-McCabe, Iowa City; Elizabeth M. McCollister, Iowa City; Hugh P. McCoy, Keosauqua; John E. and Margaret McGee, Fort Madison; Marita A. McGurk, Iowa City; Barbara A. McNeil, Coralville; John R. and Lesley H. Menninger, Iowa City; Robert J. Merrick, Guttenberg; Nicholas and Lauren Meyer, Los Angeles; Michael J's, Inc., Iowa City; Stan R. Miller and Kathleen A. Polvi, Iowa City; Richard C. and Betty N. Mitchell, Iowa City; Monsanto Fund, Muscatine; Dean and Marguerite J. Morey, Iowa City; Lorene A. Mortimer, Dallas Center; John R. and Katherine M. Moyers, Iowa City.

National Computer Systems, Information Service, Iowa City; David A. and Sara E. Neff, Fairfield; Herbert L. and Carol L.

Nelson, Iowa City; Verne F. Nelson, Iowa City; James A. Nepple, Muscatine; Thomas M. Nereim, Iowa City; Louane L. Newsome, Iowa City; Northwestern Bell, Des Moines; John T. and Gail Nothnagel, Iowa City; Melvin R. and Naomi J. Novick, Iowa City.

Charles "Chuck" and Sally A. Orr, Iowa City.

Thomas S. and Diane R. Pearson, Coralville; W. V. "Pat" Pearson, Iowa City; Jack A. Perkins, Iowa City; Stow and Dorothy Persons, Iowa City; Dorsey Phelps, Iowa City; Mark and Linnell F. Phillips, Iowa City; James F. and Marilyn Pickens, Cedar Rapids; Plumbers Supply Company, Iowa City; Bert B. Polen, Burlington; Jeanne Murray Porter, Oskaloosa; Dean R. and Donna R. Price, Iowa City; Procter & Gamble Manufacturing Co., Iowa City.

Robert C. and Marjorie D. Randall, Iowa City; Aaron P. Randolph, Anamosa; Janet M. Rauch, Muscatine; Dorothy K. Ray, Iowa City; Herm M. and Dianne Reininga, Cedar Rapids; Rae Rhodes, Burlington; Riepe, Buchanan & Piper, Iowa City; June D. Rigler, Muscatine; Ring King Visibles, Inc., Muscatine; Louise G. Roalson, Cedar Rapids; Howard and Vona R. Robertson, Solon; David C. Roe, Iowa City; Robert G. and Barbara J. Rohrer, Muscatine; Byron R. and Rosamond J. Ross, North Liberty; Nicholas P. and Helen K. Rossi, Iowa City; Alan L. and Patricia P. Rossmann, Iowa City; James H. and Susan D. Rubis, Fairfield.

Nagui and Olga K. Sassine, Iowa City; David and Jean S. Schaal, Iowa City; James E. and Sharon E. Scheib, Iowa City; Frederick A. Schieber, Iowa City; A. Russell and Cynthia B. Schmeiser, Iowa City; Dorothy Schramm, Burlington; Julie K. Scott, Iowa City; David L. Sealey, Coralville; Security Abstract Corporation, Iowa City; Frank A. and Nancy Seiberling, North Liberty; George A. and Norma Shepley, Muscatine; Shive-Hattery & Associates, Iowa City; William R. Shuttleworth, Cedar Rapids; John C. Simms, Iowa City; Marc H. and Barbara Sink, Muscatine; Betty A. Smith, Muscatine; Fred G. and Luene R. Smith, Iowa City; Koert R. and Susan Smith, Burlington; Paul Peter Smongeski, Cedar Rapids; Martin D. Sokoll, Coralville; Robert M. and Marcella P. Soldofsky, Iowa City; Gerald and Hope C. Solomons, Iowa City; Robert T. and Helene T. Soper, Iowa City; Frederick D. and Margaret Jo Staab, Iowa City; David M. and Jean Leu Stanley, Muscatine; Elizabeth M. Stanley, Sanibel; Richard H. Stanley, Muscatine; Eva B. Stark, Cedar Rapids; Margaret A. Steinle, Burlington; Richard A. Stevenson, Iowa City; Burton and Mrs. Ruth Stone, Burlington; James C. and Jeanne K. Stopolos, Davenport; John S. and Susan Strauss, Iowa City; Merlin P. and LaVella A. Strottmann, Coralville; Carl F. and Janey O. Strub, Iowa City; W. Richard and Joyce P. Summerwill, Iowa City; Mary J. Summy, Iowa City; Melvin G. and Diane B. Sunshine, Iowa City; T. J. Sutton, M.D., Fairfield; Alan and Liz Swanson, Iowa City.

Keith E. and Nancy J. Thayer, Iowa City; Jeanne E. Thoma, Fairfield; Thomas & Betts Corporation, Iowa City; Thomas R. and Margie A. Thurman, Ottumwa; John E. and Juanita Tillie, Muscatine; June E. Topinka, Cedar Rapids; Richard M. and Boffie Porter Tucker, Iowa City; Martha-Ellen Tye, San Antonio; John E. and Clarine E. Tyrrell, Manchester.

John P. and Janett W. Vander Maas, Muscatine; Stephen C. and Martha H. Van Tasell, Fairfield; John S. Vavra, Cedar Rapids; David H. and Rhoda L. Vernon, Iowa City; Himie and Lois R. Voxman, Iowa City.

Mary W. Wall, Iowa City; Thomas J. Ward, Muscatine; Neil and Elizabeth Webster, Guttenberg; Robert F. and Kristine A. Weis, Muscatine; Pearl L. and Eleanor B. West, Iowa City; Burns H. and Kay R. Weston, Iowa City; Robert D. Whinery, Iowa City; Duane C. and Linda A. Whitaker, Iowa City; Gary A. and La Donna K. Wicklund, Iowa City; Mrs. W. Russell Wicks, Iowa City; Harold E. and Joan Williamson, Iowa City; Herbert A. and Janice A. Wilson, Iowa City; William J. Wilson, Iowa City; William K. Wilson, Van Horne; Gerald G. and Joyce L. Wiltse, Manchester; Harry R. Wolf, Iowa City; Sherwood H. and Sara C. Wolfson, Iowa City; George G. and Carol H. Woodworth, Iowa City; Darrell D. and Shirley Wyrick, Iowa City.

Mr. and Mrs. Robert E. Yaw, Cedar Rapids; Earl M. and Edna M. Yoder, Iowa City; Joe D. Young, Des Moines.

Ekhard E. and Astrid M. Ziegler, Iowa City; Ted E. Ziemann, Muscatine; Marilyn J. Zweng, Iowa City.

Unmistakably ...

Seiferts

Old Capitol Center
in downtown
Iowa City

L' Auberge

— DINNER —
5:30 - 10:00 Monday - Thursday
5:30 - 11:00 Friday & Saturday

CLOSED SUNDAY



RESTAURANT FRANÇAIS

112 5TH STREET PLACE
CORALVILLE, IOWA
351-1435

Catering Available

The Joffrey Ballet

*The Joffrey Ballet
salutes
Merrill Lynch & Co., Inc.*



*Merrill Lynch is sponsoring
The Joffrey Ballet's
30th Birthday Celebrations
and
has helped make possible
The Joffrey's production of
Romeo and Juliet*



Bravo, Merrill Lynch!

Fourteenth Season
 Virgil M. Hancher Auditorium
 Iowa Center for the Arts
 The University of Iowa

Hancher Auditorium Landmark Event

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.

Dominique Angel / Beth Bartholomew / Cameron Basden / Linda Bechtold /
 Annette Bressie / Dawn Caccamo / Leslie Carothers / Jill Davidson / Deborah Dawn /
 Jodie Gates / Charlene Gehm / Kathryn Ginden / Jennifer Habig / Denise Jackson /
 Julie Janus / Tina LeBlanc / Elizabeth Parkinson / Victoria Pasquale /
 Beatriz Rodriguez / Lauren Rouse / Kim Sagami / Carole Valleskey
 Patrick Corbin / Carl Corry / Glenn Edgerton / Mark Goldweber / Randall Graham /
 Kirby Hade / Jerel Hilding / Philip Jerry / Jerry Kokich / Douglas Martin /
 Tom Mossbrucker / Peter Narbutas / David Palmer / Patric Parsons /
 Raymond Perrin / Roger Plaut / Tyler Walters / Ashley Wheeler

PENELOPE CURRY
General Manager

SCOTT BARNARD
Ballet Master

ALLAN LEWIS
*Music Director
 and Conductor*

ROBERT THOMAS
Assistant Ballet Master

JONATHAN McPHEE
Conductor

JENNIFER TIPTON
Lighting Designer

THOMAS SKELTON
Lighting Designer

THE JOFFREY II DANCERS

Director
Associate Director

RICHARD ENGLUND
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.

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

ITALIAN SUITE

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

Music by Ermanno Wolf-Ferrari¹
Conducted by Jonathan McPhee

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 Mossbrucker, Tyler Walters

II.

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

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 Sagami

Patrick Corbin, Carl Corry, Glenn Edgerton, Kirby Hade,
Tom Mossbrucker, 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 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 Kulyk 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 Dama Boba Overture* (I) and "Ritornello" from act 3 of *Il Campiello* (V) 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 Boosey & 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

Music by Thomas Tallis²

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

Tallis's extraordinary motet in 40 parts requires eight choirs for a total of up to 400 voices. The heavenly sound created was the inspiration for *Passage*.

²*Spem in alium*, 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.



SEMIONOVA: PREMIERE BALLERINA
GREAT THEATRE: MOSCOW

*Rediscover the
Hoover Library*

10 miles east
of Iowa City at
I-80 exit 254

Open 9-5 daily

Adults \$1
Children free

CONFETTI (Revival)

Choreography by Gerald Arpino
Lighting by Jennifer Tipton

Music by Gioacchino Rossini³
Conducted by Allan Lewis

Tina LeBlanc
Dawn Caccamo
Kim Sagami

Carl Corry
Glenn Edgerton
Tom Mossbrucker

³Overture to *Semiramide*.

This production of *Confetti* has been made possible, in part, by a generous gift from the Chas and Ruth Levy Foundation of Chicago.

Confetti—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 Copland⁴
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 80 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 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 Jerel Hilding
The Champion Roper Glenn Edgerton
The Cowgirl Carole Valleskey
The Ranch Owner's Daughter Charlene Gehm
Her Eastern Friends from Kansas City Dominique Angel,
Jill Davidson, Kim Sagami
Cowhands Carl Corry, Randall Graham, Kirby Hade,
Jerry Kokich, Douglas Martin, David Palmer,
Patric Parsons, Tyler Walters
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 Harry Litwin 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*.

⁴By 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 Moekle
from the Labanotation score
Set and Costumes by Gene Moore
Lighting by Jennifer Tipton

Music by William Boyce¹
Conducted by Jonathan McPhee
Scenic Supervision by Speed Hopkins
Costume Supervision by Sally-Ann Parsons

Dominique Angel	Linda Bechtold	Ashley Wheeler	
	Raymond Perrin	Victoria Pasquale	Douglas Martin
	David Palmer	Patrick Corbin	
	Peter Narbutas		

¹From Symphonies 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

• CONTEMPORARY CERAMICS • NOTECARDS •

JEWELRY •

WEAVING •

STAINED GLASS •

FURNITURE •

PHOTOGRAPHY •

SCULPTURE •

HANDMADE PAPER •

IRONWORK •

BASKETS •

**IOWA ARTISANS
GALLERY**

*a place to browse
and discover the best
in contemporary handcrafts*

Monday 10:00 AM - 9:00 PM
Tuesday - Saturday
10:00 AM - 5:00 PM

LINN STREET SQUARE
13 South Linn Iowa City, Iowa 52240 319-351-8686



Next time you're looking for the perfect spot to commemorate a special occasion, look no farther than Hancher Café! We can arrange for a special cake, desserts, or an exquisite dinner for your group before one of our performances.

Explore the possibilities with us. Phone 353-6251 for arrangements.

Hancher Café
On the mezzanine

THE HEART OF THE MATTER
(World Premiere)

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

Music by Sergei Prokofiev²
Conducted by Allan Lewis
Solo Pianist: Stanley Babin

Dawn Caccamo Glenn Edgerton

Dominique Angel Beth Bartholomew Leslie Carothers Deborah Dawn
Jodie Gates Charlene Gehm Julie Janus Lauren Rouse Carole Valleskey

Mark Goldweber Kirby Hade Douglas Martin
Tom Mossbrucker Peter Narbutas Patric Parsons

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 Parker³

²Piano 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 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.



*If beauty is in the eye of the
beholder, we consider ourselves
fortunate to be able to help.*

WOLFE
CLINIC, P.C.

At the leading edge of eye surgery technology...
specialists in problems of the eye, ear, nose and throat...
sensitive providers of cosmetic and facial plastic surgery.

OPHTHALMOLOGY
OTOLARYNGOLOGY

309 E. Church St., Marshalltown, IA
4800 Westown Parkway, West Des Moines, IA

Within Iowa Toll-Free 1-800-542-7956 or 1-800-542-7957
(Outside the state of Iowa Toll-Free 1-800-247-7835)

INTERMISSION

LIGHT RAIN

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

Music by Douglas Adams and Russ Gauthier

Leslie Carothers Philip Jerry

Carl Corry Jill Davidson Mark Goldweber Randall Graham
Julie Janus Tina LeBlanc Tom Mossbrucker David Palmer
Elizabeth Parkinson Lauren Rouse 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.

Flexatard® Bodywear designed by Gilda Marx.

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

Extra effort. Expect it from Brenton.



BRENTON BANK AND TRUST COMPANY OF CEDAR RAPIDS
150 First Ave., N.E.
364-9135

We're your
flower store
and a whole
lot more!



Every Bloomin' Thing, Inc.

Toys in the Basement
108 East College st.
Iowa City, Iowa 52240
(319) 351-7242

PROGRAM
Wednesday, February 26, 1986—8:00 p.m.

KETTENTANZ
(Revival)

Choreography by Gerald Arpino
Costumes by Joe Eula
Lighting by Thomas Skelton

Music by Johann Strauss, Sr.¹
and Johann Mayer²
Conducted by Jonathan McPhee

GITANA GALOP

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

ANNEN POLKA

Jodie Gates, Tina LeBlanc, Kim Sagami
Mark Goldweber, Peter Narbutas, David Palmer

KETTENBRUCKE WALTZ

Dawn Caccamo, Glenn Edgerton

EISELE UND BEISELE SPRUNGE

Mark Goldweber, Kim Sagami, Tom Mossbrucker

CHINESE GALOP

Jodie Gates, Glenn Edgerton, Julie Janus

SCHNOFLER TANZ

Leslie Carothers

SEUFZER GALOP

Mark Goldweber, David Palmer

HOFBALL TANZ

Leslie Carothers, Jodie Gates, Julie Janus, Kim Sagami
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 Sagami
Glenn Edgerton, Mark Goldweber, Tom Mossbrucker,
Peter Narbutas, David Palmer, Ashley Wheeler

¹*Gitana Galop*, op. 108; *Annen Polka*, op. 137; *Erste Kettenbrücke Walzer*, op. 4; *Eisele und Beisele Sprünge*, op. 202; *Chineser Galop*, op. 20; *Seufzer Galop*, op. 9; *Hofball Tänze*, op. 51; *Cachucha Galop*, op. 97; by Johann Strauss, Sr.

²*Schnofler Tanz* by Johann Mayer.

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

INTERMISSION

THE HEART OF THE MATTER

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

Music by Sergei Prokofiev³
Conducted by Allan Lewis
Solo Pianist: Stanley Babin

Denise Jackson	Philip Jerry		
Dominique Angel	Beth Bartholomew	Leslie Carothers	Deborah Dawn
Jodie Gates	Charlene Gehm	Julie Janus	Lauren Rouse
			Carole Valleskey
Mark Goldweber	Kirby Hade	Douglas Martin	
Tom Mossbrucker	Peter Narbutas	Patric Parsons	
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 Parker⁴

³Piano Concerto no. 2 in G minor for piano and orchestra, opus 16, by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

⁴"Unfortunate Coincidence," 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)

Choreography by Laura Dean
Costumes by Sally-Ann Parsons⁵
Lighting by Thomas Skelton

Music by Steve Reich⁶

	Beatriz Rodriguez	Philip Jerry	
Dominique Angel	Cameron Basden	Leslie Carothers	Jodie Gates
	Charlene Gehm	Julie Janus	Tina LeBlanc
	Lauren Rouse	Carole Valleskey	
Patrick Corbin	Carl Corry	Mark Goldweber	
Randall Graham	Douglas Martin	Tom Mossbrucker	
Peter Narbutas	Raymond Perrin	Patric Parsons	

⁵Original concept for costume design by Laura Dean.

⁶*Six Pianos*

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 Gillespie of Claret & Friends, Iowa City, and Sam O'Brien of Kylie, Inc., Des Moines, for providing the champagne for this evening's "Toast to The Joffrey" festivities.


Please ask an usher for confetti and serpentine.

BIOGRAPHIES




ROBERT JOFFREY (Artistic Director) founded the company in 1956—an ensemble of American dancers for whom he taught, choreographed, commissioned original ballets, and re-constructed 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 rep-

ertoire. 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 *Astarte*, from the romantic *Remembrances* 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 copresident with Bolshoi Ballet director Yuri Grigorovich of the International Dance Committee, International Theater Institute.



EBEL

The Architects of Time



Extremely accurate, very Swiss


Often imitated, but never equalled

GINSBERG JEWELERS

Sycamore Mall (319) 351-1700

IOWA STATE BANK & TRUST COMPANY

Iowa City, Iowa



Dedicated to
the growth
and enrichment
of the arts.



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 repertoire, including *The Clowns*, *Trinity*, and *Drums, 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 San Antonio's city council, inspired Mayor Tom Bradley and LA's city council to commission Arpino to create a new ballet honoring Los Angeles. Arpino's honors and awards include Doctor of Humanities, Wagner College, Staten Island; San Antonio's Bravo Award; American Express's AMMY; and LA's Club 100 Award. *Dancemagazine's* 1974 Award cites: "... (Arpino) recognizes the spirit of the times."

ROBERT R. HESSE (Executive Director) was cited in *Forbes* magazine in 1982 as "the man who is running Chautauqua 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 (7th Army Symphony and Utica [New York] Symphony). The State University of New York,

Cedar Rapids Symphony

1985-1986 Series

Christian Tiemeyer, Music Director

IE Discovery Series

Carole Thomas & Kerry Grippe, Piano-Duo

SAINT SAENS•RESPIGHI

ANIMALS. ANIMALS. ANIMALS

This is a concert designed for the whole family!

March 16, 3:00 p.m., Paramount Theatre

Cedar Rapids Symphony Classical Series

Grant Johannesen, Piano

COPLAND•CHOPIN•BRUCKNER

March 22 & 24, 8:00 p.m., Paramount Theatre

Cedar Rapids Chamber Orchestra

Leopold LaFosse, Violin

Kathy Hall, Bassoon

VIVALDI•PACHELBEL•BACH•STRAVINSKY

April 6, 7:00 p.m.

Ballantyne Auditorium, Kirkwood Community College

Cedar Rapids Symphony Classical Series

Ellen Shade, Soprano

PROKOFIEV•STRAUSS•SCHUMANN

April 19 & 21, 8:00 p.m., Paramount Theatre

Tickets available at the Symphony Office:

201 Second St. S.E., Cedar Rapids, IA 52401 • (319) 366-8203

Mastercard/Visa Accepted

All programs subject to change.

through his alma mater (College at Fredonia), invited him to the administration, where 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 serving with the Chancellors Panel on University Purposes, earning his doctorate, and founding the confederation of Alumni Associations of SUNY, he moved to Washington, D.C. Appointed president of Medaille College (Buffalo, N.Y.) 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, endowment by \$3.4 million, and the 109-building physical plant restored. Joining The Joffrey Ballet in 1983, he says "is a treat and challenge."

PENELOPE 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 WNET television special "Hommage to Diaghilev," with Rudolf Nureyev. In addition to her work with The Joffrey, she has also been production supervisor for Twyla Tharp, Paul Taylor, Dan Wagoner, Diana Ross at the Met, Lena Horne, and The Joffrey Ballet at the Met. Ms. Curry has also worked as lighting consultant and production supervisor for London weekend television and WNET television specials for The Joffrey Ballet, Twyla Tharp, and Paul Taylor.

SCOTT BARNARD (Ballet 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 *Confetti*, *Kettentanz*, *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 *Pas des Deesses*; Gerald Arpino's *Suite Saint-Saens*, *Viva Vivaldi*, and *Trinity*; and the company premiere of John Cranko's full-length *Romeo and Juliet*. He has worked with the musicians of the country's major orchestras, including the Chicago Symphony Orchestra and the Cleveland Orchestra. He was the conductor for The Joffrey Gala at the Metropolitan Opera House attended by 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 Operetta Festival, and the American Shakespeare Festival in Stratford, Connecticut. He is also artistic director of the Maine Opera Association.



The Barn COLLECTIONS

Alan & Nina Weinstein
Plaza Centre One, Suite 205
Iowa City, Iowa 52240
319-351-4700
Friday 12-5 or by appointment

Amish Quilts Japanese Prints
Tribal Arts Fine Art Books

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 *Octandre*, *Offrandes*, and *Intégrales* by Edgard Varèse, William Schuman's *Night Journey*, and Carlos Surinach'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 SKELTON (Lighting Designer) has been with The Joffrey since its inception, and his was the original repertoire lighting concept. He has also designed the lighting for such Broadway shows as *The West Side Waltz*, *Lena Horne: The Lady and Her Music*, *Peter Pan*, *Coco*, *Absurd Person Singular*, *Purlie*, *Shenandoah*, *Days in the Trees*, *Guys and Dolls*, *The King and I*, and *All God's Chillun Got Wings*, for which he earned a Tony Award nomination. In addition, he finds time in his busy schedule to commute to Ohio for his chores as associate director of the Ohio Ballet.

ROBERT THOMAS (Assistant Ballet Master) joined The Joffrey Ballet in his present capacity in 1984 after having been a dancer with the company from 1970 to 1978. Mr. Thomas created roles in the original Joffrey productions of Arpino's *Kettentanz* and *Trinity* and danced major roles in Arpino's *Viva Vivaldi*, Ashton's *Monotones* and *The Dream*, Boris's *Cakewalk* (Poet), and Jooss's *The Big City* (Libertine) and *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 Dancenter.

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 dances 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.

HANCHER AUDITORIUM STAFF

Administration

Wallace Chappell, Acting Director
 James F. Fluck, Assistant Director
 Charles Swanson, Business Manager
 Gary T. Hoiseth, House Manager
 Gary Gnade, Graphic Artist
 June C. Fouke,
 Group Development and Sales
 Julie K. Scott, Administrative Assistant
 Glenna Abernathy, Secretary
 Dorothy Nardy, Secretary

Box Office

Richard Gloss, Manager
 Hal M. Ide, Assistant Manager

Stage

Millicent Dixon, Technical Director
 Gary Sanborn, Audio Engineer
 Brian Anstedt, Stage Manager

Custodial Staff

Allen Jurs, Lead Custodian
 Mark Hogan
 Joseph Marron
 Loren Howsare



West
music company

Featuring reknowned
 keyboard instruments by

Baldwin®

A tradition of distinctive musical service

Iowa City • Coralville • Cedar Rapids • Washington

THE JOFFREY BALLET ARTISTIC STAFF

Office of the Artistic Director
 Rehearsal Coordinator Paul Shoemaker
 Assistant to the Artistic Director James P. Hely
 Assistant to the Associate Director Glenn White

Music

Orchestra Personnel Manager (NY) Gerald Tarack
 Orchestra Personnel Manager (LA) Attilio de Palma
 Solo Pianist Stanley Babin
 Company Pianist Janis Fransen
 Music Librarian Mary Roark

Production

Stage Manager Janet Moody
 Stage Manager Steve Aberg
 Production Assistant Margaret E. Ross
 Scenic Supervisor Speed Hopkins
 Wardrobe Supervisor Dorothy Coscia
 Wigs and Hair Dale Brownell
 Head Costumer Charlotte Karlstrom
 Assistant to Wardrobe Kathy Coscia
 Head Carpenter Michael P. Gosenski
 Head Electrician Ronnie Lynch, Jr.
 Head Property Master Steve Mauer
 Assistant Carpenter Rick Tatum
 Assistant Electrician Paul Harkins
 Followspot Arno Werner
 Soundman Robert Etter II
 Soundman Keith Harris
 Flyman Peter Whipple

THE JOFFREY BALLET ADMINISTRATION

Office of the Executive Director

Director of Operations Leslie E. Schoof
 Director of Press and LA Marketing Manager Lisa Getman
 Editor and Assistant to the
 Executive Director Deborah L. Peavey
 Executive Assistant (LA) Serena Tripi
 Assistant (LA) Jennifer Talancon
 Receptionist (LA) Rena Nadler

Operations

Company Manager Michael Zande
 Assistant to the General Manager Cathy Sutton
 Assistant to the Director of Operations Susan C. Guszynski
 Receptionist Suzy Puma
 High School Interns Maria Ogtong,
 Caroline Pinto, Elba Rodriguez

Development

Associate Director of Development Claudia Bonn
 Coordinator of Corporate Support Chicago Patricia Mullady
 Coordinator of Government Support Programs Michelle Perez
 Development Assistant Jennifer Clarke
 Development Volunteers James Finger, Virginia Thumm

Finance

Chief Financial Officer Lillian Piro
 Finance Assistant G. Fredrick Null
 Bookkeeper Yetta Cohen

Publicity

Press Representative Rima Corben
 Press Associate Glenna MacGrotty
 Press Intern Claudia Beth Kraut
 Press Representative (LA) Davidson and Choy

Marketing

Marketing Coordinator Mary Whitney
 Official Designer/Photographer Herbert Migdoll
 Marketing Assistant Donya Corry

Group Sales (NY) Susan Levy
 Group Sales (LA) Jacquie Blew
 Marketing Intern Kara E. Sheridan
 Advertising Agency William Altman Advertising, Inc.

Volunteers

NY: Florence Gurchick, Ida Kornblum, Santa Mantione
 LA: Page Rappaport

THE JOFFREY II DANCERS STAFF

Company Manager Linda Meise
 Administrator Ellen Pundyk
 Ballet Mistress Gage Bush
 Production Stage Manager John Parkinson
 Assistant Stage Manager Janet Nelson
 Wardrobe Supervisor Cathy Lee Cawley
 Pianist Henry Douglas Schultz

The Joffrey II Dancers

Cynthia Giannini, Meg Gurin, Monique Irish, Marlene Kandall,
 Tracey Sartorio, Johanna Snyder, Shane Gregory*, Parrish
 Maynard, Brent Phillips, Geoffrey Rhue, Joseph Schnell, John
 Sheaffer, Alexander Sukonnik
 *Apprentice Dancer

AMERICAN BALLET CENTER

(The Joffrey Ballet School)

434 Sixth Avenue, New York, NY 10011

Director Robert Joffrey
 Associate Director Gerald Arpino
 Executive Director Edith D'Addario

BALLET INSTRUCTORS

Robert Joffrey, David Anderson, Jacques Cesbron, Francesca
 Corkle, Elizabeth D'Anna, Dorothy Lister, Trinette Singleton

CREDITS

Lighting supervision for The Joffrey Ballet by Penelope Curry.
 Resident lighting designer Jennifer Tipton. Original lighting
 concept by Thomas Skelton. Costumes for *Arden Court*, *Force*
Field, *The Heart of the Matter* by Parson, Meares, Ltd. Costu-
 mes for *Rodeo* by Ray Diffen Stage Clothes. Costumes for
Light Rain and *Italian Suite* by John Reid. Costumes for
Passage by Jill Van Dienne. Ladies' costumes for *Confeiti*
 designed and executed by Toodi Wittmer. Scenery for *Rodeo*
 by Nolans Scenery Studio. Scenery for *Arden Court* by Variety
 Scenic. Boots, shoes, and tights by Capezio. Shoes by Freed of
 London, Ltds.

The choreographies presented on this program are copy-
 righted by the individual choreographers.

Works in this season's repertory that are within the notated
 collection of the Dance Notation Bureau are *Arden Court*, *Force*
Field, *Offenbach in the Underworld*, and *Rodeo*.

Legal Counsel Spengler Carlson Gubar,
 Brodsky & Frischling
 Travel Arrangements by Barbara Weinman/
 Travel Horizons

Special thanks to Leslie Hansen Kopp for assistance in estab-
 lishing The Joffrey Ballet Archives.

Special thanks to Lenox Hill Hospital Institute of Sports Medi-
 cine and Athletic Trauma/James A. Nicholas, M.D., Founding
 Director/Bart Nisonson, M.D./Marijeanne Liederbach, A.T.C./
 Michael Marino, R.P.T., Brian Gillooly, R.P.T.

Gilda

IMPORTS



Scandinavian Furniture and Gifts
 30 S. Clinton Street, Iowa City, 338-7700

(319) 338-2266

goldie's

fresh seafood

AL GOODNIGHT 922 S. Maiden Lane
 Sales Manager Iowa City, IA 52240

THE FOUNDATION FOR THE JOFFREY BALLET

The Foundation for The Joffrey Ballet, Inc., is extremely grateful for the support of the following contributors to the Iowa Friends of the Joffrey during 1985:

Dr. and Mrs. William B. Bean
Dr. and Mrs. Charles W. Beckman
Dr. and Mrs. George N. Bedell
Mr. and Mrs. Dale M. Bentz
Mr. and Mrs. Randall Bezanson
Mrs. Yvonne Blommers
Richard and Nancee Blum
Dr. Lois Boulware
Mrs. Vinton Bowers
Dr. and Mrs. Donald D. Brown
Dr. and Mrs. Michael J. Brody
Arthur and Miriam Canter
Dr. and Mrs. Bryan Clemons
Dr. and Mrs. James A. Clifton
Mr. and Mrs. John W. Colloton
Dr. and Mrs. Hunter H. Comly
Dr. and Mrs. Richard V. M. Corton
Mr. and Mrs. J. Robert Day
Mr. and Mrs. Larry Eckholt
Ann Feddersen
Dr. and Mrs. R. B. Felder
Karlen and Robert Fellows
First National Bank
John C. Fitzpatrick
Mr. and Mrs. James O. Freedman
Dr. Lorraine H. Frost
Mr. and Mrs. John C. Gerber
Mrs. Carl L. Gillies
Edwin B. Green
Dr. and Mrs. Robert C. Hardin
Barbara and Stanley Haring
Dr. and Mrs. Charles Hawtrey
James P. Hayes
Dr. and Mrs. Donald Heistad
Dr. and Mrs. Kenneth A. Hubel
Iowa State Bank and Trust Co.
Dr. and Mrs. Lewis E. January
Dr. and Mrs. Richard Kerber
Mrs. Gladdin Kellerman
Margaret N. Keyes
Dr. and Mrs. Robert Kreamer

Lenoch and Cilek True Value
Mr. and Mrs. Henry Linder
Joan and Abbot Lipsky
Richard and Jean Lloyd-Jones
Dr. and Mrs. Edward Lorson
Mr. and Mrs. Herbert M. Lyman
Mrs. Donald D. McGurk
Mrs. Russell Mann
Dr. and Mrs. Allyn L. Mark
Françoise Martinet-Moriarty
Meacham Travel Service
Mr. and Mrs. John R. Menninger
Dr. and Mrs. Rex Montgomery
Dr. and Mrs. John Moyers
Dr. Richard F. Neiman
Dr. and Mrs. Thomas R. Nicknisch
Owens Brush Company
Dr. and Mrs. George D. Penick
Mrs. William V. Phelan
Procter and Gamble Co.
Dr. and Mrs. David A. Rater
Jean Robertson
Dr. William C. Rosenfeld
Mr. and Mrs. John Scheldrup
Mr. and Mrs. Frank Seiberling
Harlan L. Sifford
Dr. Martin D. Sokoll
Dr. and Mrs. Bruce L. Sprague
Dr. and Mrs. John Strauss
Mr. and Mrs. W. Richard Summerwill
Dr. Terry J. Sutton
Mrs. L. W. Swanson
Emil G. Trott
John S. Vavra
Thomas and Marcia Wegman
Mr. and Mrs. Gary L. Wicklund
Mr. and Mrs. James Wockenfuss
Mr. and Mrs. Cal Wolf
Mr. and Mrs. Richard T. Zahn
John and Joan Liffing Zug

IOWA FRIENDS OF THE JOFFREY

If performing arts companies are to continue to tour, it is necessary that contributions come from cities where they perform. Government and private foundation support and ticket sales are no longer adequate.

An annual contribution to The Joffrey Ballet will help assure their return to Iowa City.

Please make your check payable to the Foundation for the Joffrey Ballet, Inc. and mail to:

130 West 56th Street
New York, New York 10019

or

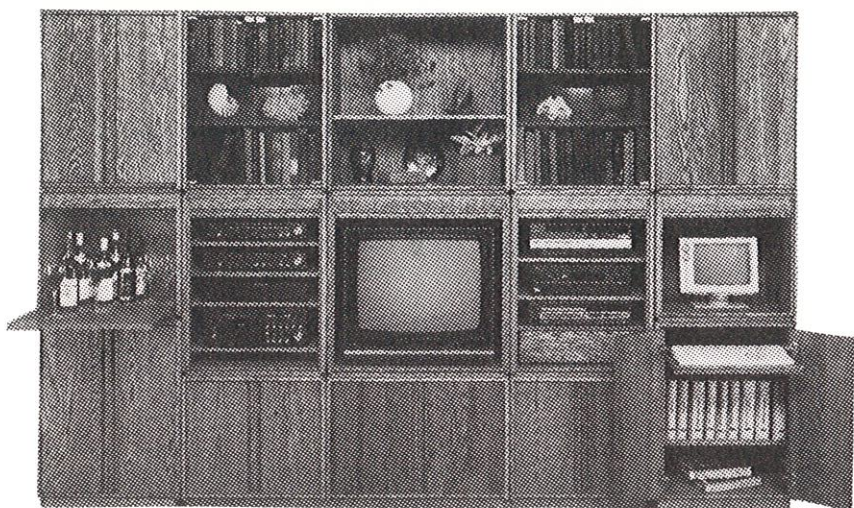
Iowa Friends of the Joffrey
3324 Hanover Court
Iowa City, Iowa 52240

Name_____

Address_____

City/State/ZIP_____

Let Your Imagination Soar!



CWD®

CUSTOM WOODWORK & DESIGN INC.

Better Basics.

Even if you start small, with CWD's fully modular cabinet system you can easily add on to create a complete wall system as striking as this. There's room for every audio and video component, plus space for your home computer, a full bar, plenty of storage, and room to display your prized possessions.

This is only one way to combine CWD cabinets and accessories. Imagine this wall system with glass doors throughout... or open cabinets, too. With CWD, the possibilities are endless!

Quality Craftsmanship.

To make the very best, CWD uses only the very best: genuine American hardwood oak and walnut solids and veneers, seasoned and aged, and carefully milled to bring out the natural beauty of the grain. Every piece



is sanded, re-sanded, steel woolled, oiled, hard waxed, and rubbed to produce a rich, velvety smoothness. When you touch a CWD cabinet, you'll agree that this special attention to detail is well worth the effort.

Audio Odyssey

409 KIRKWOOD AVE. • 338-9505

Auditorium Information

Box Office

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: 353-6255, or toll-free from anywhere in Iowa 1-800-HANCHER.

Learn about Hancher Events First

It's easy to get on the Hancher mailing list. You'll receive advance notice of events and get a jump on ordering. You'll also get timely notice of other Iowa Center for the Arts performances and exhibitions, plus information on discounts, cafe specials, and smart Showcase merchandise. Fill out a form at the Hancher Box Office.

Special Opportunities for Groups

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) 353-6749, 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.

Greenroom

The greenroom is located on the river side of the lobby and is the site of free ticketed preperformance 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 watch 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 not 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 manager or an 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 353-6251, 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, 233 Hancher Auditorium, 353-5267.

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 playbill 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.

Coat Check

During inclement weather, coat check service is provided. Ask an usher which coat 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.



h a n c h e r

1 9 8 6