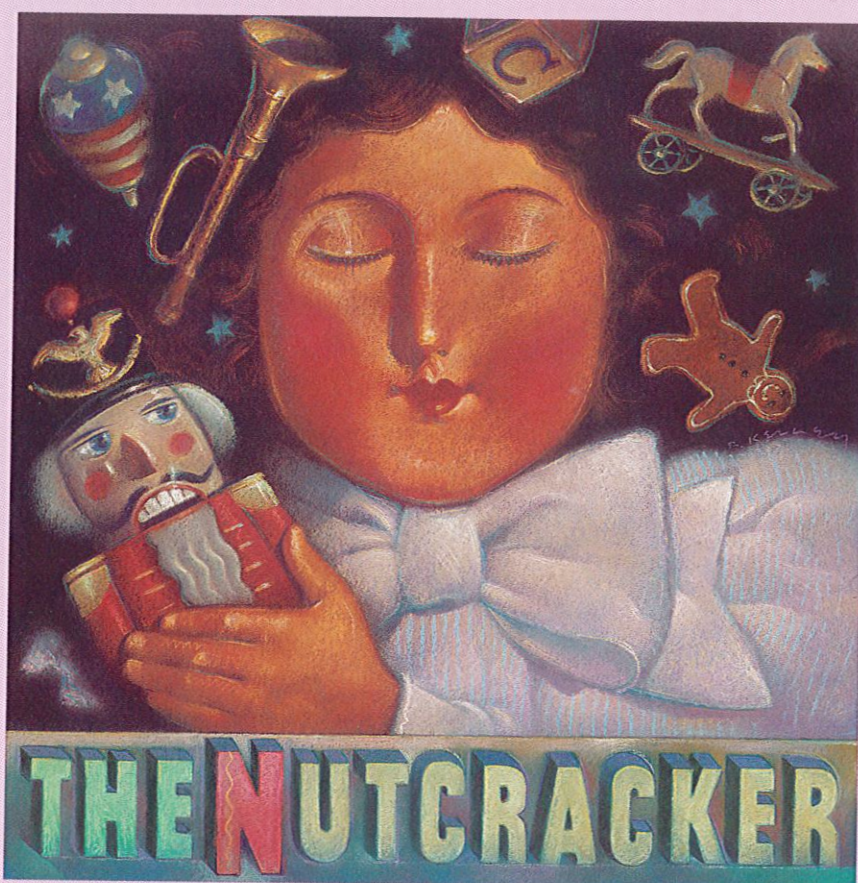


HANCHER AUDITORIUM  
AND  
THE JOFFREY BALLET  
PRESENT  
THE WORLD PREMIERE  
OF



DECEMBER 10-12, 1987

Iowa's Holiday Gift To The Nation





# **Philip Morris Companies Inc.**

**It takes art to make a company great.**

PHILIP MORRIS INCORPORATED  
PHILIP MORRIS U.S.A.      PHILIP MORRIS INTERNATIONAL  
GENERAL FOODS CORPORATION  
MILLER BREWING COMPANY  
PHILIP MORRIS CREDIT CORPORATION  
MISSION VIEJO REALTY GROUP



*Cover*

Illustration taken from a poster designed by artist Gary Kelley  
to commemorate the December 10, 1987 world premiere of  
The Joffrey Ballet production of  
*The Nutcracker.*



# HANCHER PRESENTS

Hancher Auditorium  
Iowa Center for the Arts  
The University of Iowa

Landmark Event

## THE JOFFREY BALLET

ROBERT JOFFREY  
*Artistic Director*

GERALD ARPINO  
*Associate Director*

PENELOPE CURRY  
*Executive Director*

Beth Bartholomew • Mary Barton • Cameron Basden • Linda Bechtold  
Dawn Caccamo • Leslie Carothers • Jill Davidson • Deborah Dawn  
Jodie Gates • Charlene Gehm • Cynthia Giannini • Kathryn Ginden  
Meg Gurin • Jennifer Habig • Julie Janus • Tina LeBlanc • Valerie Madonia  
Elizabeth Parkinson • Victoria Pasquale • Beatriz Rodriguez • Kim Sagami  
Johanna Snyder • Carole Valleskey • Patrick Corbin • Carl Corry  
Glenn Edgerton • Mark Goldweber • Jerel Hilding • Philip Jerry  
Douglas Martin • Parrish Maynard • Tom Mossbrucker  
Peter Narbutas • Raymond Perrin • Brent Phillips • Roger Plaut  
Joseph Schnell • John Sheaffer • Edward Stierle  
Tyler Walters • Ashley Wheeler • Mark Wuest

SCOTT BARNARD  
*Ballet Master*

ALLAN LEWIS  
*Music Director and  
Conductor*

JOHN MINER  
*Conductor*

JENNIFER TIPTON  
*Lighting Designer*

THOMAS SKELTON  
*Lighting Designer*

THE JOFFREY II DANCERS

RICHARD ENGLUND, *Director*

JEREMY BLANTON, *Associate Director*

The Joffrey Ballet is supported, in part, with public funds from the National Endowment for the Arts.

The Joffrey Ballet is sponsored, in part, by Philip Morris Companies Inc.

The Joffrey Ballet extends special thanks to Merrill Lynch & Company, Inc.

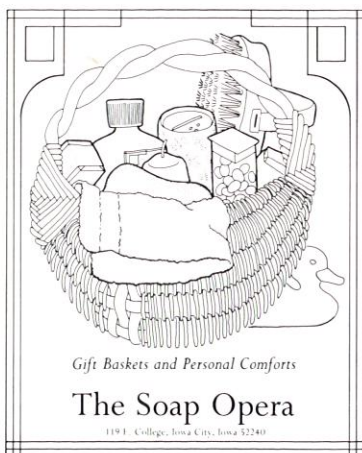
The Joffrey Ballet is a member of the National Corporate Fund for Dance, Inc.

Hancher's performances of The Nutcracker are supported, in part, by a grant from the National Endowment for the Arts, a federal agency and by Arts Midwest members and friends in partnership with the National Endowment for the Arts. This project is supported by the Hancher Auditorium Enrichment Fund and other private contributions.





Mark Goldweber as the Nutcracker. Photo by Herbert Migdoll.



## THE NUTCRACKER

A Ballet in Two Acts based on E. T. A. Hoffmann's  
*The Nutcracker and the Mouse King* (1816)  
World Premiere

A Robert Joffrey Production

This collaboration is conceived and directed by Robert Joffrey  
Choreography for "Waltz of the Snowflakes" and "Waltz of the Flowers" by  
Gerald Arpino

Staged by George Verdak\* and Scott Barnard

Music by Peter Ilyich Tchaikovsky

Scenery by Oliver Smith

Costumes by John David Ridge

Creative Design for *The Mice, Mother Ginger, and Clara's Horse* by  
Kermit Love

Lighting by Thomas Skelton

Conducted by Allan Lewis

\*After the Ballet Russe de Monte Carlo 1940 production that was revived by Alexandra Fedorova from the original Petipa/Ivanov production for the Maryinsky Ballet.

### SYNOPSIS

#### ACT I

*Scene 1.* It is Christmas Eve in an American city in the 1850s. Mayor and Mrs. Stahlbaum and their servants are preparing for a party. The two children, Clara and Fritz, join their parents in the parlor and exclaim over the tree and its treasures. Soon their guests arrive laden with gifts. The last to appear are the mysterious Dr. Drosselmeyer, Clara and Fritz's godfather, and his nephew. They have brought many wonderful gifts and surprises for the Stahlbaums and their friends. Young and old are delighted and amused by the mechanical dolls—Columbine and Harlequin, the Vivandiere and the Soldier—who dance for the guests. As a special gift for Clara, Dr. Drosselmeyer has brought a Nutcracker. Fritz, who with his friends has been teasing the girls, grabs it away and accidentally breaks it. Godfather Drosselmeyer bandages the Nutcracker and comforts the heartbroken Clara. But now it grows late, the guests take their leave, and the family goes upstairs to bed.

*Scene 2.* It is midnight. Everyone is sleeping but Clara, who has returned to the parlor to fetch her Nutcracker from under the tree. She hears a noise. A small mouse scurries by, then another. The mice begin to tease her, but Godfather Drosselmeyer has returned to shoo them away and transform the small Nutcracker into a life-size Nutcracker Doll. All at once, the parlor disappears, and the Christmas tree grows before our very eyes. The toy soldiers that have been standing guard under the tree have also grown to life-size. The Nutcracker Doll summons the soldiers to battle with the mice, who are now led by the seven-headed Mouse King. Clara returns with her Godfather Drosselmeyer, and, just in time, she throws her slipper at the Mouse King and saves the Nutcracker Doll. With Clara's kiss, he is transformed into the Nutcracker Prince, who bears a striking resemblance to Dr. Drosselmeyer's nephew.

*Scene 3.* Godfather Drosselmeyer leads Clara and the Nutcracker Prince into the Land of Snow. Here they meet the Snow Queen and King, who look remarkably like Clara's Mother and Father, and the Snow Prince, who looks just like Fritz. The enchanted journey continues to the Kingdom of Sweets.

#### Intermission

#### ACT II

The Sugar Plum Fairy welcomes Clara, the Nutcracker Prince, and Dr. Drosselmeyer to the Kingdom of Sweets. Gifts are presented to Clara, and the subjects of this enchanted kingdom—all the dolls from under her tree and all the flowers from her Victorian bouquet—have grown to life-size and dance in her honor. But all dreams must come to an end, and children must return home to their loving families. So Clara too must depart the land of her dreams and return home to her waiting family.



Wednesday, December 9, 1987—1:00 p.m.  
Open Rehearsal

This special open rehearsal of **The Nutcracker** has been made possible by a generous gift from Target Stores of Minneapolis, Minnesota.

Thursday, December 10, 1987—8:00 p.m.

## ACT I

### Scene I. A Victorian Parlour

Dr. Drosselmeyer, Godfather of Clara and Fritz. . . . .	Alexander Grant
His Nephew (The Nutcracker Prince). . . . .	Glenn Edgerton
Clara . . . . .	Mary Barton
Fritz . . . . .	Edward Stierle
Parents of Clara and Fritz:	

Mayor Stahlbaum . . . . .	Ashley Wheatcr
Mrs. Stahlbaum . . . . .	Leslie Carothers
Grandmother . . . . .	Bonnie Fields
Grandfather . . . . .	Paul Shoemaker
Maiden Aunts . . . . .	Kathryn Ginden, Jennifer Habig
Governess . . . . .	Cameron Basden
Guests . . . . .	Jill Davidson, Julie Janus, Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder Robert Conn, Brent Phillips, Roger Plaut, Joseph Schnell, John Sheaffer, Adam Sklute, Tyler Walters

### Their Children:

Girls . . . . . Molly Chehak, Kimberly Durham, Carrie Hughes, Talaye Jaeger  
Amy Loffredo, Amanda Sales, Kathy Sheehan, Sheilah Lynch  
Boys . . . . . Elisa Altorfer, Christene Davenport, Chari Davis, Lindsay Ellsworth  
Amy Estlund, Jessica Lee, Jeffrey Maxted, Paul Mineck

Servants . . . . . Douglas Martin, Mark Wuest

**Maids** . . . . . Beth Bartholomew, Linda Bechtold

### Mechanical Dolls:

Columbine . . . . .	Meg Gurin
Harlequin . . . . .	Jerel Hilding
Vivandiere . . . . .	Cynthia Giannini
Soldier . . . . .	Patrick Corbin

## Scene II. The Magical Battleground

Nutcracker Doll . . . . . Mark Goldweber

Nutcracker Prince. . . . . Glenn Edgerton

King of Mice . . . . . Parrish Maynard

First Battalion of Mice . . . . . Kyle Ahmed, Erik Chechak, Philip Gardner,

Shane Gregory, Brent Phillips, Joseph Schnell, Adam Sklute

Second Battalion of Mice . . . . . Elisa Altorfer, Elizabeth Brown, Lindsay Ellsworth,

James Frankfurt, Kelli Jasiewicz, Aimee Langlas, Jessica Lee, Ryan McBride

Cavalry Mice . . . . . Megan Blair, Stephanie Henn, Rachael Lu, Gretchen Zimmerman

Officers . . . . . Robert Conn, Patrick Corbin, Raymond Perrin,

Roger Plaut, Mark Wuest

Soldiers . . . . . Molly Chehak, Christene Davenport, Chari Davis, Kimberly Durham,  
 . . . . . Anna Luciani, Hannah Manning, Shana Manning, Justin O'Dell

Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jamie O'Dell,  
Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stockhausen

Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stackhouse  
Dolls under the Tree:

Dolls under the Tree:

Spanish Doll	Sheilah Lynch
--------------	---------------

Spanish Doll . . . . . Sheilah Lynch  
Arabian Doll . . . . . John MacMillan

Arabian Doll . . . . . John MacMillan  
Chinese Dolls . . . . . Amy Estlund Talave Jaeger

Chinese Dolls . . . . . Amy Estlund, Talaye Jaeger  
Russian Doll . . . . . Danielle Bieck

Russian Doll . . . . .	Danielle Kieck
Gingerbread Man	Amanda Sales

Pierrot ..... Paul Mineck

Punch	Jeffrey Maxted
-------	----------------

Fallen: . . . . . Jeffrey Maxted



*Mary Barton as Clara. Photo by Herbert Migdoll.*



## The Bookery

## 125 years of popular culture:

Books, maps, prints,  
paper collectibles, study furniture.

Large stock of military history, sporting books, Orientalia, esoterica and general antiquarian.



10-5:30 Mon.-Sat.

116 S. Linn 351-3510



### Scene III. The Land of Snow

Snow Queen . . . . . Leslie Carothers  
Snow King . . . . . Ashley Wheeler  
Snow Prince . . . . . Edward Stierle  
Snowflakes . . . . . Cameron Basden, Jill Davidson, Deborah Dawn, Cynthia Giannini,  
Kathryn Ginden, Meg Gurin, Jennifer Habig, Julie Janus,  
Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami  
Snow Winds . . . . . Douglas Martin, Tom Mossbrucker, Roger Plaut,  
John Sheaffer, Tyler Walters, Mark Wuest  
Snow Trees . . . . . Vanessa Androus, Rachel Conybeare, Brooke Crowley,  
Sara Curtin-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lyman, Maggie Marlin,  
Jenna Martin, Sara Olson, Chris Parizek, Bethea Woodsmall  
Enchanted Journey to the Kingdom of Sweets

### INTERMISSION

### ACT II The Kingdom of Sweets

Sugar Plum Fairy . . . . . Leslie Carothers  
Nutcracker Prince . . . . . Ashley Wheeler

### Divertissements

Chocolate from Spain . . . . . Jodie Gates  
Coffee from Arabia . . . . . Julie Janus, Tom Mossbrucker  
Tea from China . . . . . Cynthia Giannini, Edward Stierle  
Nougats from Russia . . . . . Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin  
Marzipan Shepherdesses . . . . . Dawn Caccamo, Cameron Basden, Meg Gurin  
Mother Ginger . . . . . Francis Kane  
and her Polichinelles . . . . . Elisa Altorfer, Lindsay Ellsworth, Amy Estlund,  
Carrie Hughes, Aimee Langlas, Jessica Lee, Rachael Lu, Sheilah Lynch

### Waltz of the Flowers, a Victorian Bouquet

Pansy . . . . . Deborah Dawn  
Rose . . . . . Kim Sagami  
Dahlia . . . . . Victoria Pasquale  
Rhododendron . . . . . Valerie Madonia  
Blue Bell . . . . . Beth Bartholomew  
Carnation . . . . . Elizabeth Parkinson  
Clematis . . . . . Kathryn Ginden  
Columbine . . . . . Jill Davidson  
Cornflower . . . . . Jennifer Habig  
Iris . . . . . Johanna Snyder  
Morning Glory . . . . . Amanda Smith  
Peony . . . . . Jennifer Mattingly  
Cavaliers . . . . . Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters

### Grand pas de Deux

Sugar Plum Fairy . . . . . Dawn Caccamo  
Nutcracker Prince . . . . . Glenn Edgerton

### Finale

The Entire Cast



## Stop the Show!

Before and after Hancher performances, come see the stars in Hancher Cafe. Delicious french pastries, a fine complement of beverages . . . and more.

**Hancher Café**  
On the mezzanine



PROGRAM

Friday, December 11, 1987—2:00 p.m.

*Conducted by John Miner*

**ACT I**

**Scene I. A Victorian Parlour**

Dr. Drosselmeyer, Godfather of Clara and Fritz. . . . . Alexander Grant  
His Nephew (The Nutcracker Prince) . . . . . Ashley Wheeler  
Clara . . . . . Mary Barton  
Fritz . . . . . Edward Stierle  
Parents of Clara and Fritz:  
    Mayor Stahlbaum . . . . . Douglas Martin  
    Mrs. Stahlbaum. . . . . Deborah Dawn  
Grandmother . . . . . Bonnie Fields  
Grandfather. . . . . Paul Shoemaker  
Maiden Aunts . . . . . Kathryn Ginden, Jennifer Habig  
Governess . . . . . Cameron Basden  
Guests . . . . . Jill Davidson, Julie Janus, Valerie Madonia,  
    Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder,  
    Robert Conn, Raymond Perrin, Roger Plaut, Joseph Schnell,  
    John Sheaffer, Adam Sklute, Tyler Walters  
Their Children:  
    Girls . . . . . Stephanie Henn, Kelli Jasiewicz, Aimee Langlas, Shanna Morrissey,  
        Jamie O'Dell, Kristen Richardson, Lisa Stackhouse, Gretchen Zimmerman  
    Boys . . . . . Megan Blair, Elizabeth Brown, Chari Davis, James Frankfurt,  
        John MacMillan, Kimberly Martins, Ryan McBride, Amanda Spillers  
Servants . . . . . Kyle Ahmed, Mark Wuest  
Maids . . . . . Beth Bartholomew, Linda Bechtold  
Mechanical Dolls:  
    Columbine . . . . . Meg Gurin  
    Harlequin. . . . . Jerel Hilding  
    Vivandiere . . . . . Cynthia Giannini  
    Soldier . . . . . Patrick Corbin

**Scene II. The Magical Battleground**

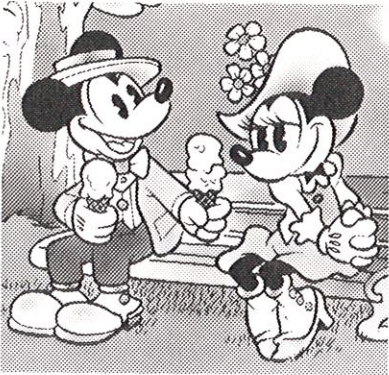
Nutcracker Doll . . . . . Mark Goldweber  
Nutcracker Prince. . . . . Ashley Wheeler  
King of Mice . . . . . Parrish Maynard  
First Battalion of Mice . . . . . Kyle Ahmed, Erik Chechak, Philip Gardner,  
    Shane Gregory, Brent Phillips, Joseph Schnell, Adam Sklute  
Second Battalion of Mice . . . . . Elisa Altorfer, Elizabeth Brown, Lindsay Ellsworth,  
    Amy Estlund, Aimee Langlas, Jessica Lee, Sheilah Lynch, Jeffrey Maxted  
Cavalry Mice . . . . . Megan Blair, Stephanie Henn, Rachael Lu, Gretchen Zimmerman  
Officers. . . . . Robert Conn, Patrick Corbin, Raymond Perrin, Roger Plaut, Mark Wuest  
Soldiers . . . . . Molly Chehak, Christene Davenport, Chari Davis, Kimberly Durham,  
    Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jamie O'Dell,  
    Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stackhouse  
Dolls under the Tree:  
    Spanish Doll . . . . . Kelli Jasiewicz  
    Arabian Doll . . . . . John MacMillan  
    Chinese Dolls. . . . . Talaye Jaeger, Ryan McBride  
    Russian Doll . . . . . Danielle Rieck  
    Gingerbread Man . . . . . Amanda Sales  
    Pierrot. . . . . Paul Mineck  
    Punch . . . . . James Frankfurt

**Scene III. The Land of Snow**

Snow Queen. . . . . Deborah Dawn  
Snow King . . . . . Douglas Martin  
Snow Prince . . . . . Edward Stierle  
Snowflakes . . . . . Cameron Basden, Jill Davidson, Cynthia Giannini, Kathryn Ginden,  
    Meg Gurin, Jennifer Habig, Julie Janus, Valerie Madonia,  
    Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder  
Snow Winds. . . . . Parrish Maynard, Tom Mossbrucker, Roger Plaut,  
    John Sheaffer, Tyler Walters, Mark Wuest  
Snow Trees. . . . . Vanessa Androus, Rachel Conybeare, Brooke Crowley,  
    Sara Curtin-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lyman, Maggie Marlin,  
    Jenna Martin, Sara Olson, Chris Parizek, Bethea Woodsmall

Enchanted Journey to the Kingdom of Sweets

Share the  
magical genius  
of  
Walt Disney  
With the ones you love



The Disney Channel

Family Television at its finest.  
Brought to you exclusively  
by  
Heritage Cablevision  
351-3984



INTERMISSION

ACT II  
The Kingdom of Sweets

Sugar Plum Fairy . . . . . Leslie Carothers  
Nutcracker Prince . . . . . Ashley Wheeler

Divertissements

Chocolate from Spain . . . . . Jodie Gates  
Coffee from Arabia . . . . . Julie Janus, Tom Mossbrucker  
Tea from China . . . . . Cynthia Giannini, Edward Stierle  
Nougats from Russia . . . . Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin  
Marzipan Shepherdesses . . . . Dawn Caccamo, Cameron Basden, Meg Gurin  
Mother Ginger . . . . . Francis Kane  
and her Polichinelles . . . . Megan Blair, Elizabeth Brown, Stephanie Henn,  
Kelli Jasiewicz, Danielle Rieck, Amanda Sales,  
Lisa Stackhouse, Gretchen Zimmerman

Waltz of the Flowers, a Victorian Bouquet

Pansy . . . . . Deborah Dawn  
Rose . . . . . Kim Sagami  
Dahlia . . . . . Victoria Pasquale  
Rhododendron . . . . . Valerie Madonia  
Blue Bell . . . . . Beth Bartholomew  
Carnation . . . . . Elizabeth Parkinson  
Clematis . . . . . Kathryn Ginden  
Columbine . . . . . Jill Davidson  
Cornflower . . . . . Jennifer Habig  
Iris . . . . . Johanna Snyder  
Morning Glory . . . . . Amanda Smith  
Peony . . . . . Jennifer Mattingly  
Cavaliers . . . . . Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters  
Consorts . . . . . Robert Conn, Brent Phillips, Roger Plaut,  
Joseph Schnell, Adam Sklute, Mark Wuest

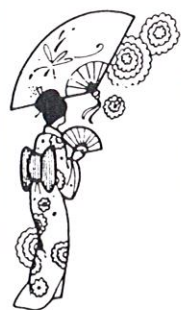
Grand pas de Deux

Sugar Plum Fairy . . . . . Leslie Carothers  
Nutcracker Prince . . . . . Ashley Wheeler

Finale

The Entire Cast

TOKYO



JAPANESE  
RESTAURANT

SUSHI      YOSENABE  
SUKIYAKI      TERIYAKI  
TEMPURA      BEER & WINE

2517 16th Ave. S.W.  
Cedar Rapids, Iowa  
363-1083

IOWA ARTISANS  
GALLERY

FINE  
CONTEMPORARY  
HANDCRAFTS

Baskets... Jewelry...  
Furniture... Pottery...  
Handwovens... Glass...

13 S. Linn, Iowa City 351-8686

PROGRAM

Friday, December 11, 1987—8:00 p.m.

ACT I  
Scene I. A Victorian Parlour

Dr. Drosselmeyer, Godfather of Clara and Fritz . . . . . Alexander Grant  
His Nephew (The Nutcracker Prince) . . . . . Tom Mossbrucker  
Clara . . . . . Mary Barton  
Fritz . . . . . Mark Goldweber  
Parents of Clara and Fritz:  
Mayor Stahlbaum . . . . . Philip Jerry  
Mrs. Stahlbaum . . . . . Charlene Gehm  
Grandmother . . . . . Bonnie Fields  
Grandfather . . . . . Paul Shoemaker  
Maiden Aunts . . . . . Kathryn Ginden, Jennifer Habig  
Governess . . . . . Cameron Basden  
Guests . . . . . Jill Davidson, Julie Janus, Valerie Madonia,  
Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder,  
Robert Conn, Brent Phillips, Roger Plaut, Joseph Schnell,  
John Sheaffer, Adam Sklute, Tyler Walters



**Their Children:**

Girls . . . . . Stephanie Henn, Kelli Jasiewicz, Aimee Langlas, Shanna Morrissey,  
Jamie O'Dell, Kristen Richardson, Lisa Stackhouse, Gretchen Zimmerman  
Boys . . . . . Megan Blair, Elizabeth Brown, Chari Davis, James Frankfurt,  
John MacMillan, Kimberly Martins, Ryan McBride, Amanda Spillers

Servants . . . . . Douglas Martin, Mark Wuest

Maids . . . . . Beth Bartholomew, Linda Bechtold

**Mechanical Dolls:**

Columbine . . . . . Carole Valleskey  
Harlequin . . . . . Jerel Hilding  
Vivandiere . . . . . Jodie Gates  
Soldier . . . . . Raymond Perrin

**Scene II. The Magical Battleground**

Nutcracker Doll . . . . . Carl Corry

Nutcracker Prince . . . . . Tom Mossbrucker

King of Mice . . . . . Patrick Corbin

First Battalion of Mice . . . . . Kyle Ahmed, Erik Chechak, Philip Gardner,  
Shane Gregory, Brent Phillips, Joseph Schnell, Adam Sklute

Second Battalion of Mice . . . . . Elisa Altorfer, Elizabeth Brown, Lindsay Ellsworth,  
Amy Estlund, Aimee Langlas, Jessica Lee, Sheilah Lynch, Jeffrey Maxted

Cavalry Mice . . . . . Megan Blair, Stephanie Henn, Rachael Lu, Gretchen Zimmerman

Officers . . . . . Robert Conn, Raymond Perrin, Roger Plaut,  
Edward Stierle, Mark Wuest

Soldiers . . . . . Molly Chehak, Christene Davenport, Chari Davis, Kimberly Durham,  
Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jamie O'Dell,  
Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stackhouse

Dolls under the Tree:

Spanish Doll . . . . . Kelli Jasiewicz

Arabian Doll . . . . . John MacMillan

Chinese Dolls . . . . . Talaye Jaeger, Ryan McBride

Russian Doll . . . . . Danielle Rieck

Gingerbread Man . . . . . Amanda Sales

Pierrot . . . . . Paul Mineck

Punch . . . . . James Frankfurt

**Scene III. The Land of Snow**

Snow Queen . . . . . Charlene Gehm

Snow King . . . . . Philip Jerry

Snow Prince . . . . . Mark Goldweber

Snowflakes . . . . . Cameron Basden, Jill Davidson, Deborah Dawn, Cynthia Giannini,  
Kathryn Ginden, Meg Gurin, Jennifer Habig, Julie Janus,  
Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami

Snow Winds . . . . . Douglas Martin, Parrish Maynard, Roger Plaut,  
John Sheaffer, Tyler Walters, Mark Wuest

Snow Trees . . . . . Vanessa Androus, Rachel Conybeare, Brooke Crowley,  
Sara Curtin-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lyman, Maggie Marlin,  
Jenna Martin, Sara Olson, Chris Parizek, Bethea Woodsmall

Enchanted Journey to the Kingdom of Sweets

**INTERMISSION**

**ACT II**

**The Kingdom of Sweets**

Sugar Plum Fairy . . . . . Tina LeBlanc

Nutcracker Prince . . . . . Tom Mossbrucker

**Divertissements**

Chocolate from Spain . . . . . Beatriz Rodriguez

Coffee from Arabia . . . . . Valerie Madonia, Douglas Martin

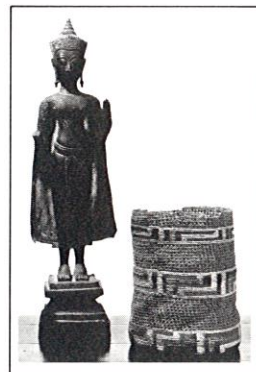
Tea from China . . . . . Cameron Basden, Mark Goldweber

Nougats from Russia . . . . . Johanna Snyder, Patrick Corbin, Carl Corry, Raymond Perrin

Marzipan Shepherdesses . . . . . Cynthia Giannini, Meg Gurin, Jennifer Habig

Mother Ginger . . . . . Francis Kane

and her Polichinelles . . . . . Megan Blair, Elizabeth Brown, Stephanie Henn,  
Kelli Jasiewicz, Danielle Rieck, Amanda Sales,  
Lisa Stackhouse, Gretchen Zimmerman



**The Barn**  
**COLLECTIONS**

Alan & Nina Weinstein  
Brewery Square  
123 N. Linn, Suite 1A  
Iowa City, Iowa 52240  
351-4700

Amish Quilts Japanese Prints  
Tribal Arts Fine Art Books



## Waltz of the Flowers, a Victorian Bouquet

Pansy . . . . .	Deborah Dawn
Rose . . . . .	Kim Sagami
Dahlia . . . . .	Victoria Pasquale
Rhododendron . . . . .	Julie Janus
Blue Bell . . . . .	Beth Bartholomew
Carnation . . . . .	Elizabeth Parkinson
Clematis . . . . .	Kathryn Ginden
Columbine . . . . .	Jill Davidson
Cornflower . . . . .	Jodie Gates
Iris . . . . .	Linda Bechtold
Morning Glory . . . . .	Amanda Smith
Peony . . . . .	Jennifer Mattingly
Cavaliers . . . . .	Parrish Maynard, John Sheaffer, Tyler Walters, Mark Wuest
Consorts . . . . .	Robert Conn, Shane Gregory, Brent Phillips, Roger Plaut, Joseph Schnell, Adam Sklute

### Grand pas de Deux

Sugar Plum Fairy . . . . .	Tina LeBlanc
Nutcracker Prince . . . . .	Tom Mossbrucker

### Finale

The Entire Cast

## PROGRAM

Saturday, December 12, 1987—2:00 p.m.

*Conducted by John Miner*

### ACT I

#### Scene I. A Victorian Parlour

Dr. Drosselmeyer, Godfather of Clara and Fritz . . . . .	Alexander Grant
His Nephew (The Nutcracker Prince) . . . . .	Ashley Wheeler
Clara . . . . .	Mary Barton
Fritz . . . . .	Edward Stierle
Parents of Clara and Fritz:	
Mayor Stahlbaum . . . . .	Douglas Martin
Mrs. Stahlbaum . . . . .	Deborah Dawn
Grandmother . . . . .	Bonnie Fields
Grandfather . . . . .	Paul Shoemaker
Maiden Aunts . . . . .	Kathryn Ginden, Jennifer Habig
Governess . . . . .	Cameron Basden
Guests . . . . .	Jill Davidson, Julie Janus, Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder, Robert Conn, Raymond Perrin, Roger Plaut, Joseph Schnell, John Sheaffer, Adam Sklute, Tyler Walters

DUPONT D'ISIGNY  
Fine French Caramels



**Sweets and Treats**  
*The Ultimate Candy Shop*

Old Capitol Center Iowa City 337-6361

(Buckley Moss)  
**South Side Gallery**  
Unique Custom Framing

- Original & limited edition artwork, posters & reproductions.
- P. Buckley Moss, Patrick Nagel & many more.
- Unique custom framing.

1818 Lower Muscatine Rd.  
Iowa City 354-9789  
M. & Th. 10-8; T., W., F. 10-5:30  
Sat. 10-5; Sun. 12-4

## DESIGN IS THE KEY

We bring a new standard of quality to your Logos, Letterheads, Business Cards, Resumes, Wedding Announcements, Brochures, Newsletters, Business Forms, Newspaper Ads, and Legal Forms.

**Lind's**  
 **Printing**

You'll never again settle  
for anything less  
than type-artistry

332 S. Clinton St., Iowa City (½ block north of post office) 337-7241



**Their Children:**

Girls . . . . . Molly Chehak, Kimberly Durham, Carrie Hughes, Talaye Jaeger,  
Amy Loffredo, Sheilah Lynch, Amanda Sales, Kathy Sheehan  
Boys . . . . . Elisa Altorfer, Christene Davenport, Chari Davis, Lindsay Ellsworth,  
Amy Estlund, Jessica Lee, Jeffrey Maxted, Paul Mineck

Servants . . . . . Kyle Ahmed, Mark Wuest

Maids . . . . . Beth Bartholomew, Linda Bechtold

**Mechanical Dolls:**

Columbine . . . . . Meg Gurin

Harlequin . . . . . Jerel Hilding

Vivandiere . . . . . Cynthia Giannini

Soldier . . . . . Patrick Corbin

**Scene II. The Magical Battleground**

Nutcracker Doll . . . . . Mark Goldweber

Nutcracker Prince . . . . . Ashley Wheater

King of Mice . . . . . Parrish Maynard

First Battalion of Mice . . . . . Kyle Ahmed, Erik Chechak, Philip Gardner,  
Shane Gregory, Brent Phillips, Joseph Schnell, Adam Sklute

Second Battalion of Mice . . . . . Elisa Altorfer, Elizabeth Brown, Lindsey Ellsworth,  
James Frankfurt, Kelli Jasiewicz, Aimee Langlas, Jessica Lee, Ryan McBride

Cavalry Mice . . . . . Megan Blair, Stephanie Henn, Rachael Lu, Gretchen Zimmerman

Officers . . . . . Robert Conn, Patrick Corbin, Raymond Perrin,  
Roger Plaut, Mark Wuest

Soldiers . . . . . Molly Chehak, Christene Davenport, Chari Davis, Kimberly Durham,  
Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jamie O'Dell,  
Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stackhouse

Dolls under the Tree:

Spanish Doll . . . . . Sheilah Lynch

Arabian Doll . . . . . John MacMillan

Chinese Dolls . . . . . Amy Estlund, Talaye Jaeger

Russian Doll . . . . . Danielle Rieck

Gingerbread Man . . . . . Amanda Sales

Pierrot . . . . . Paul Mineck

Punch . . . . . Jeffrey Maxted

**Scene III. The Land of Snow**

Snow Queen . . . . . Deborah Dawn

Snow King . . . . . Douglas Martin

Snow Prince . . . . . Edward Stierle

Snowflakes . . . . . Cameron Basden, Jill Davidson, Cynthia Giannini, Kathryn Ginden,  
Meg Gurin, Jennifer Habig, Julie Janus, Valerie Madonia,  
Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder

Snow Winds . . . . . Parrish Maynard, Tom Mossbrucker, Roger Plaut,  
John Sheaffer, Tyler Walters, Mark Wuest

Snow Trees . . . . . Vanessa Androus, Rachel Conybeare, Brooke Crowley,  
Sara Curtin-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lyman, Maggie Marlin,  
Jenna Martin, Sara Olson, Chris Parizek, Bethea Woodsmall

Enchanted Journey to the Kingdom of Sweets

INTERMISSION



**OPERA BLOCK**  
1895

We invite you to enjoy the unique  
atmosphere of our  
Victorian-inspired coffee and gift shop


OPERA BLOCK FINERIES THE ICE CREAM PARLOR  
- distinctive hand-crafted items - COFFEE SHOP  
12-5 Sun. 10-5 Tues-Sat 11-5 Thurs-Sun  
CLOSED MON

(Reservations for evening parties and events accepted)  
West Branch 643-7173

Apparel for men and women  
who demand quality and comfort  
in their life-styles.

**Stephens**

Old Capitol Center  
Open Evenings and Sundays  
1-800-SIR-SUIT



CUSTOM FURNITURE  
**EXPRESSIONS**

M, Th 9-8  
T, W, F, Sa 9-5  
Su 12-4

1539 S. Gilbert 319/338-8909



**ACT II**  
**The Kingdom of Sweets**

Sugar Plum Fairy . . . . . Dawn Caccamo  
Nutcracker Prince . . . . . Glenn Edgerton

**Divertissements**

Chocolate from Spain . . . . . Jodie Gates  
Coffee from Arabia . . . . . Julie Janus, Tom Mossbrucker  
Tea from China . . . . . Cynthia Giannini, Edward Stierle  
Nougats from Russia . . . . . Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin  
Marzipan Shepherdesses . . . . . Tina LeBlanc, Cameron Basden, Meg Gurin  
Mother Ginger . . . . . Francis Kane  
and her Polichinelles . . . . . Elisa Altorfer, Lindsay Ellsworth, Amy Estlund,  
Carrie Hughes, Aimee Langlas, Jessica Lee, Rachael Lu, Sheila Lynch

**Waltz of the Flowers, a Victorian Bouquet**

Pansy . . . . . Deborah Dawn  
Rose . . . . . Kim Sagami  
Dahlia . . . . . Victoria Pasquale  
Rhododendron . . . . . Valerie Madonia  
Blue Bell . . . . . Beth Bartholomew  
Carnation . . . . . Elizabeth Parkinson  
Clematis . . . . . Kathryn Ginden  
Columbine . . . . . Jill Davidson  
Cornflower . . . . . Jennifer Habig  
Iris . . . . . Johanna Snyder  
Morning Glory . . . . . Amanda Smith  
Peony . . . . . Jennifer Mattingly  
Cavaliers . . . . . Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters  
Consorts . . . . . Robert Conn, Brent Phillips, Roger Plaut,  
Joseph Schnell, Adam Sklute, Mark Wuest

**Grand pas de Deux**

Sugar Plum Fairy . . . . . Leslie Carothers  
Nutcracker Prince . . . . . Ashley Wheeler

**Finale**

The Entire Cast



*Mark Goldweber as the Nutcracker. Photo by Herbert Migdoll.*

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

Saturday, December 12, 1987—8:00 p.m.

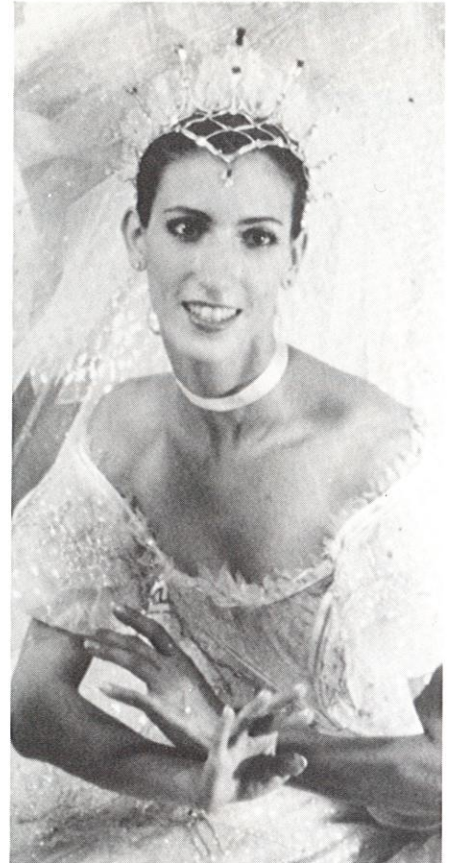
## ACT I

### Scene I. A Victorian Parlour

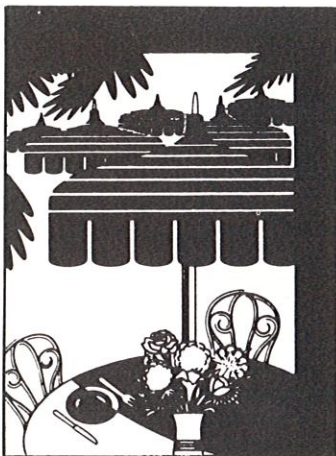
Dr. Drosselmeyer, Godfather of Clara and Fritz. . . . . Alexander Grant  
 His Nephew (The Nutcracker Prince). . . . . Glenn Edgerton  
 Clara . . . . . Mary Barton  
 Fritz . . . . . Edward Stierle  
 Parents of Clara and Fritz:  
   Mayor Stahlbaum . . . . . Ashley Wheeler  
   Mrs. Stahlbaum . . . . . Leslie Carothers  
 Grandmother . . . . . Bonnie Fields  
 Grandfather . . . . . Paul Shoemaker  
 Maiden Aunts . . . . . Kathryn Ginden, Jennifer Habig  
 Governess . . . . . Cameron Basden  
 Guests . . . . . Jill Davidson, Julie Janus, Valerie Madonia,  
   Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder,  
   Robert Conn, Brent Phillips, Roger Plaut, Joseph Schnell,  
   John Sheaffer, Adam Sklute, Tyler Walters  
 Their Children:  
   Girls . . . . . Stephanie Henn, Kelli Jasiewicz, Aimee Langlas, Shanna Morrissey,  
     Jamie O'Dell, Kristen Richardson, Lisa Stackhouse, Gretchen Zimmerman  
   Boys . . . . . Megan Blair, Elizabeth Brown, Chari Davis, James Frankfurt,  
     John MacMillan, Kimberly Martins, Ryan McBride, Amanda Spillers  
 Servants . . . . . Douglas Martin, Mark Wuest  
 Maids . . . . . Beth Bartholomew, Linda Bechtold  
 Mechanical Dolls:  
   Columbine . . . . . Meg Gurin  
   Harlequin. . . . . Jerel Hilding  
   Vivandiere . . . . . Cynthia Giannini  
   Soldier . . . . . Patrick Corbin

### Scene II. The Magical Battleground

Nutcracker Doll . . . . . Mark Goldweber  
 Nutcracker Prince. . . . . Glenn Edgerton  
 King of Mice . . . . . Parrish Maynard  
 First Battalion of Mice . . . . . Kyle Ahmed, Erik Chechak, Philip Gardner,  
   Shane Gregory, Brent Phillips, Joseph Schnell, Adam Sklute  
 Second Battalion of Mice . . . . . Elisa Altorfer, Elizabeth Brown, Lindsay Ellsworth,  
   Amy Estlund, Aimee Langlas, Jessica Lee, Sheilah Lynch, Jeffrey Maxted  
 Cavalry Mice . . . . . Megan Blair, Stephanie Henn, Rachael Lu, Gretchen Zimmerman  
 Officers . . . . . Robert Conn, Patrick Corbin, Raymond Perrin,  
   Roger Plaut, Mark Wuest  
 Soldiers . . . . . Molly Chehak, Christene Davenport, Chari Davis, Kimberly Durham,  
   Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jamie O'Dell,  
   Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stackhouse



*Snowflake Julie Janus. Photo by Herbert Migdoll.*



## WE'LL CATER TO YOU

Call us before your next party for a consultation and free estimate. We can deliver, set up, serve and clean, whatever fits your needs.

We are here to custom serve you.

• Weddings • Parties • All occasions

**THE**  
*Cottage*  
**BAKERY • DELI • CATERING**

mon.-thurs. 7am-8pm  
 fri. & sat. 7am-10pm  
 sun. 8am-5pm

14 S. LINN  
 IOWA CITY  
 351-0052

## ACTIVE ENDEAVORS

outdoor apparel and accessories

### Featuring

Apparel by

Patagonia  
 Royal Robbins  
 Ruff Hewn

BIG DOGS  
 Segrets  
 Wallaman

Luggage • Aerobic wear • Hiking boots and sandals • Tents and sleeping bags • Climbing equipment • Camping accessories • Car racks

Corner of Linn and Washington

Iowa City, Iowa 52240

319/337-9444



#### Dolls under the Tree:

Spanish Doll . . . . .	Kelli Jasiewicz
Arabian Doll . . . . .	John MacMillan
Chinese Dolls . . . . .	Talaye Jaeger, Ryan McBride
Russian Doll . . . . .	Danielle Rieck
Gingerbread Man . . . . .	Amanda Sales
Pierrot . . . . .	Paul Mineck
Punch . . . . .	James Frankfurt

#### Scene III. The Land of Snow

Snow Queen . . . . .	Leslie Carothers
Snow King . . . . .	Ashley Wheeler
Snow Prince . . . . .	Edward Stierle
Snowflakes . . . . .	Cameron Basden, Jill Davidson, Deborah Dawn, Cynthia Giannini, Kathryn Ginden, Meg Gurin, Jennifer Habig, Julie Janus, Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami
Snow Winds . . . . .	Douglas Martin, Tom Mossbrucker, Roger Plaut, John Sheaffer, Tyler Walters, Mark Wuest
Snow Trees . . . . .	Vanessa Androus, Rachel Conybeare, Brooke Crowley, Sara Curtin-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lyman, Maggie Marlin, Jenna Martin, Sara Olson, Chris Parizek, Bethea Woodsmall

#### Enchanted Journey to the Kingdom of Sweets

#### INTERMISSION

#### ACT II

#### The Kingdom of Sweets

Sugar Plum Fairy . . . . .	Dawn Caccamo
Nutcracker Prince . . . . .	Glenn Edgerton

#### Divertissements

Chocolate from Spain . . . . .	Jodie Gates
Coffee from Arabia . . . . .	Julie Janus, Tom Mossbrucker

# CEDAR RAPIDS SYMPHONY

Christian Tiemeyer, Music Director

#### 1987-88 Classical Season



**October 10 & 12**  
Three Centuries of Geniis  
**Daniel Heifetz,**  
Violinist  
works by Handel,  
Tchaikovsky and Brahms



**November 21 & 23**  
Greats — Old and New  
**Juliana Markova,**  
Pianist  
works by Mozart, Grieg  
and Shostakovich



**December 5 & 7**  
The Magic of Nature  
**Marisa Robles,**  
Harpist  
works by Beethoven,  
Boieldieu and Stravinsky

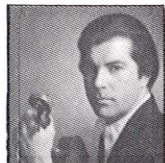


**January 16 & 18**  
From Vienna with Love  
**William Preucil, Jr.,**  
Violinist  
works by Brahms  
and Schubert



**February 20 & 22**  
Concert Spectaculars  
**Leonidas Lipovetsky,**  
Pianist  
works by Wagner, Beethoven  
and Rimsky-Korsakov

**March 19 & 21** **Musical Passions**  
Luther College Cathedral Choir and Chorale  
works by Orff-Carmina Burana Griffies, and Barber



**May 7 & 9**  
Czech Night  
**Elmar Oliveira, Violinist**  
works by Husa, Dvorak,  
Martinu and Smetana

#### Casual Classics On The Go

3 Saturdays at 8

**November 7**

First Lutheran Church

**String Serenades**

Oboeist David Hempel plays Vaughan Williams  
String orchestra performs works by Grieg,  
Handel, Cowell and Diamond

**February 27**

Cedar Rapids Community Theatre

**Mid-Summer in Mid-Winter**

Kenneth Goldsmith, Violin  
Narrators Richard Barker, Nina Boyle; Soprano  
soloists Karla Goettel and Jean McDonald; and  
choruses from Coe and Grinnell Colleges in  
"A Midsummer Night's Dream"  
with Mendelssohn's complete incidental music

**April 9**

Scottish Rite Temple

**Musical Menagerie**

**Jamie Turner, Glass Harmonica  
& Musical Saw**

Chamber orchestra and soloist present unusual  
musical experience!

The Cedar Rapids Symphony receives funding from the Iowa Arts Council and the National Endowment of the Arts.

**TICKETS:** Cedar Rapids Symphony, 201 Second St. SE, Cedar Rapids, IA 52401 MasterCard/Visa call 319-366-8203 Hours 9:00-4:30 Monday-Friday. Theatre Box Office opens two hours before performance.



Tea from China . . . . . Cynthia Giannini, Edward Stierle  
 Nougats from Russia . . . . . Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin  
 Marzipan Shepherdesses . . . . . Tina LeBlanc, Cameron Basden, Meg Gurin  
 Mother Ginger . . . . . Francis Kane  
 and her Polichinelles . . . . . Megan Blair, Elizabeth Brown, Stephanie Henn,  
 Kelli Jasiewicz, Danielle Rieck, Amanda Sales,  
 Lisa Stackhouse, Gretchen Zimmerman

### Waltz of the Flowers, a Victorian Bouquet

Pansy . . . . . Deborah Dawn  
 Rose . . . . . Kim Sagami  
 Dahlia . . . . . Victoria Pasquale  
 Rhododendron . . . . . Valerie Madonia  
 Blue Bell . . . . . Beth Bartholomew  
 Carnation . . . . . Elizabeth Parkinson  
 Clematis . . . . . Kathryn Ginden  
 Columbine . . . . . Jill Davidson  
 Cornflower . . . . . Jennifer Habig  
 Iris . . . . . Johanna Snyder  
 Morning Glory . . . . . Amanda Smith  
 Peony . . . . . Jennifer Mattingly  
 Cavaliers . . . . . Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters  
 Consorts . . . . . Robert Conn, Brent Phillips, Roger Plaut,  
 Joseph Schnell, Adam Sklute, Mark Wuest

### Grand pas de Deux

Sugar Plum Fairy . . . . . Dawn Caccamo  
 Nutcracker Prince . . . . . Glenn Edgerton

### Finale

The Entire Cast

## Dance OF IOWA CITY

We wish to congratulate the following Dance of Iowa City students for being chosen to perform in the premiere of the Joffrey Ballet's **THE NUTCRACKER**.

Megan Blair	James Frankfurt	Danielle Rieck
Christene Davenport	Stephanie Henn	Amanda Sales
Chari Davis	Talaye Jaeger	Amanda Spillers
Lindsay Ellsworth	Kimberly Martins	Gretchen Zimmerman

CONGRATULATIONS! BREAK A LEG

*Michael Kohli*



Mark Goldweber as the Nutcracker. Photo by Herbert Migdoll.



The Nutcracker World Premiere by The Joffrey Ballet on December 10, 1987 at Hancher Auditorium, The University of Iowa, Iowa City, Iowa

Mr. Joffrey and Mr. Arpino extend their special thanks to Mr. Glenn White and Diane Lembo Talley for their invaluable assistance.

Assistants to Mr. Smith: Campbell Baird and Paul Palazzo; assistant to Mr. Ridge: David

Paulin; assistants to Mr. Love: Francis Kane, Christopher Lyall, and Fred Von Tobel; assistant to Mr. Skelton: George Kinney.

Special thanks and acknowledgments to Alicia Brown, associate professor, The University of Iowa Dance Department, for assisting in the rehearsals of the children of Iowa; and to David L. Demand, D.M.A. candidate, The University of Iowa, rehearsal pianist for the children and company.

Special thanks to the Fleisher Collection of orchestral music at the Free Library of Philadelphia and the Glinka Museum of Musical Culture, in Moscow, where the original score of **The Nutcracker** is housed.

The Joffrey Ballet extends its deepest appreciation to Halston Enterprises and Mr. Carl Epstein.

The Joffrey Ballet wishes to extend its deepest appreciation to the donors whose wonderful generosity has made the creation of our new production of **The Nutcracker** possible.

Hancher Auditorium/The University of Iowa Foundation  
David H. Murdock  
The Eleanor Naylor Dana Charitable Trust  
NYNEX Foundation  
Diane Disney Miller  
Donaldson, Lufkin & Jenrette  
Northrop Corporation

The Joffrey extends a special thanks to the following for their gifts to the Hancher Auditorium/The University of Iowa Foundation for this special production.

Grain Processing Corporation  
Northwestern Bell  
Target Stores

Mr. & Mrs. Michael Gartner  
Iowa Electric Light & Power Co.  
Pioneer Hi-Bred International, Inc.

Hills Bank & Trust Co.  
Mrs. Roberta McCoid  
George H. Scanlon Foundation

Iowa-Illinois Gas & Electric Co.  
Dr. Lewis E. January  
The Fred Maytag Family Foundation  
Merchants National Bank

Mr. Justin W. Albright  
Mr. & Mrs. John W. Buchanan  
Dr. & Mrs. Arthur Canter  
Dr. T. A. Cleary  
Dr. & Mrs. James A. Clifton  
Miss Janet Cumming  
Dr. & Mrs. Robert E. Fellows  
First National Bank  
Mr. John C. Fitzpatrick  
Miss Phyllis J. Fleming  
Mr. Edwin B. Green  
Iowa City Press-Citizen  
Iowa State Bank & Trust Company  
Dr. & Mrs. William Johnson  
Mr. & Mrs. Herbert M. Lyman  
Mrs. Leona McGurk  
Mr. William Q. Nusser and Ms. Elizabeth K. Boyd  
Dr. & Mrs. Robert A. Olson  
SCI Financial Group  
Mr. Thomas R. Scott  
Security Abstract Company  
Dr. Martin D. Sokoll  
Dr. & Mrs. Terry J. Sutton  
Teleconnect  
Dr. & Mrs. Gary A. Wicklund  
Dr. & Mrs. Darrell D. Wyrick

## The Iowa Holiday Wreath

The Iowa Wreath that hangs in the Hancher lobby was designed by Margaret Wenk of The University of Iowa Opera and Dance Production Unit. She was assisted by Cindy Kubu, Rachel Lindhart, and Joel Bishop. The wreath is made of corn husks and other natural Iowa weeds and grasses. A locally made antique quilt, toys, and other objects associated with Victorian holiday traditions are entwined in the greenery and grasses.

We understand  
the  
*art*  
of  
business.



**Hills Bank**  
and Trust Company

Serving thousands of customers...one at a time.

HILLS • IOWA CITY • CORALVILLE • NORTH LIBERTY

If you want to discover  
something about yourself,  
be a Big Brother or  
Big Sister.

You may like what you see.



**Big Brothers/Big Sisters**  
of Johnson County  
337-2145

**GEORGE L. GAY**  
**FUNERAL HOME**

2720 Muscatine Avenue  
Iowa City  
338-1132



Oxford Chapel—Oxford Hills Chapel—Hills

**FUNERAL DIRECTORS:**

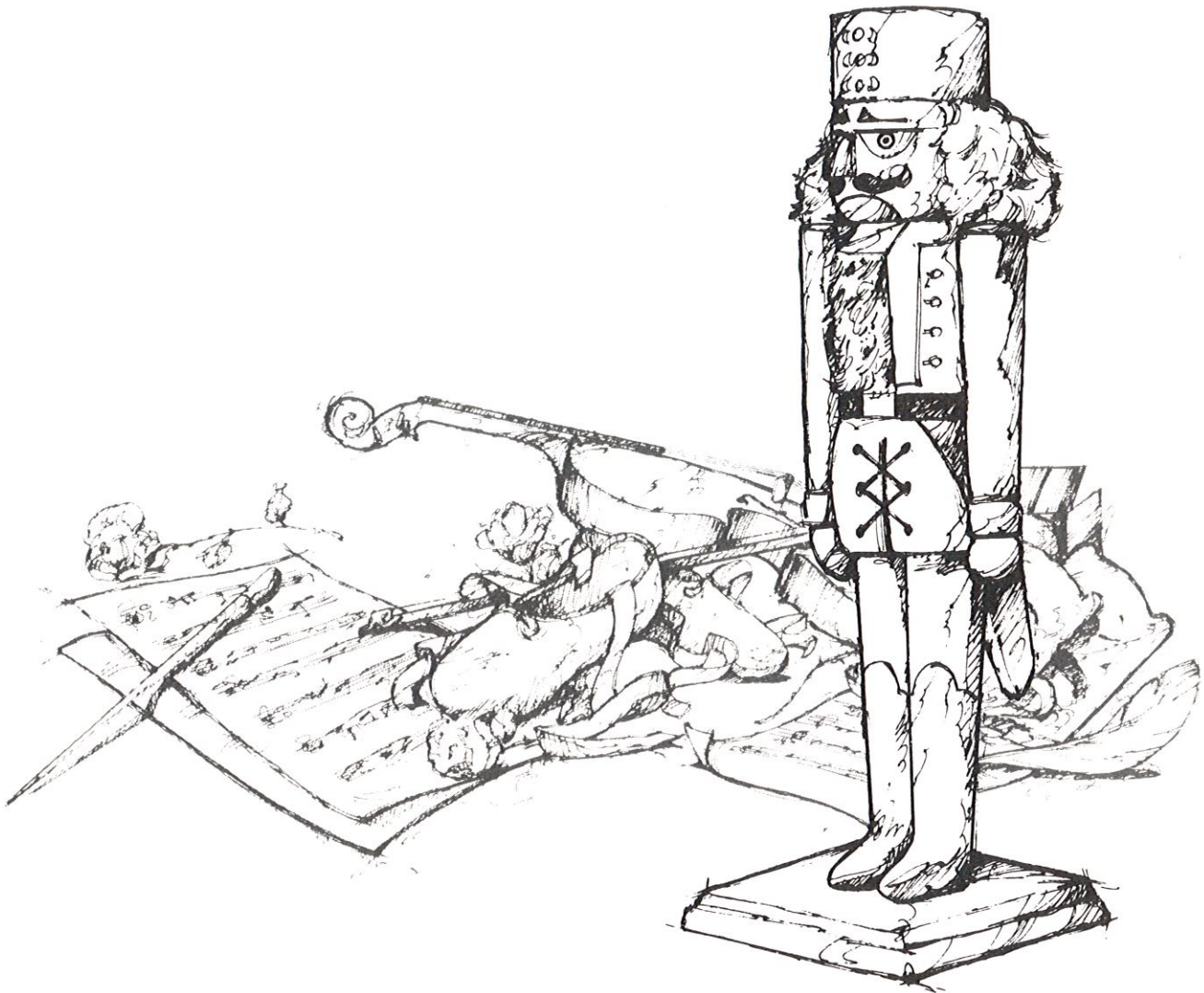
George L. Gay J. Craig Fratzke  
Anita Gay Hartwig Guy V. Sommers  
Holly A. Kiwala  
Apprentice—Michael J. O'Brien



IE  
INDUSTRIES

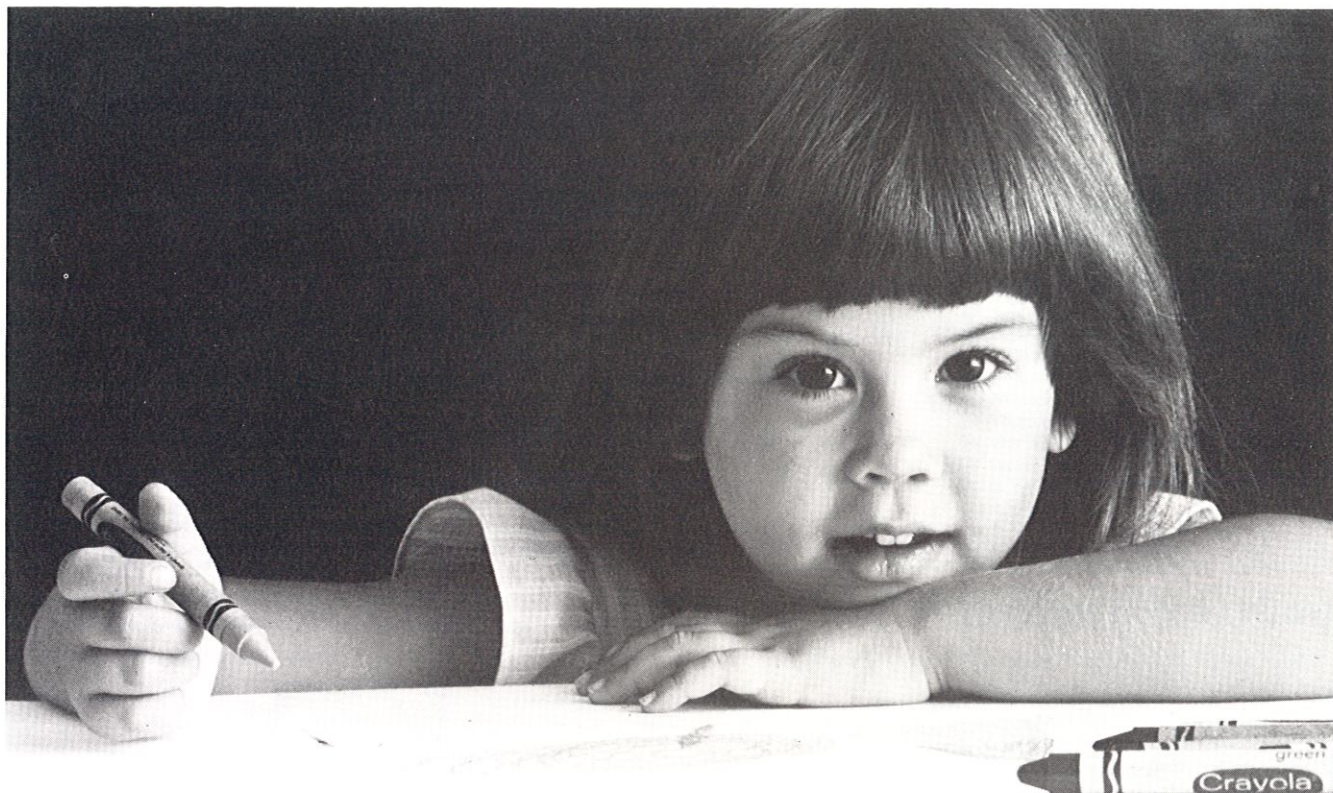
*Welcomes*

The Joffrey Ballet  
in  
The Nutcracker



Iowa Electric Light and Power Company, principal subsidiary  
Cedar Rapids, Iowa





*In all the world,  
one can find  
little that is  
more precious  
than the gift  
of sight.*

**WOLFE**  
**CLINIC, P.C.**

At the leading edge of eye surgery technology...  
specialists in eye, ear, nose, throat & allergy...  
sensitive providers of aesthetic/reconstructive surgery

OPHTHALMOLOGY  
OTOLARYNGOLOGY

309 E. Church Street, Marshalltown • 4800 Westown Pkwy., West Des Moines • 300 Kenyon Road, Fort Dodge  
Within Iowa toll-free 1-800-542-7956 or 1-800-542-7957 Outside Iowa toll-free 1-800-247-7835





Mary Barton as Clara and Robert Joffrey. Photo by Herbert Migdoll.

# The Nutcracker

**The Nutcracker** has captured our imaginations and entered our dreams since 1892 when it was first produced at the Maryinsky Theatre in St. Petersburg. Based on the 1844 translation by Alexandre Dumas, pere, of E. T. A. Hoffmann's 1816 tale, *The Nutcracker and The Mouse King*, the ballet was commissioned in 1891 by Ivan Vsevolozsky, director of the Imperial Theaters, from Marius Petipa, the

Maryinsky's leading choreographer, and from Peter Ilyich Tchaikovsky, the great Russian composer who had collaborated on *The Sleeping Beauty* with Petipa the year before. When Petipa fell ill soon after rehearsals began, the choreography was entrusted to his assistant ballet master, Lev Ivanov. Thus began its journey through many lands and in many versions.

The Joffrey Ballet's *Nutcracker* has been produced in the spirit of the original and after the first American production, the 1940 version that Alexandra Fedorova set for the Ballet Russe de Monte Carlo, which was itself based on the original. The Ballet Russe production was not only one that I saw performed many times as a young boy, but one in which I had the opportunity to take part, as I was chosen to be the Gondola Boy who transports Clara to the Land of Candy when the Ballet Russe brought their production to Seattle. Later, Mme. Fedorova was my teacher in New York.

I have set The Joffrey Ballet production in Victorian America, circa 1850. Christmas trees were a relatively new tradition in America then, having been brought to this country in the early nineteenth century by settlers of German extraction. President Franklin Pierce decorated the first White House Christmas tree in 1856, thereby generating national interest in this "new" custom. We have based our designs on Victorian American prints, engravings, lithographs, and woodcuts—even a print of a Christmas reception at the New York City Foundling Home in Washington Square. Oliver Smith's design for the front curtain is based on a nineteenth-century illustration for toys that I have in my collection. A Victorian Christmas card I own was the inspiration for John David Ridge's costumes for the Polichinelles. Kermit Love has designed the battalions and cavalry of mice in medieval martial regalia. And even this is in keeping with a Victorian setting because boys of the period received presents of medieval tin soldiers for Christmas.

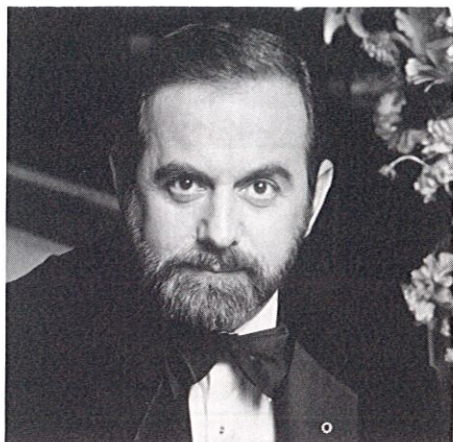
This production has been a labor of love. My collaborators have contributed immeasurably, and include my associate director and resident choreographer, Gerald Arpino, who has choreographed two of the most important sections of the ballet, "The Waltz of the Snowflakes" and "The Waltz of the Flowers"; and the two people responsible for the staging—George Verdak, who brings a great historical background to this production, and Scott Barnard, my excellent ballet master.

In our production the "real" family, friends, and toys of the first scene are transformed into characters in Clara's dream, which begins in the second scene. Dr. Drosselmeyer is very important to the action of the story throughout the ballet in my version. He is a magician, a dollmaker, and a clockmaker. He is mischievous, bright, charming, intelligent, and very mysterious. It is through Dr. Drosselmeyer's magic and love that this never-ending dream of Christmas transports Clara and enables each of us to revisit the land of innocence—our childhood.

ROBERT JOFFREY



## Biographies



**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 repertoire. Joffrey introduced Alvin Ailey, Laura Dean, Anna Sokolow, and Twyla Tharp to ballet audiences; invited Kurt Jooss and Leonide Massine to revive some of their “lost” masterworks; and assembled the largest number of Frederick Ashton ballets in the United States. He was the first American director to present the work of Denmark’s August Bournonville, and he 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 Déesses* to the multi-media *Astarte*, from the romantic *Remembrances* to the evocative *Postcards*. Joffrey was a pioneer in choreographing dance for television, and The Joffrey Ballet inaugurated public television’s “Dance in America” series. Although he gave up a promising career as a dancer to form his company, he maintains his early interest in training gifted students and young professionals through The Joffrey Ballet School, which he established in 1953, and The Joffrey Workshop at San Antonio. Among his many dance affiliations, he is Co-President with

Bolshoi Ballet Director Yuri Grigorovich of the International Dance Committee, International Theater Institute; one of three jurors of Denmark’s Hans Christian Andersen Ballet awards; and Honorary Chairman of the American Choreographer Awards. His numerous awards and honors include the *Dancemagazine* Award, the Capezio Award, New York City’s Handel Medallion, Club 100’s Distinguished Artist’s Award (Los Angeles Music Center), Dance Notation Bureau’s Distinguished Service Award, and Honorary Ph.D. from Pacific Lutheran University in Tacoma, Washington.



**GERALD ARPINO** (*Associate Director*) helped Robert Joffrey found the company in 1956 and, for eight years, was a leading dancer. In 1961, he began choreographing. The late Walter Terry said, “*He introduced a synthesis of torso-oriented modern movement with classical ballet that was a special quality he gave to ballet.*” Clive Barnes (*New York Post*) wrote, “*Arpino and his choreography are central to The Joffrey company style . . . the ideal choreographer to maintain a consistent, creative core . . . He can send dancers over the stage like rockets and give them duets like love songs.*” Martin Bernheimer (*Los Angeles Times*) has pointed out “*the breathless fluidity of Arpino’s invention . . . the bravura of his kinetic designs.*” Anna Kisselgoff (*The New York Times*) has described him as a “*very important choreographer . . . I have often seen newcomers to the ballet seduced into loving the entire art form simply because Mr. Arpino’s accessibility seizes their imagination.*” He is the first American commissioned by a city (San Antonio) to do a ballet (*Jamboree*), and Los Angeles has commissioned another. His 1986 *Birthday Variations* was commissioned by Becky D’Angelo of Chicago as a birthday gift to her husband Dino D’Angelo. Arpino’s ballets, sought after worldwide, are in the repertoires of the National Ballet of Canada, The Vienna State Opera Ballet, and the Australian, Ohio and Oakland ballets, among others. Honors include his Honorary Ph.D. from Wagner College, Staten Island, the 1974

*Dancemagazine* Award, and the knowledge that he is the only choreographer to have had four of his ballets performed at the White House. In 1980, he received the American Express “Ammy Award”; and in 1984, he received the “Bravo Award” from the San Antonio Performing Arts Association. In 1987, Arpino was cited by New York’s Governor Mario Cuomo for receiving The Distinguished Achievement Award from the National Organization of Italian-American Women.

**PENELOPE CURRY** (*Executive Director*), in her 18 years with The Joffrey, has risen from Assistant Stage Manager to Lighting Designer to Production Supervisor to General Manager to Executive Director. While she oversees administrative, operations, marketing, production, and development activities, as well as union negotiations, the role she most cherishes is her close working relationship with Robert Joffrey. Ms. Curry is a key collaborator on the team that works to produce his artistic vision, and she has been particularly instrumental in researching, planning, and acquiring, in recent years, such major ballets as *Romeo and Juliet*, *La Fille Mal Gardée*, *Le Sacre du Printemps*, and *The Nutcracker*. Ms. Curry’s credits as production supervisor and/or lighting consultant include the WNET special “Homage to Diaghilev” with Rudolf Nureyev; The Joffrey Ballet with Diana Ross, and Lena Horne at The Met; working with Twyla Tharp, Paul Taylor, Dan Wagoner, and London Weekend Television; and WNET specials (for The Joffrey). She received her B.A. degree in business management from the University of Houston.

**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. He also assisted Robert Joffrey when Joffrey choreographed *Remembrances* and *Postcards*. When time permits, Mr. Barnard teaches at The Joffrey Ballet School. He has staged Arpino ballets in Ohio, Canada, Australia, and Vienna.

**ALLAN LEWIS** (*Music Director and Conductor*) is celebrating his twelfth season with The Joffrey Ballet. He has conducted most of the repertoire, including Robert Joffrey’s *Postcards*, *Remembrances* and *Pas des Déesses*; Gerald Arpino’s *Suite Saint-Saëns*, *Viva Vivaldi!* and *Trinity*; and the company premieres of John Cranko’s *Romeo and Juliet* and Sir Frederick Ashton’s *La Fille Mal Gardée*. He has worked with the musicians of the



country's major orchestras, including The Chicago Symphony Orchestra, The Cleveland Orchestra, and The San Francisco Symphony Orchestra. He was conductor for The Joffrey Gala at the Metropolitan Opera House attended by President and Mrs. Ronald Reagan. He conducted **Homage to Diaghilev** with Rudolf Nureyev on Broadway and Agnes de Mille's **Conversations about the Dance** on television. For four seasons he also conducted San Francisco Opera's **Fol-de-Rol** starring Luciano Pavarotti, Beverly Sills, and other notables. Mr. Lewis is a graduate of Yale University and The Juilliard School, where he studied with Jean Morel.

**JOHN MINER (Conductor)** 1987 marks John Miner's first performances for The Joffrey Ballet. A busy conductor for opera, symphony, and musical theater, his numerous credits include appearances in the opera houses of Zurich (for three productions including **Rigoletto** and Uwe Scholz's highly acclaimed ballet of Haydn's **The Creation**), Geneva, Freiburg, and Nuremberg. He has led **Porgy and Bess** and **Evita** on Broadway, **HMS Pinafore** and **La Belle Hélène** for New York City Opera, **La Perichole** and **The Vagabond King** for San Francisco Opera's Spring Opera Theater, as well as conducting the Buffalo Philharmonic and National Symphony orchestras. He has also been a Conducting Fellow at Tanglewood, Musical Administrator for the San Francisco Opera, Julius Rudel Award Recipient at New York City Opera, and on the music staff of the opera houses of Chicago, San Francisco, and the Theatre Royale de la Monnaie in Brussels.

**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 theatre has also won her a Joseph Jefferson Award in Chicago, a Drama Desk Award, an Obie, and a Tony. Her work in dance has won her a Bessie. In 1982 she was awarded The Creative Arts Award Medal in Dance by Brandeis University. She received a Guggenheim Fellowship for the 1986-87 season. Ms. Tipton also teaches lighting at the Drama School of Yale University.

**THOMAS SKELTON (Lighting Designer)** has been with The Joffrey since its inception, when he created the unique Joffrey lighting concept. In addition to his work with American Ballet Theatre, New York City Ballet, Ohio Ballet, and Paul Taylor, among other dance companies, his Broadway credits include **Coco**, **Death of a Salesman**, **Lena Horne**, and Tony nominations for **The Iceman Cometh**, **All**

## Choreography Observed

By Jack Anderson

Noted dance critic Jack Anderson writes about individual choreographers from Bournonville to Paul Taylor and works such as Antony Tudor's *Pillar of Fire* and Alvin Ailey's *Flowers*. "I'm sure many other readers will look at dance with freshly bright eyes after reading this often charming, often provocative collection of essays."—Selma Jeanne Cohen. "Anderson here reveals the beating heart of dance: well done."—Kirkus Reviews

8 black-and-white photographs, \$25.00 University of Iowa Press



For a free catalog, write to the Marketing Department, University of Iowa Press, Iowa City, Iowa 52242

## Technology Perfected

Spencer  
Sound  
Systems

### Home Entertainment System Specialists

211 E. 11TH STREET • CORALVILLE, IA 52241 • (319) 354-1448



**God's Chillun Got Wings, and Indians.** He is Associate Director of Ohio Ballet, serves on the board of Dance/USA and on the Board of Visitors of North Carolina School of the Arts, and teaches at Lester Polakov's Studio and Forum of Stage Design.

**GEORGE VERDAK** (*Artistic Director for the Indianapolis Ballet Theater*) is a collaborator on the choreography for the Robert Joffrey production of **The Nutcracker**. It's no accident that George Verdak made theater and dance his career—it runs in his blood. His great-grandfather accompanied Pawnee Bill on several private trips into the West where they learned the customs of the Plains Indians. His godfather was a dialect comedian in Chicago who worked with Verdak's three aunts who were dancers in Chicago vaudeville theaters during the Al Capone era. Verdak began his study of dance in the late 1930's as part of Roosevelt's WPA program which employed Chicago dancers as teachers in various communities. He studied art history at the Chicago Art Institute under Boris Anisfeld and later appeared with the Chicago Repertory Ballet. Soon after he joined a musical which starred Tatiana Riabouchinska and went to Hollywood

with that cast. In Hollywood, Verdak joined the Ballet Russe de Monte Carlo and danced with the company for nine seasons from 1943 to 1952. Verdak taught privately in Minneapolis and worked with Antal Dorati and The Minneapolis Symphony in a number of dance-oriented projects. In 1958 Verdak joined the faculty of Butler University where he taught classical dance, dance history and choreography, and directed the University Ballet performances. It was here that Verdak initiated a long line of revivals of nineteenth-century ballets which were included in the annual Romantic Festival. Verdak's tenure at Butler University lasted 23 years before he accepted the post of Artistic Director of the Indianapolis Ballet Theater in 1978, a position he currently holds.

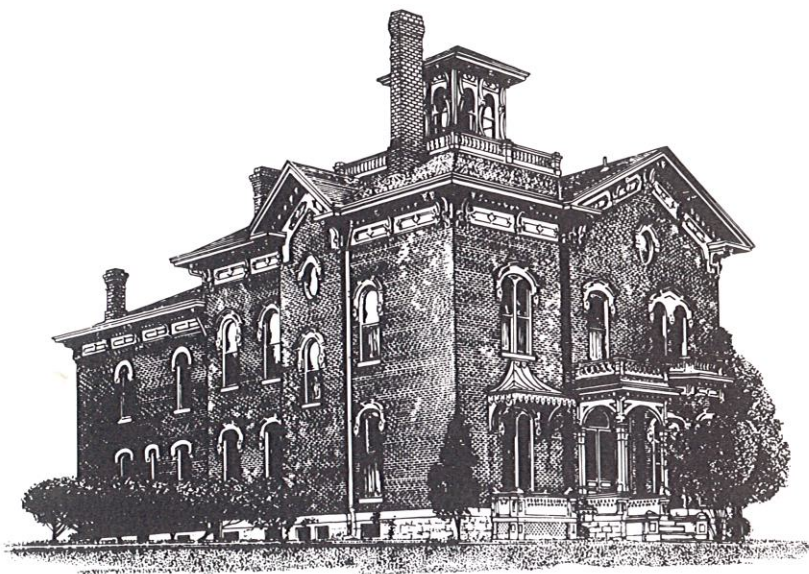
**OLIVER SMITH** (*Designer*) was born in Waupun, Wisconsin. His first stage designs for ballet were for Les Ballets Russes de Monte Carlo. His professional career was launched with his designs for Agnes de Mille's **Rodeo** in 1942. Since that time he has designed the sets for Broadway's highly successful **West Side Story**, **My Fair Lady**, **Camelot**, and **Hello, Dolly** among others. His films include **Guys and Dolls**, **The Band Wagon**, **Oklahoma!**,

and **Porgy and Bess**. His opera designs include **La Traviata** for the Metropolitan Opera, and his designs for the American Ballet Theatre include **Interplay**, **Facsimile**, **Fall River Legend**, **Giselle**, **Les Noces**, and **Swan Lake**. Co-Director with Lucia Chase of the American Ballet Theatre from 1945 to 1980, his association began in 1944 when he collaborated with Jerome Robbins and Leonard Bernstein on **Fancy Free**. Currently on the faculty of New York University's School of Fine Arts, he teaches a master class in scenic design.

**KERMIT LOVE** (*Designer*) was born in Spring Lake, New Jersey, and raised in Metuchen. He started making puppets in his preteen years, worked as a WPA puppeteer in 1935, and designed his first Broadway show at 17, going on to design the innovative Broadway musical, Agnes de Mille's **Rodeo**, followed by Jerome Robbins' **Fancy Free**, both of which marked an earlier collaboration with Oliver Smith, and **One Touch of Venus**, again in collaboration with Agnes de Mille. He worked in collaboration with Robert Joffrey, designing The Joffrey production of **Rodeo**. He has designed costumes for Twyla Tharp, re-created the Picasso constructions for The Joffrey's production of **Parade**, and is well known

## The Mansion

Fine Furnishings • Interior Design



*"For Those Who Appreciate the Finest"*

538 South Gilbert

Iowa City

338-2830



**MODA AMERICANA**  
FASHION APPAREL • HAIR SALON  
Dubuque Street Plaza Downtown Iowa City



as the creator of Big Bird on television's "Sesame Street." He has designed The Mice, Mother Ginger, and Clara's Horse for The Joffrey production of **The Nutcracker**.

**JOHN DAVID RIDGE** (*Designer*) is the costume designer for The Joffrey's **The Nutcracker**. His previous Joffrey credits include the costumes for Robert Joffrey's **Postcards** and the re-creation of the costumes for **La Fille Mal Gardée** from Osbert Lancaster's designs. He has designed for the Santa Fe Opera (**La Traviata** and **Don Pasquale**); Broadway shows (including **American Dance Machine**); Off-Broadway (David Mamet's **A Life in the Theater**); **Field Papers** with Dana Reitz for the BAM Next Wave series and the Festival D'Automne in Paris; 18 productions for John Houseman's Acting Company; and the National Theater of Great Britain and several West End productions. In addition to his theater work, he is Vice-President and Design Director for Halston Enterprises.

Henry Louis Incorporated

Wonder What's Playing  
at Hancher . . .

tomorrow?  
next week?  
next month?

Call 339-8326

photoworld  
stores



old capitol center 506 east college street  
338-7222 338-1105  
— park n' shop — — free parking —



Teleconnect is . . .

"always your best connection"<sup>SM</sup>

for all your communication needs including:  
Telephone Systems, Long Distance, Data  
Base Marketing and Telephone Directories.

**TELECONNECT<sup>®</sup>**  
Telecommunications Services & Systems

Teleconnect Company  
500 Second Avenue S.E., P.O. Box 3160  
Cedar Rapids, IA 52406-3160  
CALL 319/366-6600 or  
1-800-REACH US (1-800-732-2487)

<sup>®</sup> <sup>SM</sup> Trademark and Servicemark registered or applied for of Teleconnect Company, Cedar Rapids, Iowa.  
© Copyright 1987 Teleconnect Company



# FOUNDATION FOR THE JOFFREY BALLET, INC.

## Board of Directors

### Officers

Anthony A. Bliss  
Co-Chairman  
David H. Murdock  
Co-Chairman  
Mrs. Dimitri T. Skouras  
Vice Chairman  
David V. Burchfield  
President, East Coast  
Frank W. Lynch  
President, West Coast  
James E. Siegel  
Secretary/Treasurer

### Managing Directors

Mr. & Mrs. John Anderson—LA  
Mrs. Steven Antebi—LA  
E. Jane Arnault, Ph.D.—LA  
Gerald Arpino—NY/LA  
Mrs. Sheldon Ausman—LA  
Jeffrey L. Balash—LA  
Mr. & Mrs. Carter F. Bales—NY  
Clare Bisceglia—LA  
Mr. & Mrs. Anthony A. Bliss—NY  
David V. Burchfield—NY  
Mr. & Mrs. Allan Burns—LA  
Mr. & Mrs. A. J. Carothers—LA  
Allan Carr—LA  
Mr. & Mrs. John Chalsty—NY  
Mr. & Mrs. Alfred Checchi—LA  
Mr. & Mrs. Timothy Childs—LA  
Ms. Margaret J. Cox—NY  
Mr. & Mrs. Maurice J. Cunniffe—NY  
Mr. & Mrs. Michael A. DeGennaro—NY  
Mrs. Robert R. Douglass—NY  
Richard Englund—NY  
Ronald Gumbaz—NY  
Mrs. Murray Haber—NY  
Mr. & Mrs. Stuart Hagman—LA  
Mr. & Mrs. J. Michael Hennigan—LA

David D. Holbrook—NY  
Mr. & Mrs. Howard B. Hornstein—NY  
Mrs. Amory Houghton, Jr.—NY  
Mr. & Mrs. Paul H. Jenkel—NY  
Robert Joffrey—NY/LA  
Mr. & Mrs. John W. Jordan II—NY  
Dr. & Mrs. David Kamin—LA  
Ms. Patricia Kennedy—LA  
Dr. & Mrs. Dale R. Laurance—LA  
Mrs. Perry J. Lewis—NY  
Mr. & Mrs. Jesse Robert Lovejoy—NY  
Mr. & Mrs. Frank Lynch—LA  
Mr. & Mrs. Sherman Mazur—LA  
Seth Melhado & E. Noel Harwerth—NY  
David H. Murdock—LA  
Mr. & Mrs. Clair L. Peck—LA  
Harold C. Price—LA  
Thor H. Ramsing—NY  
John Reese—NY  
Mr. & Mrs. Stephen Robert—NY  
Mrs. John R. Robinson—NY  
Henry Rogers—LA  
Mrs. Esther Shapiro—LA  
Mr. & Mrs. William E. B. Siart—LA  
James E. Siegel—NY  
Mr. & Mrs. Dimitri T. Skouras—LA  
Mr. & Mrs. John L. Steffens—NY  
Elliot Stein, Jr.—NY  
Burt Sugarman—LA  
Mr. & Mrs. Donald J. Sutherland—NY  
Mr. & Mrs. Nicholas Vanoff—LA  
Mrs. Harry Volk—LA  
Mrs. John Charles Waterfall—NY  
Eugene I. Zuriff—NY

### Los Angeles Founding Directors

Mr. & Mrs. Robert Adams, Jr.  
Mr. & Mrs. Otis Chandler  
Mr. & Mrs. Armand Deutsch  
Mr. & Mrs. Richard M. Ferry  
Mr. & Mrs. Dwight Kendall  
Mr. & Mrs. William Kieschnick  
Mr. & Mrs. Robert Maguire, III

Mr. & Mrs. Ronald Miller  
Mr. & Mrs. Peter O'Malley  
Mr. & Mrs. Sidney Petersen  
Mr. & Mrs. E. L. Shannon, Jr.  
Mr. & Mrs. Nicholas Vanoff  
Mrs. Harry Wetzel

### National Directors

Mrs. Ronald Berger  
Mrs. John B. Clayburgh  
Alexander C. Ewing  
Mr. & Mrs. Irving Mitchell Felt  
Merrill Grant  
Ira Haupt, II  
Lewis E. January, M.D.  
Bernard L. Lifshutz  
Harry Litwin  
Ms. Ali MacGraw  
John N. McCamish, Jr.  
LeRoy A. Pesch, M.D.  
Robert Sakowitz  
Philip Semark  
Mrs. Jouett Shouse  
Walter D. Sohler  
Howard M. Squadron  
Mrs. William Wood Prince

## FOUNDATION FOR THE JOFFREY BALLET, INC.

### Donors

The Foundation for The Joffrey Ballet, Inc. wishes to express its deep appreciation to its donors for their wonderful generosity.

### The Joffrey Circle

#### JOFFREY CIRCLE GUARANTORS

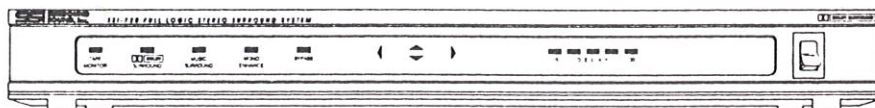
The Eleanor Naylor Dana Charitable Trust  
Hancher Auditorium/The University of Iowa  
Foundation  
Mr. & Mrs. Sherman Mazur  
Merrill Lynch & Company, Inc.  
Diane Disney Miller  
David H. Murdock  
Music Center of Los Angeles County  
Music Center Unified Fund  
National Endowment for the Arts

# The Electronics Cave

Eastdale Plaza, Iowa City      locally owned and operated

## Surround Sound, Inc. SSI-720 Dolby Surround Sound Decoder

for a motion picture surround sound  
system in your home.



- Dolby surround sound decoder with full large circuit makes the SSI720 the best consumer surround sound decoder available
- Music surround made for stereo music recordings
- Mono enhance for stimulated stereo and surround on mono recordings
- Wireless remote control

Available exclusively at

**The Electronics Cave      337-CAVE (2283)**

## the framehouse and gallery

Your Complete  
Picture Framing Store

Gold leafing and  
antique frame restoration

211 North Linn  
Iowa City  
338-0988



## RECK violin shop

1348 5th St., Coralville, IA 52241

James and Barbara Reck  
Proprietors  
(319) 351-8374

Dealers and Restorers  
of Fine String Instruments



New York State Council on the Arts  
 NYNEX Foundation  
 Philip Morris Companies Inc.  
 Mr. & Mrs. Nicholas Vanoff  
 Anonymous

**JOFFREY CIRCLE BENEFACTORS**

California Arts Council  
 Mr. & Mrs. Dino D'Angelo  
 Donaldson, Lufkin, & Jenrette  
 Drexel Burnham Lambert  
 EUE Screen Gems  
 Fred Hayman  
 Mrs. Charles Levy  
 Andrew W. Mellon Foundation  
 National Corporate Fund for Dance  
 The Wallace Funds  
 XV Winter Olympics Organizing Committee  
 Anonymous

**JOFFREY CIRCLE PATRONS**

Louis Calder Foundation  
 Frederick W. Field  
 Horace W. Goldsmith Foundation  
 Arthur E. Imperatore  
 Mr. & Mrs. John W. Jordan, II  
 Los Angeles Friends of The Joffrey Ballet  
 Mr. & Mrs. Frank W. Lynch  
 McCann-Erickson  
 Northrop Corporation  
 LeRoy A. Pesch, M.D.  
 Harold Price  
 Lloyd E. Rigler  
 The Shubert Foundation  
 Touche Ross & Company  
 Warner Communications  
 Anonymous

**JOFFREY CIRCLE SPONSORS**

Alliance Capital Management Corporation  
 ARCO Foundation  
 Barker Welfare Foundation  
 Mr. & Mrs. Anthony A. Bliss  
 Chicago Friends of The Joffrey Ballet  
 The Coca-Cola Foundation  
 Mr. & Mrs. Maurice J. Cuniff

Henri & Eugenia Doll Foundation  
 Encore Video  
 Gramma Fisher Foundation  
 Halane, Inc.  
 Halston Enterprises  
 David D. Holbrook  
 Mr. & Mrs. Howard B. Hornstein  
 Iowa Friends of The Joffrey Ballet  
 Mr. & Mrs. Paul H. Jenkel  
 Mr. & Mrs. Perry J. Lewis  
 Los Angeles County Music & Performing Arts  
 Commission

Mr. & Mrs. Jesse Robert Lovejoy  
 McKinsey & Company  
 Metropolitan Life Foundation  
 National Choreography Project  
 New York Friends of The Joffrey Ballet  
 John Reese  
 Revlon, Inc.  
 Fan Fox & Leslie R. Samuels Foundation  
 Mr. & Mrs. Dimitri T. Skouras  
 Mr. & Mrs. John L. Steffens  
 Burt Sugarman

**THE JOFFREY FAMILY  
 BENEFACTORS**

American Studios, Ray Parker, Jr.  
 Mr. & Mrs. John Anderson  
 Jeffrey L. Balash  
 Barris Industries, Inc.  
 The Mary Duke Biddle Foundation  
 Mr. & Mrs. David V. Burchfield  
 Mr. & Mrs. Allan Burns  
 C.F.I.  
 Chemical Bank  
 Compton Foundation  
 Cultural Affairs Department of the City of Los  
 Angeles  
 Michel David-Weill  
 Disney Foundation  
 Max & Victoria Dreyfus Foundation  
 The Dunn & Bradstreet Corporation Foundation  
 Equitable Investment Corporation  
 First Interstate Bank of California

Alta Mary Gilbert  
 Grace and Wild  
 Greenwall Foundation  
 Mary L. Griggs & Mary Griggs Burke Foundation  
 Häagen-Dazs Company, Inc.  
 Mr. & Mrs. Murray Haber  
 Mrs. Amory Houghton, Jr.  
 Jayne Kennedy  
 Bernard L. Lifshutz  
 Earle I. Mack  
 Mars Foundation  
 Marsh & McLennan  
 Media Tech  
 Mr. & Mrs. Richard Menschel  
 Moët-Hennessy U.S. Corporation  
 MTM Productions  
 New York Telephone  
 Ralph M. Parsons Foundation  
 Mr. & Mrs. Clair L. Peck  
 Mrs. Alice Holbrook Platt  
 Thor H. Ramsing  
 Mr. & Mrs. Stephen Robert  
 Helena Rubinstein Foundation  
 San Francisco Chronicle  
 Mr. & Mrs. E. L. Shannon, Jr.  
 Mr. & Mrs. William E. B. Siart  
 The John Ben Snow Foundation, Inc.  
 Walter D. Sohler  
 Joseph S. Steinberg  
 D.B. & C.B. Stephens Charitable Foundation  
 Mr. & Mrs. Donald J. Sutherland  
 Ms. Daryl E. Tait  
 Weingart Foundation  
 West 56th Street Associates/Ian Bruce Eichner,  
 General Partner  
 Lawrence A. Wien  
**NATIONAL PATRONS**  
 Banque Paribas  
 The Mary Duke Biddle Foundation  
 Jacob Burns  
 Lewis B. Chesler  
 Combined International Corporation  
 Con Edison

**Everyone** raves about our  
 masterpieces. A mouth watering  
 variety of delicious home made  
 meals, sandwiches, pizza and des-  
 serts. In an atmosphere you'll enjoy.  
 At a price no one can complain  
 about.

**... And our famous Brown Bottle Pizza.**



115 E. Washington St.  
 Iowa City  
 319-351-6704

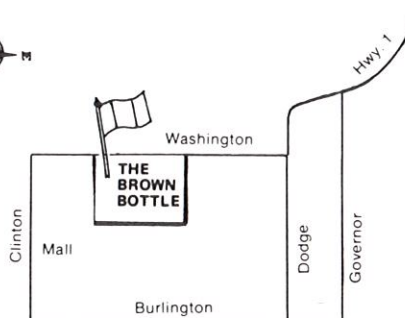
Open for lunch daily, except Sundays:  
 11:30 a.m. - 2:00 p.m.

Sunday-Thursday 4:30-10:00 p.m.  
 Friday-Saturday 4:30-11:00 p.m.

Reservations  
 Accepted



**I.T.A.L.I.A.N.  
 RISTORANTE**






Mr. & Mrs. Richard M. Ferry  
David Gotterer  
F. Timothy Hurley  
Harold I. Huttas  
IBM Corporation  
Lewis E. January, M.D.  
Jefferies & Company, Inc.  
Korn-Ferry International  
Lazard Freres & Company  
Mr. & Mrs. Roger A. S. Manlin  
Ms. Mary D. Matheson  
Mr. & Mrs. Brian McVeigh  
Mr. & Mrs. David Moscow  
Henry & Lucy Moses Fund  
New York Times Company Foundation  
E. B. Osborn Charitable Trust  
Republic New York Corporation  
James Roy Seitz, Jr.  
Mrs. Jouett Shouse  
Elliot Stein, Jr.  
Frank M. Tack  
Mr. & Mrs. John Vogelstein  
**PATRONS**  
Mr. & Mrs. Gerhard Andlinger  
Barclays Bank of New York  
Ms. Ann Barzel  
Mrs. Eleanor L. Bergmann  
Betty Borman  
Mrs. Sally T. Butler  
Derek Chilvers  
Douglas Cramer  
Mr. & Mrs. Julius Dahab  
Mr. & Mrs. Michael A. DeGennaro  
Mr. & Mrs. Henry V. Eggers  
Roy Furman  
Michael P. Gayner  
Mr. & Mrs. Jerrold E. Gertz  
Lucienne Glaubinger  
Mrs. B. Duke Glenn, Jr.  
Ms. Tina Groden  
George T. Guernsey IV  
Ronald Gumbaz  
Mr. & Mrs. Ward Hagan

Michael & Linda Hammett  
Mr. & Mrs. Andrew D. Hart, Jr.  
Ira Haupt II  
Daniel P. Hays  
Mrs. Marjorie S. Isaac  
Mr. & Mrs. William Kennedy  
James A. Kuhns  
John LaMontaine  
Armand Lindenbaum  
Harry Litwin  
Mr. & Mrs. Lindsay A. Lovejoy  
Mr. & Mrs. James Marcus  
Mr. & Mrs. Eugene Mercy  
Joseph Mische  
Mobil Foundation, Inc.  
Lucile Oliphant  
Luis Rinaldini  
Salomon Inc.  
Schiff Foundation  
Melvin Senville  
Ms. Kira Sergievsky  
Samuel Headley Shouse  
Martin D. Sokoll  
Seth Sprague Educational & Charitable Trust  
Mr. & Mrs. Ken Stein  
Trust Company of Georgia  
Union Bank Foundation  
Jeff S. Wald  
Mr. & Mrs. Alan G. Weiler  
Larry D. Weiman  
Anonymous (2)  
**SPONSORS**  
Mr. & Mrs. Joseph Abeles  
American Stock Exchange  
Mr. & Mrs. Richard J. Bennett  
Edith C. Blum Foundation  
Theodore L. Bravos  
Mrs. Walter F. Brissenden  
Mr. & Mrs. Douglas D. Broadwater  
Judith Winsor Bruce  
John Cianciolo  
Cowles Charitable Trust  
Mary Sharp Cronson  
Ian Cumming

Mr. & Mrs. Anthony B. Evnin  
Stephanie French  
Mr. & Mrs. Barry J. Fry  
Peter & Irene Galambos  
Michael E. Giobbbe, Jr.  
Roger J. Goebel  
Edwin B. Green  
Nathaniel A. Gregory  
Ms. Nancy M. Holland  
John C. Kershner  
Mr. & Mrs. David A. Kipper  
C. J. Lawrence  
Lister Butler  
Nelson J. Luria  
Ms. Albany Jill Miller  
Frank Muller, Sr. Foundation  
National Medical Enterprises, Inc.  
Mr. & Mrs. George D. O'Neill  
Mr. & Mrs. James H. Ottaway, Jr.  
Mr. & Mrs. Stephen C. Owen, Jr.  
George W. Peck IV  
James T. Pfeiffer  
Diane Gray Quinn  
Mr. & Mrs. Peter G. Schiff  
Victor Siegal  
Theatre Vision, Inc.  
Allen L. Thomas  
Myron Toback  
John L. Warden  
Bruce L. Warwick  
Ms. Shirley Werris  
Ward Woods  
Mrs. Riki Zuriff  
We also extend grateful thanks to all of our many other donors for their invaluable support.




# Shimmer

Sky's the Limit

Hair Care and  
Design Center  
104 South Linn Street  
Iowa City  
337-7973

The Art of Being Unique.

Dedicated to  
the growth  
and enrichment  
of the arts.



**IOWA STATE BANK  
& TRUST COMPANY**  
Iowa City, Iowa



Iowa's  
Holiday Gift  
to the  
Nation



To Our Patrons,  
with Gratitude  
& Appreciation

From Hancher Auditorium &  
The University of Iowa Foundation





# These gifts helped wrap it up!

■ *The University of Iowa Foundation received gifts, ranging from \$500 to \$25,000, from the following individuals, businesses, corporations and foundations in support of The Nutcracker. Hancher Auditorium and The Joffrey Ballet join the UI Foundation in expressing their heartfelt thanks to these contributors, whose generosity will be shared by the thousands of people— young and old—who will enjoy The Joffrey's Nutcracker this holiday season and during holiday seasons to come.*

Justin W. Albright  
*Cedar Rapids, Iowa*

The American College Testing Program  
*Iowa City, Iowa*

Anonymous (2)

Nora Lee and Wayne L. Balmer  
*Iowa City, Iowa*

Ann Barzel  
*Chicago, Ill.*

Mirriel S. and George N. Bedell  
*Iowa City, Iowa*

Nancee S. and Richard Y. Blum  
*Iowa City, Iowa*

Lois Boulware  
*Iowa City, Iowa*

Brandt Heating and Air Conditioning Co.  
*Iowa City, Iowa*

Judith R. and Donald D. Brown  
*Iowa City, Iowa*

Larry Bruse  
*Iowa City, Iowa*

Ellen K. and John W. Buchanan  
*Iowa City, Iowa*

Joan C. and Richard W. Buxton  
*Iowa City, Iowa*

Miriam R. and Arthur Canter  
*Iowa City, Iowa*

T. Anne Cleary  
*Iowa City, Iowa*

Katherine Rathe Clifton and  
James A. Clifton  
*Iowa City, Iowa*

Mary Ann and John W. Colloton  
*Iowa City, Iowa*

Janet Cumming  
*Iowa City, Iowa*

Helen and Carl F. Dallmeyer  
*Washington, Iowa*

Brenna R. and Arnold L. Davidson  
*Iowa City, Iowa*

Cornelia S. and Robert Day  
*Washington, Iowa*

Carol Worthen deProsse and  
Charles A. deProsse  
*Iowa City, Iowa*

Arlene P. and Kenneth D. Dolan  
*Iowa City, Iowa*

Marbro and Larry Eckholt  
*Iowa City, Iowa*

Sondra E. and Dorsey D. Ellis  
*University City, Mo.*

Phyllis Evans  
*Iowa City, Iowa*

Tom and Ann Farrell  
*Iowa City, Iowa*

Judith J. and Robert B. Felder  
*Iowa City, Iowa*

Karlen Kiger Fellows and  
Robert E. Fellows  
*Iowa City, Iowa*

First National Bank  
*Iowa City, Iowa*

John C. Fitzpatrick  
*Iowa City, Iowa*

Phyllis J. Fleming  
*Cedar Rapids, Iowa*

Loraine H. Frost  
*Iowa City, Iowa*

Barbara McCoy Gartner and  
Michael Gartner  
*Des Moines, Iowa*

Marna J. and Peter A. Getting  
*Iowa City, Iowa*

Miriam Gilbert  
*Iowa City, Iowa*

Grain Processing Corporation/  
Kent Feeds/  
Americana Seeds  
*Muscatine, Iowa*

Edwin B. Green  
*Iowa City, Iowa*

Eleanor K. and William T. Hageboeck  
*Iowa City, Iowa*

Antonia and David B. Hamilton  
*Iowa City, Iowa*

Barbara E. and Richard F. Hansen  
*Iowa City, Iowa*

Velma H. and Robert C. Hardin  
*Iowa City, Iowa*

Barbara L. and Stanley Haring  
*Iowa City, Iowa*

James P. Hayes  
*Iowa City, Iowa*

Sandra J. and Donald D. Heistad  
*Iowa City, Iowa*

Ellen M. and Loren L. Hickerson  
*Iowa City, Iowa*

Hills Bank and Trust Co.  
*Hills, Iowa*

Iowa City Press-Citizen  
*Iowa City, Iowa*

Iowa Electric Light & Power Co.  
*Cedar Rapids, Iowa*

Iowa-Illinois Gas & Electric Co.  
*Iowa City, Iowa*

Iowa State Bank & Trust Company  
*Iowa City, Iowa*

V. Eloise and Lewis E. January  
*Iowa City, Iowa*

Maxine R. and D. William Johnson  
*Manchester, Iowa*

Susan Hacker Judisch and  
G. Frank Judisch  
*Iowa City, Iowa*

Mary Jo and John Langhorne  
*Iowa City, Iowa*

Lenoch & Cilek True Value  
*Iowa City, Iowa*

Jean and Richard Lloyd-Jones  
*Iowa City, Iowa*

Ann W. and Edward L. Lorson  
*Iowa City, Iowa*

Mary Ann Keough Lyman and  
Herbert M. Lyman  
*Iowa City, Iowa*

MHI Autocenter  
*Iowa City, Iowa*

Sylvia and James B. Martins  
*Iowa City, Iowa*

The Fred Maytag Family Foundation  
*Newton, Iowa*

Roberta McCoid  
*Mount Pleasant, Iowa*

Regina M. and Hugh P. McCoy  
*Keosauqua, Iowa*

Leona McGurk  
*Iowa City, Iowa*

Lesley H. and John R. Menninger  
*Iowa City, Iowa*

Merchants National Bank  
*Cedar Rapids, Iowa*

Katherine M. and John R. Moyers  
*Iowa City, Iowa*

Judith S. and Richard F. Neiman  
*Iowa City, Iowa*

Norand Corporation  
*Cedar Rapids, Iowa*

Northwestern Bell  
*Des Moines, Iowa*



Margaret O. and William Nowysz  
*Iowa City, Iowa*

Elizabeth K. Boyd and William G. Nusser, Jr.  
*Iowa City, Iowa*

Dolores A. and Robert A. J. Olson  
*Iowa City, Iowa*

Thelma W. and Lloyd J. Palmer  
*Oak Brook, Ill.*

Dorsey and Jennifer Phelps  
*Iowa City, Iowa*

Pioneer Hi-Bred International, Inc.  
*Des Moines, Iowa*

Plumbers Supply Company  
*Iowa City, Iowa*

C. Allan Poots  
*Coralville, Iowa*

Jody Reynolds  
*Des Moines, Iowa*

Louis Rich, Inc.  
*West Liberty, Iowa*

M. Jean and Robert L. Robertson  
*Washington, Iowa*

SCI Financial Group, Inc.  
*Cedar Rapids, Iowa*

Margaret Olsen Salomon  
*Upper Saddle River, New Jersey*

Susan W. and Gary R. Sawyer  
*Cedar Falls, Iowa*

George H. Scanlon Foundation  
*North Liberty, Iowa*

Ursula and John A. Scheldrup  
*Washington, Iowa*

Thomas R. Scott  
*Iowa City, Iowa*

David L. Sealey  
*Coralville, Iowa*

Security Abstract Company  
*Iowa City, Iowa*

Dorothy E. and Paul M. Seebohm  
*Iowa City, Iowa*

Paul Peter Smongeski  
*Cedar Rapids, Iowa*

Martin D. Sokoll  
*Coralville, Iowa*

Gladys and Sydney H. Spayde  
*Iowa City, Iowa*

Susan T. and John S. Strauss  
*Iowa City, Iowa*

Joyce P. and W. Richard Summerwill  
*Iowa City, Iowa*

Nancy C. and T. J. Sutton  
*Fairfield, Iowa*

Sweets & Treats  
*Iowa City, Iowa*

Target Stores  
*Minneapolis, Minn.*

Teleconnect  
*Cedar Rapids, Iowa*

Nancy J. and Keith E. Thayer  
*Iowa City, Iowa*

Things & Things & Things  
*Iowa City, Iowa*

Buffie Porter Tucker and  
Richard M. Tucker  
*Iowa City, Iowa*

Clarine E. and John E. Tyrrell  
*Manchester, Iowa*

Universal Climate Control Inc.  
*Iowa City, Iowa*

Mary W. Wall  
*Iowa City, Iowa*

Catherine M. and Thomas A. Weingeist  
*Iowa City, Iowa*

La Donna K. and Gary A. Wicklund  
*Iowa City, Iowa*

Janice A. and Herbert A. Wilson  
*Iowa City, Iowa*

Shirley L. and Darrell D. Wyrick  
*Iowa City, Iowa*

(Contributions through  
November 24, 1987.)

■ *Many Iowa businesses supported The Nutcracker through gifts-in-kind during the 1987 summer residency by The Joffrey Ballet and the Joffrey II Dancers, as well as in conjunction with the companies' return to Iowa City in preparation for the December 10, 1987 premiere of The Nutcracker. Hancher Auditorium and the UI Foundation are pleased to recognize the following for their contributions to the project:*

Active Endeavors  
*Iowa City*

American Bistro  
*Iowa City*

B J Records  
*Iowa City*

Burger King  
*Iowa City*

Eicher Florist  
*Iowa City*

Every Bloomin' Thing  
*Iowa City*

Henry Louis, Incorporated  
*Iowa City*

Heritage Cablevision  
*Iowa City*

Horak Landscape Nursery  
*Swisher*

MHI Autocenter  
*Iowa City*

McGurk-Meyers Motors  
*Coralville*

New Pioneer Co-op Fresh Food Market  
*Iowa City*

Ordinary Bike Shop  
*Iowa City*

Prairie Lights Books  
*Iowa City*

The Sanctuary  
*Iowa City*

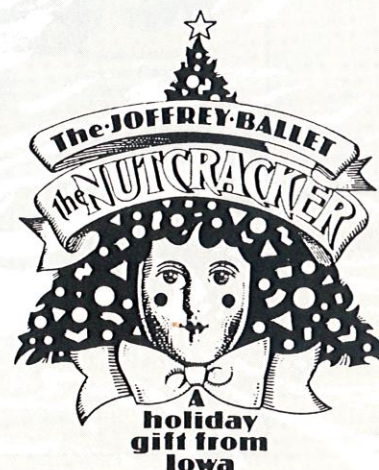
6:20 Incorporated  
*Iowa City*

Soap Opera  
*Iowa City*

Sweets & Treats  
*Iowa City*

Yogurt Etc.  
*Iowa City*

■ *Hancher Auditorium and The University of Iowa Foundation are deeply grateful to the hundreds of people who purchased Patron Tickets to the December 10, 1987 gala world premiere of The Joffrey Ballet's Nutcracker.*





The University of Iowa Foundation and Hancher Auditorium are pleased to recognize the nine businesses which comprise the Iowa City Consortium for underwriting the cost of "The Nutcracker Gala" reception in the Hancher Lobby following the December 10, 1987 world premiere of The Joffrey Ballet's *Nutcracker*.



■ Special thanks are extended to the following for helping to create the festive ambiance of "The Nutcracker Gala": ■ STEVEN D. WARNER, Just Chocolate, Iowa City; MARGARET WENK, designer of the Hancher Lobby wreath; CAROLE GAUGER, Every Bloomin' Thing, Iowa City; JANET GOETZ, Antique Mall, Iowa City, and Kalona Antique Co., Kalona; JUDY BALL, Antiques in the Old White Church and Sycamore Mall Antiques, Iowa City; BRENDA HERINGTON, Kalona Antique Co.; RICHARD ELDRIDGE, Fred KUBU; and BRAD AND CAROL ZUBER of the Amana Barn Restaurant and M.A. AND EMALINE BENDORF of The Christmas Room, Amana, for lending the Nutcrackers on display in the Hancher Lobby. ■ The bouquets presented to Joffrey Ballet dancers at the conclusion of the December 10, 1987 premiere of *The Nutcracker* were provided by Eicher Florist, Iowa City. ■ The bouquets presented to Joffrey Ballet dancers at the December 11 and 12, 1987 performances were provided by Eicher Florist, Iowa City.



# Finally, financial planning that pays off starting today.



Thomas R. Hoff  
Personal Financial  
Planner



Mike Dombroski  
District Manager



Doug Busch  
Personal Financial  
Planner

**T**his city has a select group of professionals who share a rather radical idea when it comes to planning your finances. They believe financial planning should pay *from the very start*. Not just at the end. And they can prove it by showing you how to put money back in your pocket in the first year alone. Hundreds, even thousands of dollars—depending on your income.

Meet your Personal Financial Planner from IDS. And when you start working together on your own IDS Financial Plan, there's a good chance your planner will be able to "find" money for you. With strategies to cut your taxes. Insights to put *all* your assets to work. And techniques to help you budget, without belt-tightening.

Your IDS Plan could bring hundreds, even thousands of dollars into your life in the next twelve months. It all depends on your income. And you. Because the best way to learn how IDS Financial Planning can start paying off for you is to sit down with an IDS planner.

Whether we meet at your place or ours, all it will take is a half hour of your time to decide if this is right for you. That's why we're offering a free thirty-minute consultation with an IDS planner — call or write to us today.

There is no obligation.

After all, the whole idea of working with us is what you could get—not give up.

**(319) 337-9620**

800 Second Street  
Coralville, Iowa 52241

**IDS**  
An American Express company



© IDS Financial Services Inc. 1985. An American Express company.



Frank Fraga  
Personal Financial  
Planner



J. J. Frerichs  
Personal Financial  
Planner



Reginald Hahn  
Personal Financial  
Planner



Douglas Harrison  
Personal Financial  
Planner



Alan V. Stang  
Personal Financial  
Planner



Otis Walker  
Registered  
Representative



## THE JOFFREY BALLET ARTISTIC STAFF

### Office of the Artistic Director

Rehearsal Coordinator . . . . . Paul Shoemaker  
Executive Assistant to Mr. Joffrey . Diane Lembo Talley  
Assistant to the Artistic Director . . . . . Val Golovitsner  
Assistant to the Associate Director . . . . . Glenn White

### Music

Orchestra Personnel Manager (NY) . . . . . Gerald Tarack  
Orchestra Personnel Manager (LA) . . . . . Attilio de Palma  
Concert Master . . . . . Marilyn Wright  
Solo Pianist . . . . . Stanley Babin  
Company Pianist . . . . . Janis Fransen  
Music Librarian . . . . . Ronald Barbeck  
Music Librarian . . . . . Mary Roark

### Production

Production Manager . . . . . Janet Moody  
Stage Manager . . . . . John Parkinson  
Assistant Stage Manager . . . . . Peter Stern  
Assistant Stage Manager . . . . . Margaret E. Ross  
Scenic Supervisor . . . . . Speed Hopkins  
Wardrobe Supervisor . . . . . Dorothy Coscia  
Costumer . . . . . Charlotte Karlstrom  
Assistant to Wardrobe . . . . . Kathy Lynch  
Wigs and Hair . . . . . James Post  
Head Carpenter . . . . . Michael P. Gosenski  
Head Electrician . . . . . Paul Harkins  
Head Property Master . . . . . Steve Mauer  
Assistant Carpenter . . . . . Rick Tatum  
Assistant Electrician . . . . . Arno Werner  
Soundman . . . . . Keith Harris II  
Flyman . . . . . Peter Whipple  
Followspot . . . . . Gregory L. Davis

## THE JOFFREY BALLET ADMINISTRATION

### Operations

Company Manager . . . . . Herbert Scholder  
Manager of Operations . . . . . Celeste Oranchak  
Assistant to the Manager of Operations . . June Allison  
Receptionist (NY) . . . . . Margaret McWorter  
Intern . . . . . Blair Allison

### Los Angeles Operations

West Coast Manager . . . . . Nancy Neal Davis  
Manager of Operations . . . . . Richard L. Tollefson, Jr.  
Administrative Assistant . . . . . Heather Blair  
Special Events Consultant . . . . . Jacki Frame

### Development

Director of Development . . . . . Karen A. Fischer  
Associate Director of Development . . . Claudia Bonn  
Annual Giving Manager . . . . . Elaine Brand  
Grants Administrator . . . . . Michelle Perez  
Development Assistant . . . . . Jennifer Clarke

### Finance

Chief Financial Officer . . . . . Lillian Piro  
Finance Assistant . . . . . Richard Litt  
Bookkeeper . . . . . Yetta Cohen

### Publicity

Press Representative . . . . . Rima Corben  
Press Associate . . . . . Marlyn Baum  
Press Assistant . . . . . Kurt Kula  
Press Representative (LA) . . . . . Davidson and Choy  
Archivist . . . . . Leslie Kopp

### Marketing

Marketing Manager . . . . . Mary Whitney  
Official Designer/Photographer . . . . . Herbert Migdoll  
Marketing Associate . . . . . Donya Corry  
Group Sales (NY) . . . . . Susan Levy  
Marketing Interns . . . . . Andrea Branciforte  
Lisa Fitzgerald  
Group Sales (LA) . . . . . Group Theatre Company  
Advertising Agency (NY) . William Altman Advertising  
Advertising Agency (LA) . . . . . Don Woolf design inc  
Photographer's Intern . . . . . Susan Pundyk

### Volunteers

Florence Gurchick, Ida Kornblum, Santa Mantione,  
(NY); Gail Maddy, Dee Meyer, Page Rappaport, Lee  
Weisman, (LA)

## THE JOFFREY II DANCERS STAFF

Administrator . . . . . Ellen Pundyk  
Company Manager . . . . . Dianna Petty  
Ballet Mistress . . . . . Gage Bush  
Production Stage Manager . . . . . Cathy S. White  
Assistant Stage Manager . . . . . V. L. Wilson  
Wardrobe Mistress . . . . . Barbara Brock  
Pianist . . . . . Henry Douglas Schultz

### The Joffrey II Dancers

Nicole Duffy,\* Bonnie Fields, Hilary Howard,\* Marlene  
Kandall, Jennifer Mattingly, Jennifer Polins,\* Lissette  
Salgado, Tracey Sartorio, Amanda Smith,\* Maia

Wilkins,\* Kyle Ahmed,\* Erik Chechak,\* Robert Conn,  
Philip Gardner,\* Shane Gregory, Adam Sklute  
\*Apprentice Dancers

Booking Management  
Rena Shagan Associates, Inc.  
180 Riverside Drive  
New York, New York 10023  
212/873-9700

### American Ballet Center (The Joffrey Ballet School)

434 Sixth Avenue, New York, New York 10011  
Director . . . . . Robert Joffrey  
Associate Director . . . . . Gerald Arpino  
Executive Director . . . . . Edith D'Addario

## BALLET INSTRUCTORS

Robert Joffrey, Francesca Corkle, Andre Kulyk,  
Dorothy Lister, Sidney Lowenthal, John Magnus,  
Sharon Romeyko, Trinette Singleton

## CREDITS

Costumes for NUTCRACKER by Parsons-Meares, Ltd.  
Properties for NUTCRACKER by  
McHugh/Rollins/Assoc. Inc., New York City, New  
York. Snow Angels and Costume Properties by  
Izquierdo Studio. Scenery for NUTCRACKER by  
Showtech. Lighting equipment by BASH Stage  
Lighting. Boots, shoes and tights by Capezio. Shoes  
by Freeds of London Ltd. Mice and Mother Ginger  
by Great Jones Studios. Wigs for NUTCRACKER by  
Paul Huntley Studio.

Legal Counsel . . . . . Spengler Carlson Gubar  
Brodsky & Frischling  
Travel Arrangements . . . . . Barbara Weinman/  
Zenith Travel, Inc.

Production and office supplies donated by Materials  
for the Arts, NYC Department of Cultural Affairs.  
Special thanks to Häagen-Dazs Co., Inc. for its  
generous underwriting gift.

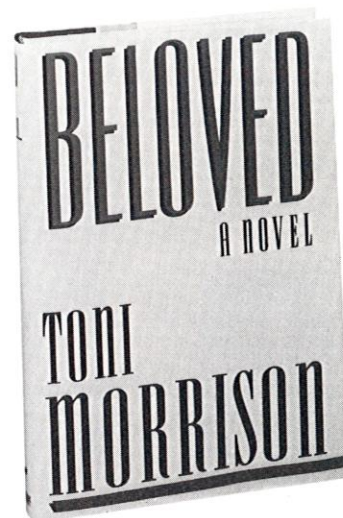
# Prairie Lights

presents...

## BELOVED

A novel

From the greatly acclaimed author of *Song of Solomon* and *Tar Baby* – her first novel in six years: a novel of precise and sensuous language, spellbinding narrative, and boldness of imagination. It is unquestionably Toni Morrison's most accomplished and most resonant achievement.



15 S. Dubuque St. • Iowa City, Ia.  
Open seven days a week • 319-337-2681



# ORCHESTRA PERSONNEL

## VIOLIN

Allen Ohmes, Concert Master  
Charles Abplanalp  
Edson De Andrade  
Dortha DeWit  
Greta Hackman  
Cathy Haines  
Rebecca Kia  
Mary Beth Kirkpatrick  
Richard Linn  
Paul Lundin  
Dianne Dahl McCoy  
Dawn Ohmes  
Erik Peterson  
Janie Slager  
Mary Van Hemert  
Wendy Waggoner

## VIOLA

Tammy Asperheim  
Deborah Dakin  
Miga Hervig  
William Hibbard  
William Preucil  
Carrie Reuning

## CELLO

Tanya Carey  
Frances Duff  
Ed Gant  
Charles Wendt

## TROMBONE

Michael Green  
John Hill  
George Krem

## TUBA

Robert Yeats

## TYMPANI

Michael Geary

## PERCUSSION

Steve Butters  
Patrick Doyle

## CELESTE

Robert Demaine

## HARP

Georgianne Cassat

## BASS

Chris Buddo  
Craig Swygard

## FLUTE

Gerald Carey  
Julianna Moore  
Laura Paarmann

## OBOE

Dawn Hodge  
Robert McConnell

## ENGLISH HORN

Michael Miller

## CLARINET

Maurita Miller  
Susan Warner

## BASS CLARINET

Tom Ayres

## BASSOON

Susan Bawden  
Ronald Tyree

## HORN

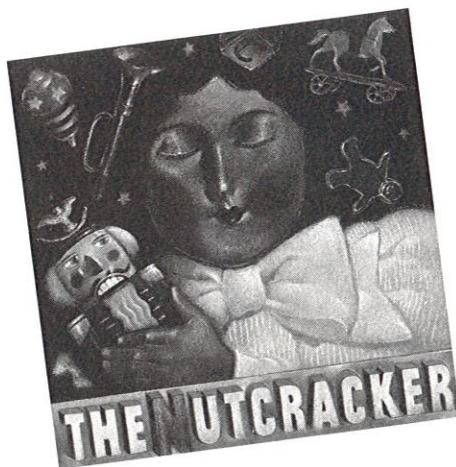
Paul Anderson  
Kristin Davidson  
Stuart Mock  
Michael Schmann

## TRUMPET

Barbara Deur  
David Greenhoe

The University of Iowa Foundation and Hancher Auditorium are deeply grateful to Grain Processing Corporation/Kent Feeds, Inc./Americana Seeds, Inc. of Muscatine, Iowa, whose generous gift has underwritten the costs of providing the orchestra for *The Nutcracker* performances.

## Before you go home to dream of Nutcrackers and Sugar Plum Fairies ...



## Visit the Hancher Showcase

The Showcase is open on performance evenings and will open for special Christmas shopping hours on December 13 and 16 from 1-3 p.m. It is staffed by Hancher Guild volunteers, and sales support the arts at Hancher Auditorium.

- ★ Find nutcrackers and other mementos of The Nutcracker World Premiere
- ★ Select a variety of holiday gifts and decorations inspired by music, dance, and theater
- ★ Pick up a copy of Entertaining Arts, the perfect cookbook for holiday entertaining and gift giving



## Ciao Down

Pizza & Pasta  
100 Import Beers  
Fine Wines  
Rare Scotch  
Liquers  
Desserts  
Cappucino

before or after the show



405 S. Gilbert Iowa City 351-5692



# Working with Nature's Abundance

**O**ur companies are working to make nature's abundance serve industry and mankind.

Grain Processing Corporation is a leading supplier of grain neutral spirits for beverage and industrial use and a major supplier of corn starch to the paper and corrugated box industries.

Products for the food industry include MALTRIN® maltodextrins and corn syrup solids, PRO-FAM® isolated soy proteins, and FROSTLINE® dry dessert mixes.

Other products manufactured by GPC include WATERLOCK® superabsorbent polymers, MOR-REX® well drilling chemicals, crude corn oil, and feed recovery products.

Kent Feeds, Inc., manufactures and distributes livestock and poultry feeds through feed dealers to farmers all over the midwest.

Americana Seeds, Inc., grows, processes, and markets hybrid corn and other crop seeds to farmers in the upper Mississippi Valley.



1600 OREGON STREET  
MUSCATINE, IOWA 52761  
319-264-4211







## OFFICE OF THE GOVERNOR

STATE CAPITOL  
DES MOINES, IOWA 50319  
515 281-5211

TERRY E. BRANSTAD  
GOVERNOR

December, 1987

Dear Friends:

Welcome to Iowa's Holiday Gift to the Nation, the world premiere of a new production of the old favorite, The Nutcracker, will be performed by the Joffrey Ballet. We, in Iowa, are pleased that the Joffrey considers Iowa its second home.

Thirty-two talented Iowa children from all over the state were chosen to dance in the ballet. They also will dance with the Joffrey when the company performs The Nutcracker at the Kennedy Center in Washington, D.C.

The University of Iowa's Hancher Auditorium and the University of Iowa Foundation are co-producers of this new production. Thus, this world premiere represents the contributions of businesses and individuals across the state who are building a center for creative talent at Hancher.

Enjoy this performance, a world premiere of The Nutcracker. And to the Joffrey Ballet, welcome home.

Sincerely,

A handwritten signature in black ink, reading "Terry E. Branstad". The signature is stylized with a large, looped "D" at the end.

Terry E. Branstad  
Governor of Iowa



# CITY OF IOWA CITY

CIVIC CENTER 410 E. WASHINGTON ST. IOWA CITY, IOWA 52240 (319) 356-5000

## P R O C L A M A T I O N

Whereas, the City of Iowa City has welcomed The Joffrey Ballet and Joffrey II Dancers for performances and residencies over a period of thirteen years, and

Whereas, Iowa City has been the site of two previous world premieres by The Joffrey Ballet, leading to national recognition of Iowa City and The University of Iowa as a "creative center", and

Whereas, The Joffrey Ballet was in residence in Iowa City during June 1987 to create its new production of The Nutcracker, and

Whereas, The Joffrey's associate director and Nutcracker choreographer Gerald Arpino has stressed that The Nutcracker reflects the influence of Iowa by incorporating Midwestern values of home and family and that the Nutcracker project highlights Iowa as fertile ground for the arts, and

Whereas, twenty-one children from Iowa City-Coralville will be dancing in performances of The Nutcracker at Hancher Auditorium and fourteen at The Kennedy Center in Washington, D.C., and

Whereas, The University of Iowa and the citizens and businesses of Iowa City have joined forces in generously supporting the Nutcracker project, and

Whereas, The New York Times has recognized Iowa City as The Joffrey's "home in the Midwest",

Now, therefore, I, William J. Ambrisco, Mayor of the City of Iowa City, Iowa, do hereby proclaim the week of December 7 - 12, 1987, as

## NUTCRACKER WEEK

and confirm the designation of Iowa City as The Joffrey Ballet's "Home in the Midwest".

  
Mayor

Signed in Iowa City, Iowa,  
this 1st day of December 1987.





*The Joffrey picnic, June 1987. Photo by John Van Allen.*

## Confessions of an Iowa Joffrey Junkie

by Larry E. Eckholt

**I**n 1974, in the midst of a nation-wide energy crisis, The Joffrey Ballet crisscrossed a four-state Midwest region in a federally funded dance experiment that epitomized what is now fondly remembered as "the dance boom of the seventies."

The Joffrey—performing in residencies throughout Iowa, Missouri, Kansas, and Nebraska during the month of January—was earning its title as "the Johnny Appleseed of dance" and planted seeds of dance awareness wherever it performed. In St. Louis, in Ames, in Lincoln, in Wichita, people discovered that unique brand of American dance The Joffrey espouses. And they loved it.

At a time when Americans were learning to cope with \$1-a-gallon gasoline, when the lights were turned off in Times Square, when the first rumblings of Watergate began to shake the White

House, The Joffrey Ballet was spreading a simple message: even in troubled times, dance can lift the human spirit.

Nowhere did that message come through stronger than in Iowa City, where The Joffrey performed in the newly opened Hancher Auditorium. Right from the start, one could tell that the seeds being planted by The Joffrey had found fertile soil.

As a young **Des Moines Register** reporter—whose life and career would be intermingled with The Joffrey for at least the next 13 years—I wrote a story that began, "The Joffrey Ballet fell in love with Iowa City and Iowa City fell in love with The Joffrey." My editors thought the article was pure gush but printed it mostly intact. Only a few superlatives were stricken.

But the subsequent years have proven that the love affair between Iowa City and

The Joffrey was real. The seeds planted in Iowa City in 1974 produced an orchard that is still bearing fruit.

**Item:** Iowa City is the only place on the 1974 Mid-America Arts Alliance tour where The Joffrey performs on a regular basis.

**Item:** No other dance company has appeared at Hancher Auditorium more often than The Joffrey.

**Item:** More Iowans have attended Joffrey performances in the state than those of any other American dance company.

Box office records and newspaper clippings can authenticate these statements. The real story behind the Iowa/Joffrey connection is harder to prove because it is based on less tangible evidence—the strong emotional ties with The Joffrey shared by many Iowans who have refused



to allow The Joffrey experience to fade away.

Such strong feelings have been engendered by the two forces in The Joffrey Ballet that no other dance company in the world has: Robert Joffrey and Gerald Arpino. Dancers and dance works aside, it is the Joffrey/Arpino mystique that transforms mere dance fans into Joffrey fanatics.

"Joffrey junkies" exist all over the United States—in Los Angeles, New York City, San Antonio, San Francisco, and Clearwater, Florida, to name a few places. Few can match the intensity of the Iowa City branch of the family.

Arpino had worked his magic on many Iowans during The Joffrey's initial appearance in the state. Some of the ballets performed by the company—**Trinity**, **Secret Places**, **Sacred Grove on Mount Tamalpais**—were Arpino works created during The Joffrey's celebrated residencies at Berkeley in the early 1970s. These ballets created a sensation in Iowa. Talk about an "Iowa residency" abounded.

When The Joffrey left Iowa City (leaving a sizeable vacuum for those who found themselves in the swirl of the company's activities), some local residents refused to

let their experiences become mere memories.

Dr. Lewis E. January must be credited with keeping the ball rolling. He and his wife, Eloise—who had been Joffrey fans for several years—started "Iowa Friends of The Joffrey," a support group which sends contributions directly to The Joffrey headquarters in New York City.

The first sign that I was becoming a "Joffrey junkie" was evident in a letter I sent to Arpino in June 1974 announcing that I would be attending a Joffrey performance at the Ravinia Festival near Chicago later that summer.

*"I am hoping that you and Mr. Joffrey will have some time to talk to me then regarding any possibility that the company will return to Iowa," I wrote. "I also want to get briefed on just what it would take to get you back, since my executive editor has given me the go-ahead to follow this story through. Iowans want you back!"*

By January 1975 I had arranged another meeting with Joffrey officials in New York City to further discuss the idea of an Iowa residency. In a follow-up letter to a Joffrey administrator, I noted that "Gerald Arpino and I talked about the possibility of such a venture and he was very enthusiastic

*about its artistic merits. Of course, the financial aspect of such an undertaking is enormous."*

I pointed out that in my role as reporter I had talked with officials from the Iowa Arts Council, Hancher Auditorium, The University of Iowa Foundation, the UI Dance Department, and others and found "enough solid interest and enthusiasm to request some specific cost figures for a residency, based on about three weeks of work, followed by three to five performances."

After receiving this information from The Joffrey, my next step was to write a **Register** article which outlined what it would take to sponsor a Joffrey residency—then targeted for the summer of 1977. I was confident that the article would generate the interest that would pull it off.

But the response from William Crawford, then The Joffrey's general administrator, to my inquiry was disappointing. He stressed the prohibitive costs of rehearsal, not to mention performance time and warned that master classes and lecture demonstrations were out of the question.

*"Quite honestly, we would much prefer to have Iowa City remember us fondly enough to invite us back for performances rather than to remember*



James Kudelka and The Joffrey dancers rehearsing Hancher-commissioned "The Heart of the Matter." Photo by Herbert Migdoll.



us as having been the source of bankruptcy for several local organizations." Not wanting to paint such a dismal picture in the article, I didn't write anything.

In retrospect, Crawford's comments contained a fair amount of irony. A financial crisis—The Joffrey's—figured heavily in the eventual decision to bring The Joffrey II Dancers—The Joffrey's apprentice company—to The University of Iowa campus for a summer residency. And it was Hancher Auditorium's steadfast financial support in 1987 that kept alive The Joffrey's dream to produce its own version of *The Nutcracker*.

What was not considered in Crawford's response to the 1977 residency proposal was the emotional attachment that would continue to grow between Iowa City and The Joffrey Ballet.

In all honesty, at times it seemed that the Iowa half of the relationship was more ardent than The Joffrey half. And long-distance love affairs are difficult to sustain. But each time The Joffrey did return to Iowa, the bond between the two was strengthened.

By January 1976, then-Hancher Auditorium Director James Wockenfuss had booked The Joffrey for what was billed as its "triumphant return" to Iowa. And, in what has become a hallmark of the Iowa/Joffrey connection, Robert Joffrey had singled out Iowa City for a special treat.

Joffrey chose Hancher to be the site of the American premiere of two works by noted German choreographer Kurt Jooss that were being revived by The Joffrey. Jooss flew from Munich to Iowa to put the finishing touches on his works—*Pavane on the Death of an Infanta* and *A Ball in Old Vienna*. For the first time, Iowa City would be listed in The Joffrey's credits indicating the first Joffrey performance of a work new in its repertoire.

In January 1978, adversity helped cement the Iowa/Joffrey bond even more when a severe blizzard crippled much of the nation's mid-section. The fleet of trucks carrying The Joffrey's sets and costumes, bound for Iowa, was stranded in snowdrifts on the Ohio turnpike.

Faced with the choice of canceling the Iowa engagement or pulling off a miracle, Robert Joffrey opted for the latter. Cheering Hancher audiences were witness to three breathtaking performances which proved that Joffrey dancers—even without the customary theatrical trappings—were, indeed, a special breed.

A financial crisis curtailed The Joffrey's 1979-80 touring plans and proved to be a

#### KODO

Sunday, January 24, 3 p.m.

#### THE GUTHRIE THEATER, *FRANKENSTEIN*

Monday, January 25, 8 p.m.

#### CAMERATA MUSICA OF THE DDR

Wednesday, January 27, 8 p.m.

#### UCVIDEO

Friday, January 29, 8 p.m.

#### 1940's RADIO HOUR

Sunday, January 31, 3 p.m.

#### PAUL DRESHER ENSEMBLE, *SLOW FIRE*

Friday, February 5, 8 p.m.

#### MUMMENSCHANZ

Sunday, February 14, 3 p.m.

#### ANTHONY DE MARE

Wednesday, February 17, 8 p.m.  
(Clapp Recital Hall)

#### DAN WAGONER AND DANCERS

Friday, February 26, 8 p.m.

#### BELGRADE STATE

#### FOLK ENSEMBLE

Sunday, February 28, 3 p.m.

#### BIG RIVER

Tuesday, March 1, 8 p.m.

Wednesday, March 2, 8 p.m.

#### ANNE AKIKO MEYERS

Wednesday, March 2, 8 p.m.  
(Clapp Recital Hall)



## HANCHER AUDITORIUM SPRING 1988 SEASON

#### LAURA DEAN DANCERS AND MUSICIANS

Friday, March 4, 8 p.m.

#### PEKING ACROBATS

Sunday, March 6, 3 p.m.

#### BIG BAND GALAXY OF STARS

Sunday, March 13, 3 p.m.

#### THE JOFFREY BALLET

Monday, March 14, 8 p.m.

Tuesday, March 15, 8 p.m.

#### CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Wednesday, March 16, 8 p.m.

#### THE ACTING COMPANY

#### *KABUKI MACBETH*

Thursday, March 31, 8 p.m.

#### I MUSICI

Sunday, April 10, 3 p.m.

#### BEAUX ARTS TRIO

Friday, April 15, 8 p.m.

#### NAGOYA ODORI

Saturday, April 16, 8 p.m.

#### TOKYO STRING QUARTET

Monday, May 2, 8 p.m.

Tickets available for all performances at the Hancher Box Office; Monday-Friday 11 a.m.-5:30 p.m., Saturday 11 a.m.-3 p.m., and Sunday 1-3 p.m. Call (319) 335-1160 or toll-free outside Iowa City in Iowa 1-800-HANCHER. The Box Office will be closed December 19 through January 10, 1988.



pivotal factor in the budding relationship between The University of Iowa and The Joffrey organization. When The Joffrey canceled its scheduled performances at Hancher in 1980, Wockenfuss decided to keep The Joffrey name visible in Iowa by booking The Joffrey II Dancers, the company's so-called "farm team," instead.

Suddenly, the notion of an Iowa residency appeared feasible. Joffrey II, smaller and less expensive than the main company, would be more conducive to such activities as outreach to communities through the state, master classes, and dance workshops conducted by the UI Dance Department.

And a "farm team" in Iowa seemed wonderfully appropriate!

In 1982, The University of Iowa announced that not only would the main company return for more performances at Hancher (in the spring) but that The Joffrey II would be in residence on campus for five weeks during the summer.

Iowa: A Place to Dance! It was an idea whose time had finally come. What has happened since 1982—the solid formation of the Iowa/Joffrey connection—defies the odds and conventional wisdom. If anything, it proves that the combination of The Joffrey mystique and Iowa persistence is a powerful force.

How else can one explain that a major American ballet troupe has been adopted by a college town with a population under 60,000, in a state that almost always ranks at the bottom of per capita tax expenditures for the arts?

How else can one explain how The Joffrey's long-awaited production of *The Nutcracker* became "Iowa's Holiday Gift to the Nation" at a time when the state was barely recovering from the worst farm economy since the Depression?

To enumerate the accomplishments of the last five years is impressive, but it overlooks the important roles that dancers,

volunteers, administrators, contributors, and hundreds of others have played in making this a success story. Nevertheless:

In 1982 The Joffrey II residency gave birth to the Iowa Dance Residencies program, which sponsored two additional Joffrey II summer residencies (1983 and 1985), and residencies by such diverse dance troupes as Nikolais Dance Theatre (1984), Nina Wiener (1987), and Dan Wagoner (1988).

The Joffrey Ballet returned to Hancher for performances in 1984. It was then that Hancher officials began negotiating with The Joffrey about commissioning a new work to be premiered at Hancher. The result was the 1986 premiere of James Kudelka's *The Heart of the Matter*, which received rave reviews from the nation's dance critics and generated the first major media attention regarding the Iowa/Joffrey connection.

In 1986, Wally Chappell, the new director of Hancher Auditorium, and Pennie Curry, The Joffrey's executive director, held their first discussions about a collaboration to produce a new *Nutcracker*. The result? The unprecedented 1987 summer residency of The Joffrey Ballet and The Joffrey II during which the companies not only worked on *The Nutcracker* but also began rehearsing the complex reconstruction of the original *Le Sacre du Printemps*.

In the process of realizing the various UI-sponsored projects, nearly a half-million dollars in private contributions were raised to help finance them. Thousands of people shared in the experiences. Myriad memories were formed.

What happens next is anybody's guess.



The Iowa House provides its guests with a pleasant and knowledgeable staff to assure you a comfortable stay in our recently renovated facilities. When in Iowa City, make your visit special by staying at the Iowa House.

IMU Catering compliments any event by customizing its quality menus and service to create exactly the atmosphere you desire, lending a special flavor to every occasion.



Larry Eckholt is Director of Iowa Center for the Arts Development for The University of Iowa Foundation. He was Iowa City Bureau Chief for The Des Moines Register. On several occasions he has contemplated running away with The Joffrey.





*"...The Joffrey Ballet has not only recovered a crucial part of our cultural past, but also given us a living treasure for the present and future." — The Washington Post*

## *HANCHER AUDITORIUM*

*in association with the*

## *CEDAR RAPIDS SYMPHONY*

*is pleased to announce an "historic" occasion*

## *THE JOFFREY BALLET's*

### *"Diaghilev Program"*

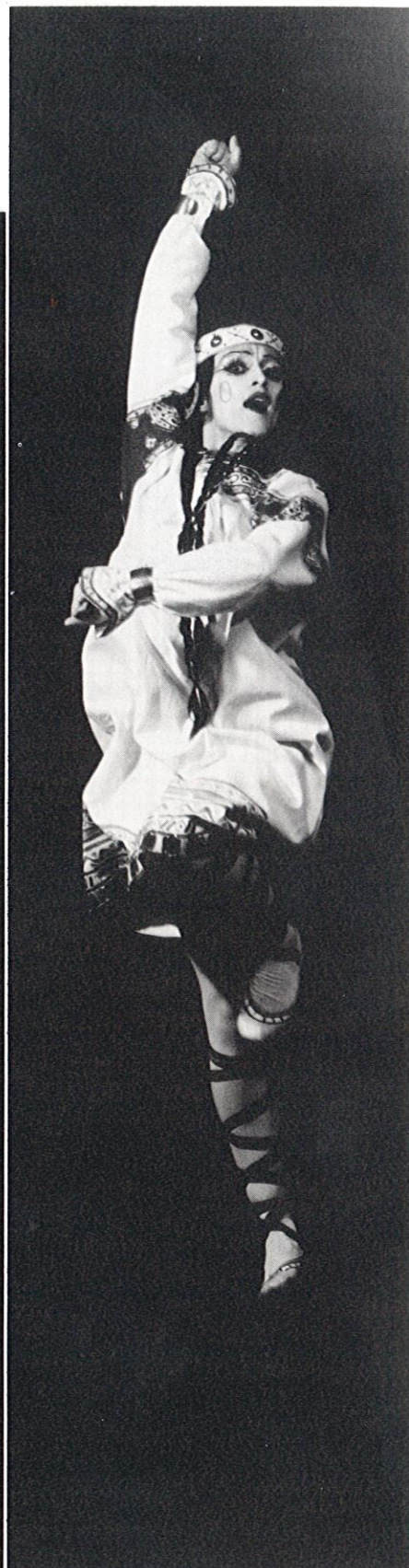
- *Parade* • *L'après-Midi d'un Faune* •
- *Le Sacre du Printemps* •

*O<sub>n</sub>*

*March 14 and 15, 1988, at 8 p.m. each evening,  
the spirits of  
the following geniuses will be celebrated at Hancher:*

<i>Leon Bakst</i>	<i>Jean Cocteau</i>	<i>Claude Debussy</i>
<i>Leonide Massine</i>	<i>Vaslav Nijinsky</i>	<i>Pablo Picasso</i>
<i>Nicholas Roerich</i>	<i>Erik Satie</i>	<i>Igor Stravinsky</i>

*Tickets will be available for purchase on  
January 11, 1988.*





# The Nutcracker Is a Dream Come True

by Jeremy Johnson

**W**hen Carrie Hughes was only 18 months old, her mother took her to her first ballet. Dressed in a bright holiday red velvet dress and white high-top shoes, Carrie watched the dancers sashay, leap, twist, and turn about the vast stage. It was probably then that Carrie began dreaming that she, too, would someday dance on stage in satin ballet slippers beneath the brilliant spotlights.

Nine years later, Carrie's dream is coming true as she and 43 other talented youth perform in The Joffrey Ballet's world premiere of a new **Nutcracker**. More than 200 children, accompanied by their nervous parents, crowded into the backstage of Hancher Auditorium to compete in the June auditions for the coveted roles. Carrie modestly attributes their successful try-out to the fact that *"I was wearing my lucky ballet slippers."*

Whether the opportunity came from lucky slippers or budding talent, the chance to dance with the world-renowned Joffrey is the highest point so far in these young dancers' fledgling careers.

The youngsters bring to the production many levels of experience. Kristen Richardson and Molly Chehak have danced **The Nutcracker** five times previously with their dance school, Dieman-Bennett Academy in Cedar Rapids. *"But*

*this Nutcracker is different!,*" they hasten to say, describing how The Joffrey version takes place in a different time and place, employing special effects and unusual costumes.

Some of the dancers are less familiar with this standard Christmas ballet. Amanda Sales has been dancing since age 5 and admits, *"I have never seen Nutcracker but,"* she quickly adds, *"we do have the record at home."*

Ryan McBride reveals that he has been dancing for only a year and a half, which makes him the **Nutcracker** dancer with the least dance training. Despite Ryan's lack of experience, his talent landed him a position with the UI Dance Department Talented and Gifted (TAG) program which trains youths who show advanced skill in all areas of movement. *"It's really a challenge,"* reports Kimberly Martins, who, with John MacMillan and Rachael Lu, has also participated in the highly selective and rigorous TAG program.

Even beyond the dance studio, the dancers show extraordinary skill. Rachael Lu is also an accomplished pianist, competing this year in the Baldwin Junior High Piano Competitions. Jeff Maxted, who once played Tiny Tim in **A Christmas Carol**, has acted in lots of shows at Cedar Rapids Community Theater and Paramount The-

ater. Chari Davis is a professional model and also captain of her school cheerleading team in Cedar Rapids. Despite her experience and proven abilities, Chari explains demurely, *"I think I was picked for The Nutcracker because of my smile."*

It certainly took more than smiles for this group to get where they are today. Long hours, hard work, and sweat are not strangers to this dedicated troupe. The rehearsal schedule is demanding and conceived as an ongoing educational process. Intensive daily rehearsals began in June during an Iowa summer of record-breaking heat. After a September hiatus, rehearsals resumed on weekends in October. Alicia Brown, director of The University of Iowa Dance Company, and David Demand, accompanist, have maintained the rehearsal schedule while The Joffrey has been performing in Los Angeles and New York.

Have the many hours of long, hot rehearsals dulled the excitement of the dancers about being part of this grand world premiere? Not one bit. Even after the many repeatedly rehearsed scenes, Shanna Morrissey exclaims, *"I'm still excited about dancing with such a major company as The Joffrey and traveling to Washington, D.C.,"* where the dancers will later perform the ballet at the Kennedy Center for the Performing Arts. James Frankfurt comments, *"The rehearsals take up a lot of time, but it's worth it."*

This **Nutcracker** presents a special challenge to some of the dancers because of the acting abilities demanded. *"There's as much emphasis on acting as dancing,"* reports Amy Estlund. *"If you're a girl playing the part of a boy, you can't just act like a boy—you have to really be a boy,"* she asserts. *"You have to forget who you are,"* adds Lindsay Ellsworth, who has been *"dancing long as I can remember."*

Because the ballet is a new production in the process of evolving, many scenes are



BIG CITY FUN with SMALL TOWN SERVICE

Gifts, Cards, Chocolates, Coffee  
Women's Clothing and Accessories  
Home Furnishings

**THINGS & THINGS & THINGS**

130 S. Clinton





Alicia Brown rehearsing the *Nutcracker* kids. Photo by Tom Jorgensen.

altered or revamped, even in the middle of rehearsals. *"It's real exciting,"* says Paul Mineck. *"With all the changes, they work your brain."*

The constant reevaluation of certain scenes also means that attendance at rehearsals is vital. *"If you miss three rehearsals, you'll be replaced,"* Kimberly Martins explains. *"During one rehearsal the battle scene was completely changed. It's really difficult to catch up if you miss something like that."*

At the risk of appearing overzealous, Stephanie Henn announces, *"I would even miss school for rehearsals, because dance is more important."* Says Gretchen Zimmerman of the heavy rehearsal schedule, *"It ruins your weekend, but it's fun."*

For Jessica Lee of Ankeny, attending rehearsals requires a special commitment because she lives 120 miles from Iowa City. She travels two and a half hours one-way to reach Iowa City from her hometown north of Des Moines. *"My parents drive me to Des Moines where I meet Kathy Sheehan and Amy Loffredo at the Pizza Hut next to Adventureland,"* says Jessica. *"From there we all carpool to Iowa City."*

Kathy and Amy are students at the Des Moines Ballet School where they have danced together in *The Nutcracker* and *Cinderella*. *"I practice ballet every day of the week except Sunday,"* states Kathy, who started taking dance *"because I was bored."* She asserts confidently, *"I'm gonna be a dancer."*

*"Ever since I was little, I wanted to be Clara,"* reveals Danielle Rieck, referring to the central character of the ballet. Although she is cast not as Clara but as a

doll, clown, and understudy for the "party scene," Danielle emphatically insists, *"I'm gonna dance my best. Then Michael will like it."*

Michael Kohli is Danielle's respected dance instructor at Dance of Iowa City, the dance studio where 12 of the young dancers have studied ballet. *"I wouldn't be here if it weren't for Michael,"* says Christene Davenport, speaking of Kohli's strong encouragement to audition and her special emphasis on her pupils' individual abilities.

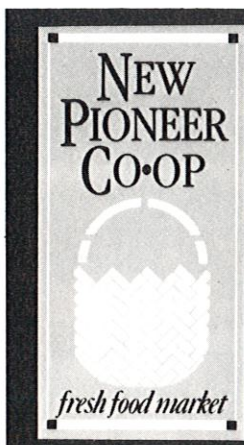
How did this fledgling group get involved in dance? All of the dancers have had previous dance recital experience, and many have taken gymnastics. *"I've danced in recitals but this is my first big thing!"* bubbles Sheilah Lynch, who has danced since age 2. Asked what has been the most fun about being in the production, she replies, *"Meeting new people and making friends has been the funnest thing. And also learning everything there*

*is to learn. It's practically amazing!"*

James Frankfurt says he decided to study dance after watching his sister take ballet for a year. *"It looked like fun. I took it and it was fun. Now it's like cuckoo!"* he says, speaking of the strange-sounding French terms his teachers use to indicate the many ballet positions and movements.

Aimee Langlas, member of Metropolitan Dance Professional Company of Waterloo, says of her involvement in *The Nutcracker*, *"It's great because you have this feeling that this is like the world premiere right here in Iowa. I don't know why they picked Iowa since it's so boring."*

Iowa wasn't boring enough to keep Kimberly Durham from traveling from neighboring Illinois to audition for a part in this ballet billed as "Iowa's Holiday Gift to the Nation." Kimberly, the sole non-Iowan of the group, hails from



**Iowa City's Unique Grocery  
For the Freshest,  
Best-Tasting Food  
You Can Buy**

**Open to Everyone  
9 a.m.-9 p.m. Every Day  
22 S. Van Buren 338-9441**



Moline, where she enjoys modern dance and "watching Wilson Jr. High football."

Another out-of-towner, Elizabeth Brown of Marshalltown, got her start in dance at age 3 with dance instructor Catherine Doan. One of the many spritely mice in the production, Elizabeth, along with several of her pre-teen dancer friends, bemoans the fact that "I'm not on **pointe** yet."

Also not on **pointe** yet is Elisa Altorfer, who plays the part of "a party child," "mouse," and "clown." "But I've danced **The Nutcracker** before," notes Elisa, one of the five dancers from Dieman-Bennett Academy in Cedar Rapids.

Not all the dancers wish to graduate to the level of **pointe** classes. Says Lisa Stackhouse of Donna's Dance Company in Cedar Rapids, "I enjoy ballet, but my favorite dance is tap."

What are the future aspirations of the group? Some do have hopes of making a career of dance. "I would like to eventually dance in a movie, like **A Chorus Line**," reports Jamie O'Dell.

Molly Chehak, who numbers this her sixth **Nutcracker**, says she would like eventually to go to a good dance college. Her friend Megan Blair started with gymnastics when she was little but eventually changed to dance. "My coach wanted me to include ballet to gain 'grace,'" she says. She's been dancing ever since. Amanda Spillers began dancing at age 4 but says, "I want to be an interior decorator or clothes designer."

"I auditioned because my Mom told me to," admits Shanna Morrissey. "I didn't expect to get the part because I broke my ankle last Christmas Eve when I was hit by a car" reports the now fully recovered dancer. Regarding her dance future, the volleyball enthusiast says non-committally, "Dance may just be a hobby every now and then."

Kelli Jasiewicz thinks she would rather be an actress than a dancer, but the busy child actor, pianist, and basketball player has increasing options. "I'm gonna start playing the flute in January," she announces.

Christene Davenport, dancing on a sensitive knee, says after **The Nutcracker** she will take a break from dancing "because my patella is on the wrong track."

In general, what are they excited about? "Going to Washington, D.C.!" several of them shout. "Dancing with a great company like *The Joffrey*," others declare. "Making new friends!" several others say.

The down side? "The boys aren't allowed to have their hair cut," reports James Frankfurt, a real sacrifice considering the current popularity of shorter military- or punk-inspired hairstyles.

The rehearsals can also be trying. They are intensive and last all day, taking up weekends when the youngsters say they might otherwise be playing outside with friends. "Sometimes I'd rather be riding our Appaloosa," says petite equestrian Talaye Jaeger of Solon.

Between scenes the dancers busied themselves while waiting for Alicia Brown to call their particular group, the "dolls," "soldiers," or "Mother Ginger's clowns." Some took along books to keep them occupied during the breaks. "I brought mysteries to read," said James Frankfurt. Others filled the spare time talking and walking or running through the corridors of North Hall, where the rehearsals were being held. Some just "crashed" on the floor whenever there was a break, using a gym bag as a pillow, while others constantly stretched limbs and practiced various balletic positions.

In addition to the 32 original Iowa (plus one Illinois) youth, 11 youngsters were later chosen to perform the roles of trees in the Iowa world premiere performances. All of the children express awe about the

technically brilliant and physically perfect Joffrey dancers. Asked to sum up the experience of working with their older Joffrey Ballet partners they all exclaim, "They're amazing!" For not a few of these youngsters this **Nutcracker** is definitely a dream come true.

Jeremy Johnson is a graduate student in The University of Iowa Arts Administration Program.



Shiatsu  
by  
Anama

351-1982

People-  
the real power behind  
Iowa-Illinois.







*Target,  
317 stores strong across America,  
salutes the Joffrey Ballet  
for sharing the magic of the season.*

© TARGET



# Our Kids



Elisa Altorfer  
Cedar Rapids  
*"I've danced **The Nutcracker** before. It's always exciting, especially the Mother Ginger scene. It's real active."*



Vanessa Androus  
Kalona  
*"I want to be a dancer. I think this will help me get exposed."*



Megan Blair  
Iowa City  
*"My gymnastics coach wanted me to include ballet to gain grace. I guess I have."*



Elizabeth Brown  
Marshalltown  
*"My parents encouraged me, so I worked real hard to get a part."*



Molly Chehak  
Iowa City  
*"I'm moving to California after this."*



Rachel Conybeare  
Iowa City  
*"I may become a dancer, depending on how I feel after this is over."*



Brooke Crowley  
Anamosa  
*"This is a great Christmas gift."*



Sara Curtin-Mosher  
Iowa City  
*"I'm bappy to be in **The Nutcracker**. I'll do my best."*



Christene Davenport  
Iowa City  
*"I've been on stage at least once. I think that's why I was picked."*



Chari Davis  
Cedar Rapids  
*"I would like to dance professionally, retire, and then open my own dance studio."*



Kimberly Durham  
Moline, IL  
*"Ballet isn't my only hobby. I like modern dance, and football too."*



Lindsay Ellsworth  
Iowa City  
*"I acted like I was enjoying it. That's why I was chosen."*



Erin Engelbart  
Anamosa  
*"I think being in **The Nutcracker** is great. I even told my sister about it."*



Amy Estlund  
Cedar Rapids  
*"I've always wanted to go to a Joffrey performance. I finally got the chance."*



James Frankfurt  
Iowa City  
*"Ballet looked like fun. I took it and it was fun!"*



Stephanie Henn  
Iowa City  
*"When I was little I jumped on the couch a lot. So my mom said I should take dance."*



Carrie Hughes  
Cedar Rapids  
*"The funnest part of being in **The Nutcracker** is making new friends."*



Talaye Jaeger  
Solon  
*"Sometimes I'd rather be riding our Appaloosa."*



Kelli Jasiewicz  
Cedar Rapids  
*"The ballet hasn't been all fun. It's work too. I'm gonna start playing the flute in January."*



Aimee Langlas  
Waterloo  
*"It's great because you have this feeling that this is like the world premiere, right here in Iowa."*





Jessica Lee Ankeny  
*"Meeting new people has been the most fun of all."*



Kimberly Martins  
Iowa City  
*"When not dancing, I like being with my cat, biking, collecting dolls, and shopping."*



Kristen Richardson  
Cedar Rapids  
*"Thank you to my parents and teachers for helping me get this far."*



Amy Loffredo  
Des Moines  
*"I think the most fascinating part of this is going to Washington D.C. for Christmas."*



Jeffrey Maxted  
Cedar Rapids  
*"I never really thought I'd make it here, but here I am."*



Danielle Rieck  
Iowa City  
*"When I was little I wanted to be a ballerina. Now I'm gonna dance my best."*



Rachael Lu  
Iowa City  
*"Some say dancing ballet isn't good for you. If it weren't good exercise, I'd be huge."*



Ryan McBride  
Iowa City  
*"I'll be glad to catch up in school when this is done."*



Amanda Sales  
Iowa City  
*"If I weren't here, I'd be home getting into trouble."*



Lydia Lyman  
Iowa City  
*"I've been doing leaps through the ball to practice for this."*



Paul Mineck  
Cedar Rapids  
*"When it's all over I want to get a haircut."*



Kathy Sheehan  
Des Moines  
*"I was bored so I took dancing and I liked it. It's fun."*



Sheilah Lynch  
Victor  
*"This is my first big thing."*



Shanna Morrissey  
Mt. Vernon  
*"The rehearsals are sometimes boring so I try to think how much fun the real performances will be."*



Amanda Spillers  
Iowa City  
*"Over half of my friends wished me luck to get this part."*



John MacMillan  
Coralville  
*"What I really want to be is a football player or heart surgeon."*



Jamie O'Dell  
Cedar Rapids  
*"I would like to thank Mom and Dad and dance instructors Kathy and Donna."*



Lisa Stackhouse  
Cedar Rapids  
*"This is a great experience. It's the big 'it'."*



Maggie Marlin  
Williamsburg  
*"I'm very, very happy. And everyone else is happy for me too."*



Sara Olson  
Iowa City  
*"I'm so excited. The Nutcracker is wonderful."*



Bethea Woodsmall  
Iowa City  
*"I was a little nervous. But I'm glad I made it."*



Jenna Martin  
Iowa City  
*"I saw The Nutcracker on my birthday when I was five. I'm really excited about this one too."*



Chris Parizek  
Iowa City  
*"I'm pretty excited about this. I've only done recitals before."*



Gretchen Zimmerman  
Iowa City  
*"This is the most exciting thing that's ever happened to me."*

Photos by Tom Jorgensen.





The Old . . . "Waltz of the Snowflakes," Maryinsky Theatre performance, 1892.

## The Evolution of a Holiday Classic

by Karlene Beck and Judith Hurtig

It has long been fashionable to attribute the enduring success of **The Nutcracker** to Tchaikovsky's sumptuous music. But the ballet has become such an intrinsic part of holiday celebrations that, without minimizing the music, further explanations are called for. No less an observer than W. H. Auden, writing in 1954, called **The Nutcracker** "a festival of joy, a sort of Christmas pantomime."

Arguing against those who have considered it to be a sugar-coated fairytale for children, he went on to say, "only those who have lost their sense of joy and for whom, consequently, ballet is a meaningless art will find that juvenile."

That sense of joy that Auden recognized in the ballet is due in part to the French adaptation by Alexander Dumas of the

rather sinister original fairytale, **Der Nussknacker und der Mausekönig (The Nutcracker and The Mouse King)** by E. T. A. Hoffmann. In the Dumas adaptation, many of the dark and eerie undertones of Hoffmann's original have been modified and the tone transformed into a bright and joyous tale in keeping with its Christmas setting. For example, the Mouse King, once a monster with seven heads, each foaming at the mouth, evolved into an obese mouse more humorously appropriate to the ballet stage. In other changes, the French writer eliminated many of the German's bizarre and often disturbing images but, in the process, may have oversentimentalized the original source. Marius Petipa, chief choreographer and peerless master of nineteenth-century Russian dance, rightly judged that Dumas' version would be far more acceptable to the Russian audience.

The ballet's premiere on December 18, 1892, in the Maryinsky Theatre in St. Petersburg gave little indication of its future. Tchaikovsky, despite his earlier misapprehensions, was pleased with the production, calling the staging "superb." In fact, his only criticism of the production was that it was "too magnificent—the eye gets tired of so much gorgeousness." His patron, Czar Alexander III, declared himself delighted with the ballet.

Two aspects of the first performances attracted the most comment. While the Italian ballerina Antonietta dell'Era was a technically excellent dancer, she lacked charm and personality. But her *pas de deux* as the Sugar Plum Fairy was recognized as the choreographic highlight of the ballet. The greatest praise was given to the Dance of the Snowflakes because it was visually spectacular. All the dancers carried wands from which spherical snowflakes hung on quivering wires. On their heads were other wires from which tiny snowflakes dangled. Whirling about the stage, the cast of sixty dancers first formed a star, then assembled into a huge snowball and finally sank into a heap like a snowbank.

# West

music company

Featuring renowned  
keyboard instruments by

# Baldwin



Iowa City • Coralville • Cedar Rapids • Washington





*The New . . . The Snowflakes (clockwise from top) Kim Sagami, Deborah Dawn, Julie Janus, Victoria Pasquale, and Elizabeth Parkinson from The Joffrey production. Photo by Herbert Migdoll.*

Otherwise, very little about the first performances of the ballet is known with certainty. The project was originally intended as the second collaboration between Tchaikovsky and Petipa. Their first joint effort, **The Sleeping Beauty**, had been an immediate and enduring success.

Petipa became ill soon after rehearsals for **The Nutcracker** began, and the task of completing the ballet fell to his assistant, Lev Ivanov. Aside from the very detailed set of instructions which Petipa gave to Tchaikovsky, it is unclear how much Petipa had actually completed at the time of his illness. The Waltz of the Snowflakes, which was choreographed by Ivanov, has been preserved in Stepanov notations. But recreations of the rest of the ballet rely on recollections, descriptions, and sketches.

In addition to the sentimentality of the story, critics were also disturbed by the

ballet's lack of narrative and choreographic focus. Tchaikovsky himself had vigorously raised both of these objections. Traditional ballets almost always have a heroine whose usually tragic life is told in dance. In contrast, the story of **The Nutcracker** concerns a young girl, Clara, who for most of the second act simply watches a series of dances. This leaves the ballerina role with little to do aside from the one grand *pas de deux*. Later choreographers have addressed this problem in a variety of ways. Some have fused the role of Clara with the Sugar Plum Fairy, so that she becomes an idealized image of the young girl. Others have tried to amplify Clara's role, thus creating a second ballerina role. It was in the role of Clara that the eighteen-year-old Maya Plisetskaya rose to overnight fame in a Bolshoi Ballet revival. Despite all the tinkering with the ballerina role, it has attracted and sustained the talents of most of the world's great ballerinas, including

Alicia Markova, Margot Fonteyn, and Maria Tallchief. Beginning in the 1940's, largely through the inspiration of Alexandra Danilova's Sugar Plum Fairy, the ballerina role has come to be the epitome of the American *prima*.

Tracing the recensions of the ballet is a fascinating and complex enterprise. The first attempt at reconstructing the original Petipa-Ivanov choreography came in 1909 when Nicholas Sergeyev drew upon the Stepanov notations as well as other materials in the files of the Maryinsky Theatre. Subsequent productions in the Soviet Union have come at regular intervals, most recently in a revival by Yuri Grigorovich for The Bolshoi Ballet.

There were a number of early fascinating versions of the ballet. Anna Pavlova and her company performed ballet excerpts throughout the world. On May 18, 1909, a performance produced by Diaghilev of the Bouffon dance from the last act opened in Paris. In 1921 Diaghilev introduced versions by Nijinska of the Arabian and Chinese dances into his company's production of **The Sleeping Princess**. This production also included a version of the Sugar Plum Fairy role in the prologue.

In 1934 Sergeyev set his earlier production on The Sadler's Wells Ballet. The premiere featured Alicia Markova and Harold Turner. Robert Helpmann was in the Chinese Dance. The Arabian Dance was performed by Elsa Lanchester, certainly not a regular member of the company, but an actress with the Old Vic. After watching her rehearse as Ariel in **The Tempest**, Sergeyev decided Miss Lanchester was perfect for the Arabian *divertissement*. The production was revived in 1937 with Margot Fonteyn and Robert Helpmann in the starring roles. Sometimes the second act was performed separately, and the work remained in The Royal Ballet repertoire well into the 1940's. In 1951 the same company produced an entirely new version with choreography freely based on Ivanov's by Frederick Ashton, with scenery and decor by Cecil Beaton. In



*The  
Silver  
Spoon*     338-1323

*Iowa City's Custom Caterer*

**COMPLETE PLANNING, PREPARATION & SERVICE FOR ANY OCCASION**

*Let us serve your guests the very best*



1960 Rudolf Nureyev again choreographed the ballet, amplifying the ballerina role by combining Clara and the Sugar Plum Fairy in the spectacular *pas de deux*.

The enduring popularity of **The Nutcracker** is, however, an American phenomenon. It is impossible to determine with any accuracy the number of productions of the ballet each year between Christmas and New Year. In addition to being an essential part of the repertory of most professional ballet companies, the ballet is performed in amateur and student productions everywhere. The early criticism that the major roles were danced by children has become one of the major reasons for the ballet's popularity. The cast can be drawn from local ballet schools. There are a number of non-dancing roles for adults, such as Drosselmeyer, which can be filled by local dignitaries or clergymen. And because the second act is a succession of unconnected dances, the major roles of the Sugar Plum Fairy and her cavalier can be danced by professionals brought in at the last moment. In these productions, the ballet retains the magic spirit of the holidays and has a local significance by involving the whole community.

**The Nutcracker** was introduced to America on October 17, 1940, in a shortened version by the Ballet Russe de Monte Carlo. Alexandra Fedorova, who had been a ballerina at the Maryinsky Theatre and subsequently became Robert Joffrey's teacher, based her ballet on the original Ivanov production. Her production, which starred Alicia Markova and Andre Egelevsky, was designed by Alexander Benois who saw the premiere performance in St. Petersburg and left an extensive description of it. The Ballet Russe production included some important modifications which were again designed to amplify the role of the ballerina. When the family drawing room dissolved into the Snow Forest, Clara and the boy Nutcracker were turned into adult dancers, who in the second act danced the grand *pas de deux*. In addition to a number of Russian dancers and the children of Russian emigres, the cast included George Verdak, who has helped stage The Joffrey's current production.

The first full-length American **Nutcracker** was choreographed and staged by Willam Christensen for the San Francisco Ballet in 1944. Christensen was advised by Danilova and by George Balanchine, who had danced the roles of a toy soldier, mouse, the Mouse King, and the Nutcracker Prince in successive years as a student in St. Petersburg. The 1944 Christensen production is preserved by Ballet West, which he founded in Salt Lake City.

On February 2, 1954, George Balanchine premiered his version of **The Nutcracker** for The New York City Ballet, starring Maria Tallchief and Nicholas Magallanes as the Sugar Plum Fairy and Cavalier. It was the first full-length ballet to be performed by the company, and it became an historic work. Balanchine restored cuts that had been made in Tchaikovsky's music and made some charming innovations. He created another ballerina role by introducing a Dewdrop to lead the Waltz of the Flowers. He also claimed to have reintroduced elements of the original Hofmann story. Staged in a new production in December 1964 with designs by Rouben Ter-Artunian and costumes by

Karinska, Balanchine's ballet has become an annual seasonal attraction.

Many **Nutcracker** performances in the United States are related in one way or another. Former members of the Ballet Russe and the New York City Ballet advise and stage performances for companies all over the country. With almost every choreographer influenced by memories of either the Balanchine or "after Ivanov" variations, or both, similarities are inevitable.

But what is perhaps more intriguing is the enormous diversity of interpretations. While **The Nutcracker** has been estab-

**CEDAR RAPIDS COMMUNITY THEATRE**  
**1987-1988 SEASON**

<b>LITTLE SHOP OF HORRORS</b> SEPTEMBER 18 - OCTOBER 4	<b>A CHRISTMAS SUITE</b> DECEMBER 4 - 20
<b>BRIGHTON BEACH MEMOIRS</b> FEBRUARY 5 - 21	
<b>THE FOREIGNER</b> APRIL 1 - 17	<b>FIDDLER ON THE ROOF</b> MAY 20 - JUNE 5

ALSO: EXTREMITIES \* I DO! I DO! \* AGNES OF GOD \* MASS APPEAL  
**FOR MORE INFORMATION: 319/366-8591**

For those who love dance . . .

**dance focus** iowa city

Ten years service through  
 dance education,  
 scholarships, grants,  
 and hospitality.



For membership information contact  
 P.O. Box 1713, Iowa City, Iowa 52244,  
 or phone 351-4164.



lished as a holiday tradition, the narrative and choreography have remained flexible and change continuously.

Often, the ballet takes on a distinctly regional character, as in Lew Christensen's **Nutcracker** for the San Francisco Ballet which includes a Chinese dragon, the heraldic beast familiar from the city's famous Chinatown New Year celebrations.

The old criticism of the lack of narrative focus continues to motivate new interpretations. For example, in The Pennsylvania Ballet's version, Drosselmeyer exists only in Clara's imagination, is seen only by her, and represents a wise man seeking truth and searching for a child "of truth and purity." The rats have become spirits of evil and the Snow King and Queen symbols of peace. The ballet is transformed into a Christmas allegory of Good Will, with Goodness and Virtue winning out over Evil.

The Birmingham (AL) Ballet turned the Sugar Plum Fairy and her cavalier into Clara's parents. John Cranko of The Stuttgart Ballet went so far as to remove **The Nutcracker** from the Christmas setting, focusing it instead on the events of Clara's birthday. He also changed Drosselmeyer into an eccentric old aunt who is Clara's fairy godmother.

Dancer-choreographer Mikhail Baryshnikov continued the variation of featuring an older Clara in the American Ballet Theatre version. His **Nutcracker** is concerned with the joys and stresses of adolescence, that ambiguous time when adults seem both frightening and alluring. In this poignant version, Clara discovers that growing up can bring disappointment as well as delight.

Tandy Beal, a modern dance choreographer, retained the original plot but abandoned all vestiges of classical ballet. Her 1982 premiere in Santa Cruz featured jugglers, acrobats, and flamenco dancers rollicking across the stage in the fantasy of Act II.

This very lack of an exacting tradition insures that **The Nutcracker** will continue to pique choreographers' interest because they are free to bring their own interpretation to the story.

One returns finally to the early criticisms of the ballet—its lack of choreographic

  
HANDS  
JEWELERS

*Hands Jewelers  
congratulates The  
Joffrey Ballet, Hancher  
Auditorium, The  
University of Iowa  
Foundation, the  
Nutcracker Kids, and  
the individuals and  
businesses who made  
this historic premiere  
possible.*

109 E. Washington • Iowa City, Iowa • 351-0333



focus and its sentimentality—in an attempt to understand the enduring place that the ballet has in holiday tradition. Modern dance audiences who are completely comfortable with totally abstract dances are no longer as bothered by the lack of a strong plot line as late nineteenth-century audiences were. In fact, it may very well be that the lack of “plot” in the second act gives the ballet a somewhat contemporary feel. While choreographers have long tried to build up the ballerina role, conforming to Romantic expectations of a heroine, the nature of ballet companies, particularly in the United States, has changed dramatically. It is quite true that **The Nutcracker** may not be suitable for companies built around a few star soloists. Balanchine always opposed this concept of a ballet company. His ideal was an ensemble in which every member is technically capable of dancing a solo role. **The Nutcracker** becomes a perfect showpiece for such a company.

It may by now be totally beside the point that some critics consider **The Nutcracker** to be overly sentimental. Its joy, wonderment and, above all, its magic have been so effective with audiences that the ballet has a radiance which transcends criticism.

---

*Karlene Beck is a University of Iowa senior, majoring in Communications Studies. She holds an Undergraduate Scholar Assistantship to work with Hancher Auditorium for the 1987-88 season. Judith Hurtig is Marketing Manager for Hancher Auditorium.*

---



## 羊城小館 CANTON HOUSE

*A family style restaurant  
serving exquisite Chinese  
& American cuisine*

FULL MENU SERVICE

ALL YOU CAN EAT  
LUNCHEON BUFFET AND SALAD BAR  
**Mon.-Fri., 11 a.m.-2 p.m. \$4.25**

Lunch: Mon.-Fri. 11-2

Dinner: Mon.-Thurs. 4-9 p.m.  
Fri. 4-10 p.m.  
Sat. noon-10 p.m.  
Sun. 4-9 p.m.



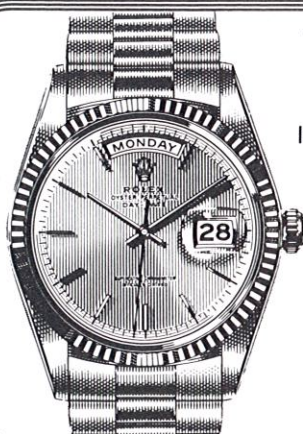
Recommended

We do not use MSG


CARRY OUTS WELCOME  
**337-2521**

713-715 S. Riverside Dr.

Major credit cards accepted



At top levels, your wristwatch should be a source of pride and a sign of standing. A hand-crafted Rolex Day-Date, with matching President bracelet and 30-jewel chronometer movement. Its famed Oyster case, carved from a solid block of 18kt. gold or platinum, is guaranteed pressure-proof down to 165 feet under water.



**ROLEX**

**HERTEEN  
&  
STOCKER**

JEWELERS  
IOWA CITY

“Eastern Iowa's Largest Watch Selection”



*fine wines and liquors*

## *Claret & Friends*

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

- IOWA'S MOST EXCLUSIVE WINE SELECTION
- CHRISTMAS GIFT CERTIFICATES
- GREAT LIQUORS AT GREAT PRICES
- 10% DISCOUNT ON MIXED CASES OF WINE
- FREE HOLIDAY GIFT WRAPPING
- CALL US FOR FREE DELIVERY

After theater snacks, desserts & cocktails

Try our "Nutcracker Sweet,"  
a delicious new Frangelico drink



Now serving elegant Sunday brunch from 10-2

Reserve your New Year's Eve table now for an evening  
of caviar, champagne, an incomparable meal, live music,  
frolic and chauffeured limousine service.

## *American Bistro*

121 N. Linn

Iowa City

tel. 337-8993

(We accept American Express, Mastercard, Visa, and Personal Checks)



## IOWA CENTER FOR THE ARTS SPRING SEASON HIGHLIGHTS

Performance time is 8:00 p.m., except as noted.

- **January 20** Wednesday  
Robert Moeling, piano; Terry King,  
cello—Clapp Recital Hall
- **January 22** Wednesday  
Iowa Woodwind Quintet  
Clapp Recital Hall
- **February 10** Wednesday  
University Symphony Orchestra  
Hancher Auditorium
- **February 13** Saturday  
Center for New Music  
Clapp Recital Hall
- **February 15** Monday  
New Music Week Festival recital  
Clapp Recital Hall
- **February 17-20 and 25-27**  
8:00 p.m.
- **February 21 and 28**  
"Romeo and Juliet"\*  
3:00 p.m.  
University Theatres, Mabie Theatre
- **February 20** Saturday  
Symphony Band—Hancher Auditorium
- **February 21** Sunday  
Beaumont Glass Presidential Lecture  
2:30 p.m., Clapp Recital Hall
- Percussion Ensemble**  
6:30 p.m., Voxman Hall
- **February 24** Wednesday  
Stradivari Quartet—Clapp Recital Hall
- Guest Organ Recital**  
Clapp Recital Hall
- **March 2-5 and 9-12**  
8:00 p.m.
- **March 6 and 13**  
"Miss Margarida's Way"\*  
3:00 p.m.  
University Theatres, Theatre "A"
- **March 4** Friday  
Camerata Singers—Clapp Recital Hall
- **March 6** Sunday  
Kantorei—Clapp Recital Hall
- **March 7** Monday  
UI Concert Bands—Clapp Recital Hall

- **March 9** Wednesday  
University Symphony Orchestra  
Hancher Auditorium
- **March 11** Friday  
Iowa Brass Quintet—Clapp Recital  
Hall
- **April 3** Sunday  
William Preucil, viola; Kenneth  
Amada, piano  
Clapp Recital Hall
- **April 4** Monday  
Johnson County Landmark jazz band  
Clapp Recital Hall
- **April 6** Wednesday  
University Symphony & Choruses  
Hancher Auditorium
- **April 6-9 and 15-16**  
8:00 p.m.
- **April 17**  
"Barber of Seville"\*  
3:00 p.m.  
University Theatres, Mabie Theatre
- **April 9** Saturday  
"Swing into Spring" Old Gold Singers\*  
Hancher Auditorium
- **April 13** Wednesday  
Symphony Band—Hancher Auditorium
- **April 16** Saturday  
Center for New Music  
Clapp Recital Hall

- **April 17** Sunday  
Percussion Ensemble  
Voxman Hall
- **April 18** Monday  
Jazz Bands II & III—Clapp Recital Hall
- **April 20** Wednesday  
Stradivari Quartet—Clapp Recital Hall
- **April 24** Sunday  
Lux Brahm, clarinet  
Clapp Recital Hall
- **April 27** Wednesday  
University and Concert Bands  
Clapp Recital Hall
- **April 28** Thursday  
Michael Radulescu, organ  
Clapp Recital Hall
- **April 29 and 30**  
8:00 p.m.
- **May 1**  
"Cosi Fan Tutte"\*  
3:00 p.m.  
University Opera Theater  
Hancher Auditorium
- **May 4** Wednesday  
Camerata Singers—Clapp Recital Hall
- **May 6** Friday  
Percussion Ensemble  
3:30 p.m., Voxman Hall

\*Tickets at Hancher Auditorium Box Office. All other events are free.

## Hancher Auditorium Information

**Box Office:** Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the box office remains open until 9:00 p.m. If a performance falls on a Saturday or Sunday, box office hours are 1:00 to 9:00 p.m. Telephone: 319/335-1160, or toll-free in Iowa 1-800-HANCHER.

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

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

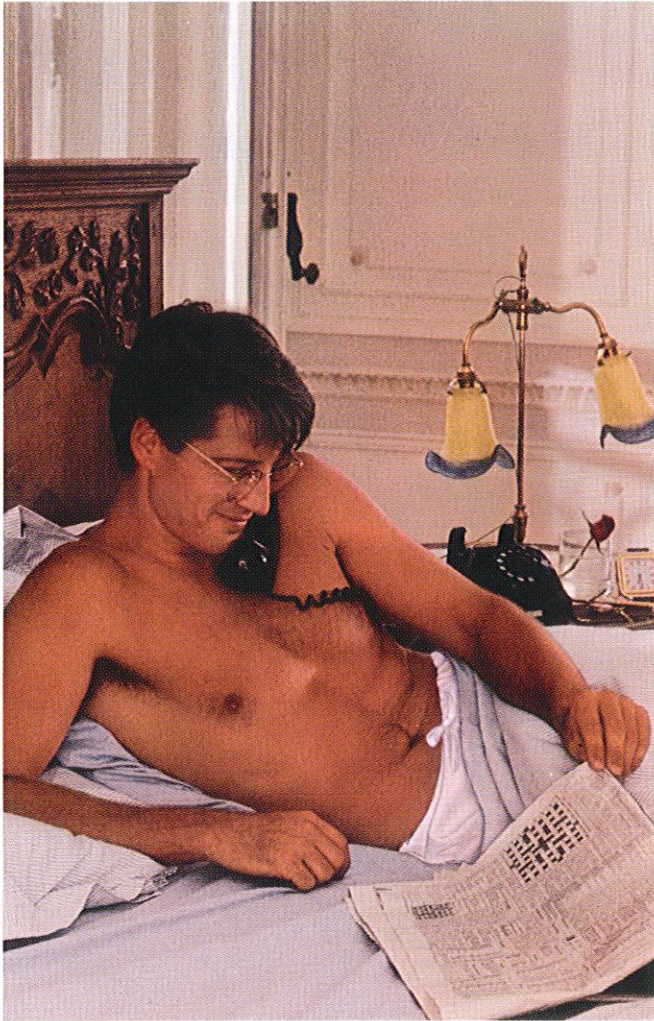
**Coughing and Electronic Watches:** The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish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

**Smoking:** Smoking is not permitted in the auditorium. If you wish to smoke during intermissions, you may do so only in the designated areas of the cafe and of the west end of the lobby.

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

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





Hello?

*Is this the man with the secret tattoo?*

Now that you know about it, it's not a secret anymore, is it?

*Your tattoo is safe with me. Were you able to get a taxi?*

I walked home.

*And how was Paris while all the sensible folk were still in bed?*

It was grey and drizzling and bloody marvelous. I kept making up poems with your name in them. Also a love song that, for rhyming reasons, ended up being all about your right elbow. I don't think my feet touched the ground once all the way home.

*I meant to tell you. I love the way you smell. Most men's colognes make them smell like they take themselves too seriously.*

I thank you. My Paco Rabanne cologne thanks you. My mother thanks you.

*Your mother would never approve of what you and your Paco Rabanne do to me, so let's leave her out of this. Am I going to see your tattoo again tonight?*

That's up to you, isn't it?

THAT'S  
*Younkers*  
FOR YOU!



Paco Rabanne  
For men

What is remembered is up to you





## A NEW SETTING

m.c. ginsberg  
jewelers,  
inc.

110 east washington  
iowa city, iowa  
52240

319-351-1700