HANCHER AUDITORIUM
AND
THE JOFFREY BALLET
PRESENT
THE WORLD PREMIERE
OF

THE NUTCRACKER

DECEMBER 10-12, 1987

IOWA'S HOLIDAY GIFT TO THE NATION
HANCHER PRESENTS

Hancher Auditorium
Iowa Center for the Arts
The University of Iowa

THE JOFFREY BALLET

ROBERT JOFFREY
Artistic Director

GERALD ARPINO
Associate Director

PENOLEPE 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 Garin • Jennifer Habig • Julie Janus • Tina Lellang • Valerie Madonia
Elizabeth Parkinson • Victoria Pasquale • Beatriz Rodrigo • Kim Sagami
Johanna Snyder • Carole Valleskey • Patrick Corbin • Carl Croy
Glen Edgerton • Mark Goldweber • Jerel Hilding • Philip Jerry
Douglas Martin • Parrish Maynard • Tom Mosbrucker
Peter Narbutas • Raymond Perez • Bect Phillips • Roger Plaut
Joseph Schnell • John Shauffer • Edward Stiele
Tyler Walters • Ashley Wheeler • Mark Wust

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.
This project is supported by the Hancher Auditorium Enrichment Fund and other private contributions.

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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.
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 Fritz. 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 the 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 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.

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 city—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.
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 Verdek* and Scott Barnard
Music by Peter Ilyich Tchaikovsky
Scenery by Oliver Smith
Costumes by John David Ridge
Creative Design for The Mouse, 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/Kazanov 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, with his friend has been teasing the girls, grabs it away and accidentally breaks it. Godfather Drosselmeyer bandsages the Nutcracker and comforts the heartbroken girl. 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 show 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 her very eyes. The toy soldiers that have been standing guard under the tree have also grown in 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 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.

INTERMUSIC

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 land—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.

PROGRAM

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.

PROGRAM

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 Barson
Fritz. Edward Sierle
Parents of Clara and Fritz. Ashley Wheeler
Mayor Stahlbaum. Leslie Carothers
Grandmother. Bonnie Fields
Grandfather. Paul Shoemaker
Maiden Aunts. Kathryn Ginder, Jennifer Habling
Governess. Cameron Bauden
Guests. Jill Davidson, Julie Janos, Valerie Madonia,
Elizabeth Parkbench, Victoria Pasquale, Kim Sagesait, Johanna Snyder
Robert Conn, Brent Phillips, Roger Plaut, Joseph Schnell,
John Sheaffer, Adam Skinte, Tyler Walters

Their Children:
Girls. Molly Chehak, Kimberly Durham, Carrie Hughes, Tahaye Jaeger
Boys. Elsa Alterhofer, Christine Davenport, Ciari Davis, Lindsay Ellsworth
 Servants. Amy Estlund, Jessica Lee, Jeffrey Mixted, Paul Mische
Maidens. Beth Bartholfowlew, Linda Bechthold
Mechanical Dolls. Meg Garin
Columbine. Jeryl Hilding
Harlequin. Sylvia Gartung
Vivandiere. Patrick Corbin
Soldier. Patrick Corbin

Scene II. The Magical Battleground

Nutcracker Doll. Mark Goldsweber
Nutcracker Prince. Glenn Edgerton
King of Mice. Patrick Howard
First Battalion of Mice. Kyle Ahmed, Erik Chehak, Philip Gardner,
Shane Gregory, Brent Phillips, Joseph Schnell, Adam Skinte
Second Battalion of Mice. Elsa Alterkofer, Elizabeth Brown, Lindsay Ellsworth,
James Frankhurt, Kelli Jacewicz, Anneke Langas, Jessica Lee, Ryan McBride
Cavalry Mice. Megan Blau, Stephanie Heron, Rachael Lusk, Gertech Zimmermann
Officers. Robert Conn. Patrick Corbin, Raymond Perrin,
Roger Plaut. Mark Wuest
Soldiers. Molly Chehak, Christine Davenport, Chari Davis, Kimberly Durham,
Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jamie O'Dell,
Krisie Richardson, Kathy Sheehee, Amanda Spilker, Lisa Stackhouse

Dolls under the Tree:
Spanish Doll. Shelah Lynch
Arabian Doll. John Millman
Chinese Dolls. Amy Estlund, Tahaye Jaeger
Russian Doll. Danielle Bieck
Gingerbread Man. Danielle Bieck
Piper. Paul Mische
Punch. Jeffrey Maxted

125 years of popular culture:
Books, maps, prints, paper collectibles, study furniture.
Large stock of military history, sporting books, Oriental, etchings and general antiquarian.
Scene III. The Land of Snow

Snow Queen ............................................ Leslie Carothers
Snow King .............................................. Ashley Wheater
Snow Prince ........................................... Edward Steele
Snowflakes ............................................ Cameron Basdeo, Jill Davidson, Deborah Dawn, Cynthia Giannini, Kathryn Ginden, Meg Guin, Jennifer Hubig, Julie Janus, Valerie Madonna, Elizabeth Parkinson, Victoria Pasqua, Kim Sagami
Snow Winds ............................................ Douglas Martin, Tom Monsbrucker, Roger Plaut, John Sheaffer, Tyler Walters, Mark Wuest
Snow Trees ............................................ Vanessa Andrus, Rachel Conboyce, Brooke Crowley, Sara Curtis-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lynas, Maggie Marlin, Jenna Martin, Sara Olson, Chris Purtielik, Bethia Woodsmall
Enchanted Journey to the Kingdom of Sweets

INTERMISSION

ACT II

The Kingdom of Sweets

Sugar Plum Fairy ..................................... Leslie Carothers
Nutcacker Prince ...................................... Ashley Wheater

Divertissements

Chocolate from Spain ................................... Jodie Gates
Coffee from Arabia .................................... Julie Janus, Tom Monsbrucker
Tea from China ................................. Cynthia Giannini, Edward Steele, Nougats from Russia, Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin
Marzipan Shepherdesses .................. Dawn Caccamo, Cameron Baden, Meg Guin
Mother Ginger ......................................... Francis Kane and her Polichinelles, Elmo Alterhofer, Lindsay Ellsworth, Amy Eisled, Carrie Hughes, Aimee Langlas, Jessica Lee, Rachelle Lu, Shailla Lynch

Waltz of the Flowers, a Victorian Bouquet

Penny ........................................................... Deborah Dawn
Rose .......................................................... Kim Sagami
Dahlia .......................................................... Victoria Pasqua
Rhododendron ........................................... Valerie Madonna
Blue Bell ...................................................... Beth Bartholomew
Carnation ............................................... Elizabeth Parkinson
Clematis .................................................... Kathryn Giannini
Columbine ................................................. Jill Davidson
Cuckooweed ............................................. Jennifer Hubig
Iris ............................................................ Johanna Snyder
Morning Glory .......................................... Amanda Smith
Penny ........................................................... Jennifer Mattrin
Cavaliers ..................................................... Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters

Grand pas de Deux

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

Finale

The Entire Cast

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
Flies nephew (The Nutcracker Prince): Ashley Wheater
Clara ........................................................ Mary Barton
Fritz .......................................................... Edward Steele
Parents of Clara and Fritz: Douglas Martin
Mayer Stahlbaum ....................................... Deborah Dawn
Mrs. Stahlbaum ......................................... Johanna Snyder
Grandmother ............................................ Robert Coon, Raymond Perrin, Roger Plaut, Joseph Schoell, John Sheaffer, Adam Sudate, Tyler Walters
Maiden Aunt ............................................... Jenna Martin, Sara Olson, Chris Purtielik, Bethia Woodsmall

Their Children:

Gifts ......................................................... Stephanie Hen, Kelli Janiswic, Aimee Langlas, Stanna Morrison, Jamie O'Dell, Kristen Richardson, Lisa Stackhouse, Gretchen Zimmerman
Boys ......................................................... Megan Blair, Elizabeth Brown, Charity Davis, James Frankfort, John MacMillan, Kimberly Masters, Ryan McIntyre, Amanda Spillers
Servants ..................................................... Kyle Ahmed, Mark Wuest, Bette Bartledaw, Linda Bechtold, Mechanical Dolls .................................................. Meg Guin
Columbine .................................................. Jerel Hilding
Vivandiere ................................................... Cynthia Giannini
Soldier ......................................................... Patrick Corbin

Scene II. The Magical Battleground

Nutcacker Doll ........................................... Mark Goldwebber
Nutcacker Prince ...................................... Ashley Wheater
King of mice ............................................. Parrish Maynard
First Battalion of mice ............................. Kyle Ahmed, Eric Zechuk, Philip Gardner, Shane Gregory, Brent Phillips, Joseph Schoell, Adam Sudate
Second Battalion of mice ......................... Elmo Alterhofer, Elizabeth Brown, Lindsay Ellsworth, Amy Eisled, Aimee Langlas, Jessica Lee, Shailla Lynch, Jeffrey Maxted
Cavalry Mice ............................................. Megan Blair, Stephanie Hen, Rachelle Lu, Gretchen Zimmerman
Officers .................................................... Robert Coon, Patrick Corbin, Raymond Perrin, Roger Plaut, Mark Wuest, Soliters ...................................................... Melly Cheek, Christine Davenport, Charlie Davis, Kimberly Durham, Amy Loffredo, Kimberly Masters, Stanna Morrison, Jamie O'Dell, Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stackhouse
Dolls under the tree:

Spanish Doll ............................................ Kelli Janiswic
Arabian Doll ............................................. John MacMillan
Chinese Dolls ........................................... Talaye Jaeger, Ryan McBride
Russian Doll ............................................. Danielle Rock
Gingerbread Man ....................................... Paul Mineck
Punch ......................................................... James Frankfort

Scene III. The Land of Snow

Snow Queen ............................................. Deborah Dawn
Snow King ................................................ Douglas Martin
Snow Prince ............................................. Edward Steele
Snowflakes ................................................ Cameron Baden, Jill Davidson, Cynthia Giannini, Kathryn Ginden, Meg Guin, Jennifer Hubig, Julie Janus, Valerie Madonna, Elizabeth Parkinson, Victoria Pasqua, Kim Sagami, Johanna Snyder
Snow Winds ............................................. Parrish Maynard, Tom Monsbrucker, Roger Plaut, John Sheaffer, Tyler Walters, Mark Wuest
Snow Trees ............................................. Vanessa Andrus, Rachel Conboyce, Brooke Crowley, Sara Curtis-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lynas, Maggie Marlin, Jenna Martin, Sara Olson, Chris Purtielik, Bethia Woodsmall
Enchanted Journey to the Kingdom of Sweets

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Scene III. The Land of Snow

Snow Queen ........................................ Leslie Carothers
Snow King ......................................... Ashley Wheatere
Snow Prince ....................................... Edward Steele
Snowflakes .......................................... Cameron Basdeo, Jill Davidson, Deborah Dawn, Cynthia Giannini, Kathyrn Giden, Meg Garin, Jennifer Hubig, Julie Janus, Valerie Madonia, and Elizabeth Parkinson
Snow Winds ........................................... Douglas Martin, Tom Mossbrucker, Roger Plaut, John Sheaffer, Tyler Walters, Mark Wuest
Snow Trees .............................................. Vanessa Andrews, Rachel Conboyce, Brooke Crowley, Sara Curtiss-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lyman, Maggie Marin, Jenna Martin, Sara Olson, Chris Purtzik, Bethia Woodsmlll

Enchanted Journey to the Kingdom of Sweets

INTERMISSION

ACT II

The Kingdom of Sweets

Sugar Plum Fairy .................................. Leslie Carothers
Nutmeg Prince ...................................... Ashley Wheatere

Divertissements

Chocolate from Spain .................................. Jodie Gates
Coffee from Arabia ...................................... Julie Janus, Tom Mossbrucker
Tea from China ......................................... Cynthia Giannini, Edward Steele
Nougats from Russia ................................. Linda Bechtold, Patrick Corbin, Carl Curry, Raymond Perrin
Marzipan Shepherdesses ......................... Dawn Caccamo, Cameron Barden, Meg Garin, Jennifer Hubig
Mother Ginger ......................................... Francis Kane and her Polichlettes
Peanut .................................................... Elmo Alforno, Lindsay Ellsworth, Amy Esilund, Carrie Hughes, Aimee Langlas, Jessica Lee, Rachael Lu, Shelleh Lynch

Waltz of the Flowers, a Victorian Bouquet

Penny ..................................................... Deborah Dawn
Rose ....................................................... Kim Sagi
Daffodil .................................................. Victoria Pasqua
Rhododendron ....................................... Valerie Madonia
Blue Bell ............................................... Beth Bartholomew
Carnation ............................................. Elizabeth Parkinson
Clematis ............................................... Kathryn Giden
Columbine ........................................... Jill Davidson
Candilower .......................................... Jennifer Hubig
Iris ....................................................... Johanna Snyder
Morning Glory ................................ ...... Amanda Smith
Peony ..................................................... Jennifer Martinig
Cavaliers ............................................. Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters

Grand pas de Deux

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

Finale

The Entire Cast

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 NUTMEKER PRINCE) ......................................................... Ashley Wheatere
Clara ................................................................................................................ Mary Barton
Fritz ............................................................................................................... Edward Steele

Parents of Clara and Fritz

MAYOR STIBLAM ........................................... Douglas Martin
MRS. STIBLAM ............................................. Deborah Dawn

Grandmother ................................................. Bonnie Fields
Grandfather ................................................ Paul Schmuckier
Maiden Aunt ............................................. Kathryn Giden, Jennifer Hubig
Governress .................................................. Cameron Basdeo

GUESTS ........................................... Jill Davidson, Julie Janus, Valerie Madonia, Elizabeth Parkinson, Victoria Pasqua, Kim Sagami, Johanna Snyder, Robert Conn, Raymond Perrin, Roger Plaut, Joseph Schneel, John Sheaffer, Adam Sidlo, Tyler Walters

Their Children:

GIFTS ........................................... Stephanie Hens, Kelli Janiswicz, Aimee Langlas, Shanna Morrissey, Jane O'Dell, Kristen Richardson, Lisa Stackhouse, Gretchen Zimmerman


SISTERS .................................................. Kyle Ahmed, Mark Wuest

Mechanical Dolls

Columbine ........................................... Meg Garin
Harlequin .................................................. Jerel Heding
Vivandiere ............................................... Victoria Pasqua

Solder ..................................................... Patrick Corbin

Scene II. The Magical Battle Ground

NUTMEKER DOLL ....................................... Mark Goldweber
NUTMEKER PRINCE .................................. Ashley Wheatere
KING OF MICE ........................................ Parrish Maynard

First Battalion of Mice ............................... Kyle Ahmed, Eric Chechu, Philip Gardner, Shane Gregory, Benton Phillips, Joseph Schneel, Adam Sidlo

Second Battalion of Mice ......................... Elmo Alforno, Elizabeth Brown, Lindsay Ellsworth, Amy Esilund, Aimee Langlas, Jessica Lee, Shelleh Lynch, Jeffrey Moxed

Cavalry Mice .......................................... Morgan Blair, Stephanie Hens, Rachel Lu, Gretchen Zimmerman

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

Soldiers ............................................... Molly Chen, Christine Davant, Chris Davis, Kimberly Durham, Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jane O'Dell, Kristen Richardson, Kathy Schehan, Amanda Spillers, Lisa Stackhouse

Dolls under the Tree:

Spanish Doll .......................................... Kelli Janiswicz
Arabian Doll ........................................... John MacMillan

Chinese Dolls ......................................... Talyse Jager, Ryan McBride

Russian Doll ............................................ Danielle Riek
Gingerbread Man ..................................... Amanda Sales
Pierrot ..................................................... Paul Mineck
Punch ..................................................... James Frankart

Scene III. The Land of Snow

Snow Queen ........................................... Deborah Dawn
Snow King ............................................. Douglas Martin
Snow Prince ........................................... Edward Steele
Snowflakes ........................................... Cameron Barden, Jill Davidson, Cynthia Giannini, Kathyrn Giden, Meg Garin, Jennifer Hubig, Julie Janus, Valerie Madonia, Elizabeth Parkinson, Victoria Pasqua, Kim Sagami, Johanna Snyder

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

Snow Trees ........................................... Vanessa Andrews, Rachel Conboyce, Brooke Crowley, Sara Curtiss-Mosher, Erin Engelbart, Carrie Hughes, Lydia Lyman, Maggie Marin, Jenna Martin, Sara Olson, Chris Purtzik, Bethia Woodsmill

Enchanted Journey to the Kingdom of Sweets

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Hancher Cafe

On the mezzanine

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INTERMISSION

ACT II

The Kingdom of Sweets

Sugar Plum Fairy ................................................. Leslie Caroheres
Nutcracker Prince ................................................. Ashley Wheaton

Divertissements

Chocolate from Spain .............................................. Jodie Gates
Coffee from Arabia ............................................. Julie James, Tom Mossbrucker
Tea from China .................................................. Cynthia Giannini, Edward Stewart
Nougats from Russia ............................................ Linda Benthedd, Patrick Corbin, Carl Corry, Raymond Perrin
Macarons Steeped in Chocolate ......................... Dawn Cacaus, Cameron Baden, Meg Gorin
Mother Ginger .................................................... Francis Kane and her Polichinelles
Lisa Stackhouse, Gretchen Zimmerman

Waltz of the Flowers, a Victorian Bouquet

Pansy .................................................................. Deborah Dawn
Rose .................................................................. Kim Sagami
Dahlia .................................................................. Victoria Pasquale
Rheodendron ............................................................... Valorie Madonn
Blair Bell ........................................................... Beth Bartholomew
Carnation .............................................................. Elizabeth Parkison
Clematis ................................................................. Kathryn Gorden
Columbine ........................................................... Jill Davidson
Cowslip ................................................................. Jennifer Habig
Iris ......................................................................... Johanna Snyder
Morning Glory ................................................... Amanda Smith
Peony ................................................................... Jennifer Mattingly

Cavalliers ................................................................. Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters
Consorts .................................................................. Robert Corbin, Brent Phillips, Robert Plant, Joseph Schnell, Adam Skutle, Mark Wuest

Grand pas de Deux

Sugar Plum Fairy ................................................. Leslie Caroheres
Nutcracker Prince ................................................. Ashley Wheaton

Final ....................................................................... The Entire Cast

PROGRAM

Friday, December 11, 1987—8:00 p.m.

ACT I

Scene I. A Victorian Parlour

Dr. Drosselmeyer, Godfather of Clara and Fritz. ............................................ Al巡RGe Grant
His Nephew (The Nutcracker Prince) ....................................................... Tom Mossbrucker
Clara ........................................................................ Mary Barton
Fritz ................................................................. Mark Goldehweber
Parents of Clara and Fritz ................................................................. Philip Jerry
Mara Stahl ............................................................. Charlene Gehm
Grandmother ................................................................................. Bonnie Fields
Grandfather ................................................................................. Paul Shoemaker
Maiden Aunts ................................................................................. Kathryn Gorden, Jennifer Habig
Governor ......................................................................................... Cameron Baden
Guests ......................................................................................... Jill Davidson, Julie Jamies, Valorie Madonn, Elizabeth Parkison, Victoria Pasquale, Kim Sagami, Robert Corbin, Brent Phillips, Robert Plant, Joseph Schnell, John Sheaffer, Adam Skutle, Tyler Walters

ACT II

The Kingdom of Sweets

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

Divertissements

Chocolate from Spain .................................................... Beatrix Rodriguez
Coffee from Arabia .................................................. Valorie Madonn, Douglas Martin
Tea from China ......................................................... Cameron Baden, Mark Goldsheebier
Nougats from Russia .................................................. Johanna Snyder, Patrick Corbin, Carl Corry, Raymond Perrin
Marzipan Shepherdesses .................................................. Cynthia Giannini, Meg Gurin, Jennifer Habig
Mother Ginger and her Polichinelles ......................... Megan Blair, Elizabeth Brown, Stephanie Henx, Kelli Jasiewicz, Danielle Rick, Amanda Sales, Lisa Stackhouse, Gretchen Zimmerman

Scene II. The Magical Battleground

Nutcracker Doll ............................................................. Carl Corry
Nutcracker Prince ............................................................. Tom Mossbrucker
King of Mice ................................................................. Patrick Corbin
First Battalion of Mice ....................................................... Kyle Alank, Eric Chekhov, Philip Gardner, Stume Gregory, Brent Phillips, Joseph Schnell, Adam Skutle
Second Battalion of Mice ..................................................... Elsa Altior, Elizabeth Brown, Lindsay Ellsworth, Amy Estlund, Aimee Langlas, Jessica Lee, Shellsh Lynch, Jeffrey Maxted
Cavallers ................................................................. Robert Corbin, Raymond Perrin, Robert Plant, Edward Steele, Mark Wuest
Soldiers ................................................................. Molly Cheek, Christene Davenport, Chris Daves, Kimberly Durham, Amy Leffredo, Kimberly Martinez, Shanna Morrissey, Jamie O’Dell, Kirsten Richardson, Kathy Shetlen, Amanda Spillers, Lisa Stackhouse
Dolls under the Tree .................................................. Spanish Doll, Kelli Janiewicz, Arabian Doll, John MacMillan
Chinese Dolls ........................................................................... "Talayn Jager, Ryan McBride
Russian Doll ............................................................................ "Danielle Riek
Gingerbread Man .................................................................. Amanda Sales
Pierrot ........................................................................... Paul Minnick
Punch ............................................................................ James Franklin

Scene III. The Land of Snow

Snow Queen ............................................................... Charlene Gehm
Snow King ................................................................. Philip Jerry
Snow Prince ................................................................. Mark Goldsheebier
Snowflakes ......................................................................... Cameron Baden, Jill Davidson, Cynthia Giannini, Valorie Madonn, Elizabeth Parkison, Victoria Pasquale, Kim Sagami
Snow Winds ................................................................. Douglas Martin, Parrish Maynard, Robert Plant, John Sheaffer, Tyler Walters, Mark Wuest
Snow Trees ................................................................................. Vanessa Anders, Rachel Conyn, Brooke Crowley, Sara Curtis-Mosher, Erin Englebar, Carrie Hughes, Elyda Lyman, Maggie Martin, Jenna Martin, Sara Olson, Chris Pariek, Betha Woodman
Enchanted Journey to the Kingdom of Sweets

INTERMISSION

The Barn

COLLECTIONS

Alan & Nina Weinstein

Artworks: Japanese Prints

Tribe Arts Fine Art Books
ACT II
The Kingdom of Sweets
Sugar Plum Fairy ..................................................... Leslie Carothers
Nutcracker Prince ..................................................... Ashley Wheater

Divertissements
Chocolate from Spain ............................................. Jodie Gates
Coffee from Arabia .................................................. Julie James, Tim Mossbrucker
Tea from China ..................................................... Cynthia Gianinti, Edward Stiebel
Nougats from Russia .............................................. Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin
Marzipan Sheepdresses ......................................... Dawn Cacouan, Cameron Baden, Meg Gorin
Mother Ginger and her Polichinelles ......................... Megan Blair, Elizabeth Brown, Stephanie Heen, Kelly 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 Madison, Jennifer Habig
Bacchus ............................................................... Beth Bartholomew
Carnation .............................................................. Elizabeth Parkinsson
Clematis ............................................................... Kathryn Ginder
Columbine ............................................................ Jill Davidson
Coconut ................................................................ Jennifer Habig
Iris .................................................................... Johanna Snyder
Morning Glory ..................................................... Amanda Smith
Peony ................................................................. Jennifer Mattingly
Cavaliers ................................................................ Douglas Marin, Parrish Maynard, John Sheaffer, Tyler Walters
Consorts ................................................................ Robert Corbin, Brent Phillips, Roger Platt, Joseph Schnell, Adam Skute, Mark West

Grand pas de Deux
Sugar Plum Fairy ..................................................... Leslie Carothers
Nutcracker Prince ..................................................... Ashley Wheater

Final ..............................................................................

The Entire Cast

PROGRAM
Friday, December 11, 1987—8:00 p.m.

ACT I
Scene I. A Victorian Parlour
Dr. Drosselmeyzer, 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 .......................................................... Philip Jerry
Mayor Stahlbaum .......................................................... Philip Jerry
Mrs. Stahlbaum .......................................................... Charlene Gehm
Grandmother .......................................................... Bonnie Fields
Grandfather .......................................................... Paul Shoemaker
Maiden Aunts .......................................................... Kathryn Ginder, Jennifer Habig
Governor .............................................................. Cameron Baden
Guests .................................................................. Jill Davidson, Julie James, Valerie Madison, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder, Robert Corbin, Brent Phillips, Roger Platt, Joseph Schnell, John Sheaffer, Adam Skute, Tyler Walters

ACT II
The Kingdom of Sweets
Sugar Plum Fairy ..................................................... Tina Lefflace
Nutcracker Prince ..................................................... Tom Mossbrucker

Divertissements
Chocolate from Spain ............................................. Beatriz Rodriguez
Coffee from Arabia .................................................. Valerie Madison, Douglas Martin
Tea from China ..................................................... Cameron Baden, Mark Goldweber
Nougats from Russia .............................................. Johanna Snyder, Patrick Corbin, Carl Corry, Raymond Perrin
Marzipan Sheepdresses ......................................... Cynthia Gianinti, Meg Gorin, Jennifer Habig
Mother Ginger and her Polichinelles ......................... Megan Blair, Elizabeth Brown, Stephanie Heen, Kelly Jasiewicz, Danielle Rieck, Amanda Sales, Lisa Stackhouse, Gretchen Zimmerman

Scene II. The Magical Battleground
Nutcracker Doll .......................................................... Carl Corry
Nutcracker Prince ..................................................... Tom Mossbrucker
King of Mice .......................................................... Patrick Corbin
First Battalion of Mice ........................................... Kyle Alamed, Erik Chekhov, Philip Gardner, Steve Gregory, Brent Phillips, Joseph Schnell, Adam Skute
Second Battalion of Mice ......................................... Elisa Altoster, Elizabeth Brown, Lindsay Ellsworth, Amy Iselson, Aimee Langlas, Jessica Lee, Shelli Lynch, Jeffrey Maxted
Cavalry Mice .......................................................... Megan Blair, Stephanie Heen, Rachel Lu, Gretchen Zimmerman
Officers .................................................................. Robert Corbin, Raymond Perrin, Roger Platt, Edward Stiebel, Mark West
Soldiers .................................................................. Molly Chekhar, Christene Davenport, Chari Davis, Kimberly Durham, Amy Loffredo, Kimberly Martins, Shanna Morrissey, Jani O'dell, Kristen Richardson, Kathy Sheehan, Amanda Spillers, Lisa Stackhouse
Dolls under the Tree: .................................................
Spanish Doll ............................................................. Kelli Janiewicz
Arabian Doll ........................................................... John MacMillian
Chinese Dolls .......................................................... Talay Kaerger, Ryan McBride
Russian Doll ............................................................ Danielle Rieck
Gingerbread Man .................................................... Amanda Sales
Pierrot ................................................................. Paul Minbeck
Punch ................................................................. James Franklin

Scene III. The Land of Snow
Snow Queen .......................................................... Charlene Gehm
Snow King ............................................................. Philip Jerry
Snow Prince ........................................................... Mark Goldweber
Snowflakes ............................................................. Cameron Baden, Jill Davidson, Cynthia Gianinti, Kathryn Ginder, Megan Gorin, Jennifer Habig, Julie James, Valerie Madison, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami
Snow Winds .......................................................... Douglas Marin, Parrish Maynard, Roger Platt, John Sheaffer, Tyler Walters, Mark West
Snow Trees ............................................................. Vanessa Anderson, Rachel Conaty, Brooke Crowley, Sara Curtis-Mosher, Erin Engelhart, Carrie Hughes, Edyia Lyman, Maggie Marlin, Jenna Martin, Sara Olson, Chris Patrick, Bethie Woodsmall
Enchanted Journey to the Kingdom of Sweets

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Waltz of the Flowers, a Victorian Bouquet
Deborah Darrow

Rose ......................................................... Kim Sagan
Dahlia .......................................................... Victoria Pasquale
Rhinodendron .................................................. Julie James
Blue Bell ..................................................... Beth Bartholomew
Carnation ..................................................... Elizabeth Parkinson
Clematis ..................................................... Kathryn Ginden
Columbine .................................................. Jill Davidson
Cornflower .................................................. Josie Gates
Iris ............................................................... Linda Beckthold
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 Shulze

Grand pas de Deux
Sugar Plum Fairy ............................................ Tina Lefebvre
Nutcracker Prince ......................................... Tom Mousbrucker

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 Wheatre
Clara .......................................................... Mary Barton
Fritz ........................................................... Edward Stierle
Parents of Clara and Fritz: Mayor Stahlbaum ......................... Douglass Martin
Mrs. Stahlbaum ............................................ Deborah Darrow
Grandmother ............................................... Bonnie Fields
Grandfather .................................................. Paul Shoemaker
Maiden Aunts .............................................. Kathryn Ginden, Jennifer Habig
Governor ..................................................... Cameron Banden
Guests ....................................................... Jill Davidson, Julie Janus, Valerie Madonia,
Elizabeth Parkinson, Victoria Pasquale, Kim Sagan, Johanna Snyder,
Robert Conn, Raymond Perrin, Roger Plaut, Joseph Schnell,
John Sheaffer, Adam Shulze, Tyler Walters

Scene II. The Magical Ballground
Nutcracker Doll ............................................ Mark Goldweber
Nutcracker Prince ......................................... Ashley Wheatre
King of Mice ................................................... Parrish Maynard
First Battalion of Mice: Kyle Ahmed, Erik Chechuk, Philip Gardner, Shane Gregory, Brent Phillips, Joseph Schnell, Adam Shulze
Second Battalion of Mice ...................................... Eliza Alteroth, Elizabeth Brown, Linda Ellsworth, James Flaherty, Kelli Jusiewicz, Alixe Langas, Jessica Lee, Ryan McInerney
Cavalry Mice .................................................. Megan Blair, Stephanie Henz, Rachael Lee, Gertrude Zimmerman
Officers ..................................................... Robert Conn, Patrick Corbin, Raymond Perrin
Swords ..................................................... Roger Plaut, Mark Wuest
Soldiers ..................................................... Molly Chechuk, Christine Davenport, Chari Davis, Kimberly Durham

Molly, Kimberly, Martinus, Shanna Morrissey, Jamie O’Dell
Kristen Richardson, Kathy Sheehan, Amanda Spiders, Lisa Stockhouse
Dolls under the Tree: Spanish Doll .................................. Shellie Lynch
Arabian Doll .................................................. John McMillan
Chinese Dolls ............................................... Amy Estlund, Talyse Jaeger
Russian Doll ................................................. Danielle Reck
Gingerbread Man ........................................... Amanda Sales
Pierrot .......................................................... Paul Mineck

Scene III. The Land of Snow
Snow Queen .................................................. Deborah Darrow
Snow King ................................................... Douglass Martin
Snow Prince ................................................. Edward Stierle
Snowflakes ................................................... Cameron Banden, Jill Davidson, Kathryn Ginden, Kathryn Ginden
Snowbirds ................................................... Jill Davidson, Julie Janus, Valerie Madonia,
Elizabeth Parkinson, Victoria Pasquale, Kim Sagan, Johanna Snyder
Snow Winds .................................................. Parrish Maynard, Tom Mousbrucker, Roger Plaut,
John Sheaffer, Tyler Walters, Mark Wuest

Snow Trees .................................................... Vanessa Andrews, Rachel Combs, Brooke Crowley,
Sara Curtis-Mosher, Erin Englehart, Carrie Hughes, Lylia Lyman, Maggie Martin,
Jenna Martin, Sara Olson, Chris Patriek, Bethia Woodsmith

Enchanted Journey to the Kingdom of Sweets

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INTERMISSION
Waltz of the Flowers, a Victorian Bouquet

Penny .......................................................... Deborah Dawe
Rose ........................................................... Kim Sagami
Dahlia ........................................................... Victoria Pasquale
Rhubodendron ................................................. Julie James
Blue Bell ........................................................ Beth Bartholomew
Carnation ...................................................... Elizabeth Parker
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 West
Consorts ....................................................... Robert Conn, Shane Gregory, Brent Phillips, Roger Piant, Joseph Schnell, Adam Sluice

Grand pas de Deux
Sugar Plum Fairy ............................................. Tina LeBlanc
Nutcracker Prince .......................................... Tom Mosbrucker

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 Wheaton
Clara ........................................................... Mary Barton
Fritz ............................................................. Edward Sierle
Parents of Clara and Fritz: Douglas Martin
Maya Stahlbaum ............................................. Deborah Dawe
Mrs. Stahlbaum ............................................ Bonnie Fields
Grandfather .................................................. Paul Shoemaker
Maiden Aunt ................................................ Kathryn Ginden
Governress ................................................. Camron Banden
Guests ......................................................... Jill Davidson, Julie James, Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanndy Snyder, Robert Conn, Raymond Piant, Joseph Schnell, John Sheaffer, Adam Sluice, Tyler Walters

Scene II. The Magical Battleground

Nutcracker Doll ............................................. Mark Goldwasser
Nutcracker Prince ......................................... Ashley Wheaton
King of Mice ................................................ Parrish Maynard
First Battalion of Mice: Kyle Ahmed, Erik Chechuk, Philip Gardner,
Shane Gregory, Brent Phillips, Joseph Schnell, Adam Sluice
Second Battalion of Mice: Elisa Ahlforth, Elizabeth Brown, Lindsay Ellsworth,
James Franklin, Kelli Jostesiczky, Ann Lee, Ryan Mcleide
Cavalry Mice ................................................ Megan Blair, Stephanie Heun, Rachel Ea, Gerbenk Zimmer
Soldiers ....................................................... Robert Conn, Patrick Corbin, Raymond Perrin,
Roger Piant, Mark West

Scene III. The Land of Snow

Snow Queen ................................................ Deborah Dawe
Snow King .................................................. Douglas Martin
Snow Prince .................................................. Edward Sierle
Snowflakes .................................................. Cameron Banden, Jill Davidson, Cynthia Giannini, Kathryn Ginden, Mcg Gurin, Jennifer Habig, Julie James, Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanndy Snyder
Snow Winds .................................................. Parrish Maynard, Tom Mosbrucker, Roger Piant,
John Sheaffer, Tyler Walters, Mark West

Snow Trees ................................................. Vanessa Andrews, Rachel Converse, Brooke Crowley,
Sara Curitin-Molde, Erin Engberg, Carrie Hughes, Lysid Lyman, Maggie Marlin,
Jenna Martin, Sara Olson, Chris Parrick, Bethia Woodsmill

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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 Janns, Tony Mossbrucker
Tea from China ..................................... Cynthia Giannini, Edward Stierle
Noogans from Russia ............................... Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin
Marzipan Shepherds ............................... Marla Cacelfranco, Cameron Baden, Meg Gurin
Mother Ginger and her Polichinelles ............ E已有4个错误的字符，无法辨认
Waltz of the Flowers, a Victorian Bouquet
Pansy .................................................. Deborah Dayn
Rose ................................................... Kim Sagami
Dahlia ................................................... Victoria Pasquale
Rhododendron ...................................... Valerie Madonia
Blue Bell .............................................. Beth Bartholomew
Carnation ............................................. Elizabeth Parkinson
Chrysanthemus ..................................... Kathy Links
Columbine .......................................... Jill Davidson
Carnation ............................................. Jennifer Habig
Iris ...................................................... Johanna Snyder
Morning Glory ..................................... Amanda Smith
Peony .................................................. Jennifer Martin
Cavaliers ............................................ Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters
Consorts ............................................ Robert Conn, Brent Phillips, Roger Plaut, Joseph Schnell, Adam Skulske, Mark Wuest

Grand pas de Deux
Sugar Plum Fairy .................................. Leslie Carothers
Nutcracker Prince .................................. Ashley Wheeler

Finale
The Entire Cast

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 .............................................. Ashley Wheeler
Mrs. Stahlbaum .................................................. Leslie Carothers
Grandmother .................................................... Bonnie Fields
Grandfather ..................................................... Paul Shoemaker
Maiden Amity .................................................. Kathryn Giniden, Jennifer Habig
Governor ......................................................... Cameron Baden
Guests .................................................................. Jill Davidson, Julie Janns, Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder, Robert Conn, Brent Phillips, Roger Plaut, Joseph Schnell, John Sheaffer, Adam Skulske, Tyler Walters
Their Children: Marin, Parsish Maynard, John Sheaffer, Tyler Walters
Cavaliers .................................................... Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters
Consorts ................................................. Robert Conn, Brent Phillips, Roger Plaut, Joseph Schnell, Adam Skulske, Mark Wuest

Scene II. The Magical Ballroom
Nutcracker Doll ........................................... Mark Goldscheber
Nutcracker Prince ........................................ Glenn Edgerton
King of Mice ............................................. Parrish Maynard
First Battalion of Mice ....................................... Kyle Ahmed, Erik Chebuk, Phillip Gardner, Shane Gregory, Brent Phillips, Joseph Schnell, Adam Skulske
Second Battalion of Mice .................................... Ella Alcorder, Elizabeth Brown, Linda Ellsworth, Amy Enlund, Amiee Langas, Jessica Lee, Shelly Lynch, Jeffrey Maxted
Cavendish .................................................... Megan Blair, Stephanie Hein, Rachael Lui, Gretchen Zimmerman
Officers ....................................................... Robert Conn, Patrick Corbin, Raymond Perrin, Roger Plaut, Mark Wuest
Soldiers .................................................... Molly Chechuk, Christine Davenport, Cheri Davis, Kimberly Durham, Amy Loftred, Kimberly Martin, Shanna Morrissy, Jamie O’Cann, Kristen Richardson, Kathy Sheehan, Amanda Spilker, Lisa Stackhouse

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ACT II
The Kingdom of Sweets
Sugar Plum Fairy .......................... Dawn Caccamo
Nutcracker Prince .......................... Glenn Edgerton

Divertissements
Chocolate from Spain .......................... Jodie Gates
Coffee from Arabia .......................... John James, Tom Mossbrucker
Tea from China .......................... Cynthia Giannini, Edward Stetler
Noogas from Russia .......................... Linda Bechtold, Patrick Corbin, Carl Corry, Raymond Perrin
Margarita Shepheardes .......................... Tina IlicBaine, Cameron Baden, Meg Gorin
Mother Ginger and her Polichinelles .......................... Francis Kane
Waltz of the Flowers, a Victorian Bouquet
Pamsey .......................... Deborah Dawn
Rose .......................... Kim Sagami
Dahlia .......................... Victoria Pasquale
RhoXodontron .......................... Valerie Madenia
Blue Bell .......................... Beth Bartholomew
Carnation .......................... Elizabeth Parkinson
Gladiolus .......................... Kathryn Ginden
Columbine .......................... Jill Davidson
Gardenia .......................... Jennifer Hubig
Iris .......................... Johanna Snyder
Morning Glory .......................... Amanda Smith
Pansy .......................... Jennifer Marigley
Cavaliers .......................... Douglas Martin, Parrish Maynard, John Sheaffer, Tyler Walters
Comsorts .......................... Robert Conn, Brent Phillips, Roger Plum, Joseph Schnell, Adam Skelton, Mark Wuest
Grand pas de Deux
Sugar Plum Fairy .......................... Leslie Carothers
Nutcracker Prince .......................... Ashley Wheeler

Finale
The Entire Cast

PROGRAM
Saturday, December 12, 1987 — 8:00 p.m.

ACT I
Scene I. A Victorian Parlour
Dr. Drosselmeier, Godfather of Clara and Fritz .......................... Alexander Grant
His Nephew (The Nutcracker Prince) .......................... Glenn Edgerton
Clara .......................... Mary Barton
Fritz .......................... Edward Stetler
Parents of Clara and Fritz .......................... Ashley Wheeler
Mrs. Stahlbaum .......................... Leslie Carothers
Grandmother .......................... Bonnie Fields
Grandfather .......................... Paul Shoemaker
Minden Aunt .......................... Kathryn Ginden, Jennifer Hubig
Governess .......................... Cameron Baden
Guests .......................... Jill Davidson, Julie James, Valerie Madenia, Elizabeth Parkinson, Victoria Pasquale, Kim Sagami, Johanna Snyder, Robert Conn, Brent Phillips, Roger Plum, Joseph Schnell, John Sheaffer, Adam Skelton, Tyler Walters
Their Children: ..........................
- Gurls .......................... Stephanie Hen, Kellie Janiczek, Amie Langlas, Stassia Morrissey, Jamie O'Dell, Kristen Richardson, Lisa Stackhouse, Gretchen Zimmerman
Servants .......................... Douglas Martin, Mark Wuest
Maids .......................... Beth Bartholomew, Lynne Bartholomew
Mechanical Dolls .......................... Amanda Smith
Colombine .......................... Meg Gorin
Hartogin .......................... Jered Hilding
Vivandiere .......................... Cynthia Giannini
Soldier .......................... Patrick Corbin

Scene II. The Magical Ballroom
Nutcracker Doll .......................... Mark Goldscheider
Nutcracker Prince .......................... Glenn Edgerton
King of Mice .......................... Parrish Maynard
First Battalion of Mice .......................... Kyle Ahmed, Erik Chebuk, Philip Gardner,
Shane Gregory, Brent Phillips, Joseph Schnell, Adam Skelton
Second Battalion of Mice .......................... Elise Alforfor, Elizabeth Brown, Lindsey Ellsworth,
Amy Enland, Amie Langlas, Jessica Lee, Sheelah Lynch, Jeffrey Mccread
Cavalry Mice .......................... Megan Blair, Stephanie Hen, Rachael Lu, Gretchen Zimmerman
Officers .......................... Robert Conn, Patrick Corbin, Raymond Perrin, Roger Plum, Mark Wuest
Soldiers .......................... Molly Chebuk, Christine Davenport, Charli Davis, Kimberly Durham,
Amy Enland, Kimberly Martins, Shamina Morrissey, Jamie O'Dell, Kristen Richardson, Kathy Scheele, Amanda Spillers, Lisa Stackhouse

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Snackshop: Julie James. Photo by Herbert Nigbell.

MARK GOLDSCHEIDER AS THE NUTCRACKER. PHOTO BY HERBERT NIGBELL.
Dolls under the Tree:
Spanish Doll ........................ Kelli Jasiewicz
Arabic Doll ........................ John MacMillan
Chinese Dolls ........................ Talaye Jaeger, Ryan McBride
Russian Doll ........................ Danielle Reck
Gingerbread Man ........................ Amanda Sales
Pierrot ........................ Paul Moteck
Punch ........................ James Frankfort

Scene III. The Land of Snow
Snow Queen ........................ Leslie Careathers
Snow King ........................ Ashley Wheeler
Snow Prince ........................ Elizabeth Parkison, Valarie Madanion, Victoria Pasquale, Kim Sagami
Snowflakes ........................ David Martin, Tom Mosbrucker, Roger Pian, John Sheaffer, Tyler Walters, Mark Wuest
Snow Winds ........................ John Sheaffer, Tyler Walters, Mark Wuest
Snow Trees ........................ Vanessa Andrush, Rachel Croybeware, Brooke Crowley, Sara Curtis Mosher, Erin Engelbark, Carrie Hughes, Lydia Lyman, Maggie Martin, Jenna Martin, Sara Olson, Chris Patricek, Beth Woodman
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 Jones, Tom Mosbrucker

Tea from China ........................... Linda Becknold, Patrick Corbin, Carl Corry, Raymond Perrin
Nougats from Russia .......................... Teresa LeBlanc, Cameron Backen, Meg Gorin
Mother Ginger .............................. Frances Kane
and her Polichinelles .......................... Megan Blair, Elizabeth Brown, Stephanie Henne, Kelli Jasiewicz, Danielle Reck, Amanda Sales, Lisa Stackhouse, Gretchen Zimmerman

Waltz of the Flowers, a Victorian Bouquet
Pompey ........................... Deborah Dawn
Rose .............................. Kim Sagami
Dahlia ............................. Victoria Pasquale
Rhododenron .............................. Valarie Madanion, Elizabeth Parkison, Victoria Pasquale, Kim Sagami
Blue Bell .............................. Beth Bartholomew
Carnation ............................. Elizabeth Parkison
Gloriosa ............................... Kathryn Ginder
Columbine .............................. Jill Davidson
Corydalis ............................... Jennifer Habig
Iris ................................. Johanna Snyder
Morning Glory ............................ Amanda Smith
Peony ................................. Jennifer Mantinga
Cavaliers .............................. Douglas Martin, Patrick Maynard, John Sheaffer, Tyler Walters
Consorts .............................. Robert Conn, Brent Phillips, Roger Platt, Joseph Schell, Adam Skute, Mark Wuest

Grand Pas de Deux
Sugar Plum Fairy ............................ Dawn Caccamo
NUTCRACKER Prince .......................... Glenn Edgerton

Finale
The Entire Cast

CEDAR RAPIDS SYMPHONY
1987-88 Classical Season

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

February 20 & 22
Leonidas Lipovetski,
Violinist
works by Wagner, Beethoven
and Mendelssohn

March 19 & 21
Luther College Cathedral Choir and Chorale
works by Palestrina, DeBenedictis, and Barber

May 7 & 9
Elmar Oliveira, Violinist
works by Haydn, Dvorak,
Martinu and Smetana

November 7
First Lutheran Church
String Sevenades
Olivier Bruch, Douglas LeBlanc, John Wiggles
String orchestra perform works by Grainger, Handel, Corelli and Mendelssohn

February 27
Cedar Rapids Community Theatre
Midsummer in Midwinter
Seppi Goldsmith, Violinist

March 19 & 21
Luther College Cathedral Choir and Chorale
works by Palestrina, DeBenedictis, and Barber

April 9
Central First Temple
Marching Manners
Jamie Turner, Glass Harmonica

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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 Frankfort
Christine Davenport ........................ Stephanie Henne
Cheri Davis ........................ Talaye Jaeger
Lindsay Ellsworth ........................ Kimberly Martin
Dannielle Reck ........................ Amanda Sales
Amanda Spillers

CONGRATULATIONS! BREAK A LEG

Mark Godbehere as the Nutcracker, Photo by Herbert Mignott.
Dolls under the Tree:
- Spanish Doll: Kelli Jasiewicz
- Arabian Doll: John MacMillan
- Chinese Dolls: Talaye Jaeger, Ryan McBride
- Russian Doll: Danielle Beck
- Gingerbread Man: Amanda Sales
- Pierrot: Paul Moteck
- Punch: James Frankel

Scene III. The Land of Snow
- Snow Queen: Leslie Carothers
- Snow King: Ashley Wheater
- Snow Prince: Cameron Beaudoin, Chris Duvall, Edwige Stirling
- Snowflakes: Alyssa Bonnici, Jill Davidson, Deborah Dana, Cynthia Giannini, Kristen Gindin, Meg Gorin, Jennifer Habig, Julia Janus, Valerie Madonia, Elizabeth Parkinson, Victoria Pasquale, Kim Saggini
- Snow Winds: Douglas Martin, Tom Massoebroeker, Roger Plavsic, John Sheaffer, Tyler Walters, Mark Wuerst
- Snow Trees: Vanessa Andron, Rachel Codywa, Brooke Crowley, Sara Catin, Mosher, Erin Engbinger, Carrie Hughes, Lydia Lyman, Maggie Martin, Jenna Martin, Sara Olson, Chris Pature, Beth Woodman

Enchanted Journey to the Kingdom of Sweets

INTERMISSION

ACT II

The Kingdom of Sweets
- Sugar Plum Fairy: Dawn Caccamo
- Nutcracker Prince: Glenn Edgeron

Diversions
- Chocolate from Spain: Jodie Gates
- Coffee from Arabia: Julie Janus, Tom Massoebrocker

Tea from China
- Lindi Bendick, Patrick Corbin, Carl Corry, Raymond Perrin
- Mariposa Shepherdesses: Tricia LeBlanc, Cameron Bascon, Meg Gorin, Mother Ginger: Francis Kane

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

Waltz of the Flowers, a Victorian Bouquet
- Dame: Deborah Davis
- Rose: Kim Saggini
- Dahlia: Victoria Pasquale
- Rhododendron: Valerie Madonia
- Blue Bell: Beth Bartkowsky
- Carnation: Elizabeth Parkin
- Geranium: Kathryn Gindin
- Columbine: Jill Davidson
- Cornflower: Jennifer Habig
- Iris: Johanna Snyder
- Morning Glory: Amanda Smith
- Peony: Jennifer Mastin
- Cabbage: Douglas Martin, Parish Maynard, John Sheaffer, Tyler Walters
- Consorts: Robert Conn, Brent Phillips, Roger Plavsic, Joseph Schnell, Adam Skute, Mark Wuerst

Grand pas de Deux
- Sugar Plum Fairy: Dawn Caccamo
- Nutcracker Prince: Glenn Edgeron

Finale
- The Entire Cast

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Leonidas Lipovetsky, Violinist

March 19 & 21
Musical Passions
Elijah College Cathedral Choir and Chorale: works by Carlls and Barber

May 7 & 9
Casino Night
Eimar O'Levena, Violinist

April 9
Casino Ballroom: works by Haydn, Dvorak, Martin

CONGRATULATIONS! BREAK A LEG

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 Frankel
- Christine Davenport
- Stephanie Henn
- Cheri Davis
- Talaye Jaeger
- Lindsay Ellisworth
- Kimberly Martin

Armanda Sales
Amanda Spellers
Gretchen Zimmerman

Mark Gouldacker as the Nutcracker. Photo by Herbert Miggel.
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 Ms. Glenn White and Diane Lembo Talley for their invaluable assistance.

Assistants to Mr. Smith: Campbell Ralston and Paul Palazzo, assistant to Mr. Ridge: David Paulin; assistants to Mr. Love: Francis Kane, Christopher Leaf, 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. Dermond, D.M.A. candidate, The University of Iowa, rehearsal pianist for the children and company.

Special thanks to the Fletcher Collection of outlined music at the Free Library of Philadelphia and the Glima Museum of Musical Culture, in Moscow, where the original score of The Nutcracker is housed.

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

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The Iowa Holiday Wreath
The Iowa Wreath that hangs in the Hancher lobby was designed by Margaret Week of The University of Iowa Opera and Dance Production Unit. She was assisted by Cindy Runa, 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.

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

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 the 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, when 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. Kenneth 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 unreasonably, 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. Dreschmeyer 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. Dreschmeyer'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 JOFFEY
In all the world, one can find little that is more precious than the gift of sight.

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, père, of E. T. A. Hoffmann's 1816 tale, The Nutcracker and The Mouse King, the ballet was commissioned in 1891 by Ivan Vsevolodsky, director of the Imperial Theaters, from Marius Petipa, Maryinsky's leading choreographer, and from Peter Ilyich Tchaikovsky, the great Russian composer who had collaborated on The Sleeping Beauty with Petipa a 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, when I was a student in New York, I have set The Joffrey Ballet production in Victorian America, circa 1855. Christmas trees were a relatively new tradition in America then, having been brought to the 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 design 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 Polichinelle. 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.

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ROBERT JOFFEY
Biographies

ROBERT JEFFREY (Artistic Director) founded the company in 1956—an ensemble of American dancers for whom he chose choreographers who commissioned original ballets, and reconstructed rare classics. In the process, he built what is now acknowledged as one of the major international dance companies, a company cited for its virtuosity and its exciting, original repertoire. Jeffrey introduced Alvin Ailey, Lima Dean, Anna Sokolow, and Twyla Tharp to ballet audiences, invitedKurt Jooss and Leonard Mann 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 recreations 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 Deuxes to the multi-media Astaire, from the romantic Romancenbrances to the evocative Postcards. Jeffrey was a pioneer in choreographing dance for television, and The Jeffrey 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 Jeffrey Ballet School, which he established in 1953, and The Jeffrey Workshop at San Antonio. Among his many dance affiliations, he is Co-President with

GERALD ARPINO (Associate Director) helped Robert Jeffrey 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 tango-eared movement with classical ballet that was a special quality to be gazed at ballet." Cioe Barnes (New York Post) wrote, "Arpino and his choreography are central to the Jeffrey company's style... the ideal choreographer to maintain a consistent, creative choreography... he can send dancer across 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 design... Anna Kresgeft (The New York Times) has described him as "a very important choreographer... I have often seen newcomers to the ballet lifted into the entire art form simply because Mr. Arpino's accessibility meets their imagination." He is the first American commissioned by a city (San Antonio) to do a ballet (Dubonnet), 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 repertories 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 his ballets performed at the White House. In 1980, he received the American Express "Ammy Award"; in 1986, he received the "Braavo" Award from the San Antonio Performing Arts Foundation. 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.

PELEGRO RUBY (Executive Director), in her 18 years with The Jeffrey, has risen from Stage Manager to Lighting Designer to Production Supervisor to General Manager to Executive Director. While she oversees administrative, opera- tions, marketing, production, and development activities, as well as union negotiations, the role she most cherishes is her close working relationship with Robert Jeffrey. Mrs. Jeffrey is a key collaborator on the team that works to produce his artistic vision. 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. Mr. Jeffrey's credits as production supervisor and for lighting con- sultant include the WNET special "Honamage to Balanchine," with Rudolf Nureyev, The Jeffrey Ballet with Diana Ross, and Arturo Pane at the Met; working with Twyla Tharp, Paul Taylor, Dan Wagonner, and London Weekend Television, and WNET specials (for The Jeffrey). 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 Jeffrey invited him to join his company. He performed major roles such as the Cordobear in Olymipides and created roles in ballets such as Confetti, Kettenzahn, 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 Jeffrey when Jeffrey choreographed Re-presentations and Postcards. When time permits, Mr. Barnard teaches at The Jeffrey Ballet School. He has staged Arpino ballets in Ohio, Canada, Australia, and Vienna.

ALLAN LEWIS (Music Director and Conductor) is celebrating his twentieth season with The Jeffrey Ballet. He has conducted most of the repertory, including Robert Jeffrey's Romeo and Juliet, Remembrances and Pas des Deuxes; Gerald Arpino's Suite Ainsa (with the Walkers 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 Jeffrey Gala at the Metropolitan Opera House, which he attended with Mrs. Ronald Reagan. He conducted Homage to Diaghilev with Rudolf Nureyev on Broadway and Agnès de Mille in presentations about the Dance on television. For four seasons, he conducted the Francisco Alonso's Fol-de-Rol starring Luciano Pavarotti, Beverly Sills, and other notable artists. Mr. Lewis is a graduate of University and The Juilliard School, where he studied with Jean Morel.

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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 a freshly bright eye after reading this other charming, often provocative collection of essays."—Selma Jeanne Cohen. "Anderson here reveals the beating heart of dance: well done."—Kirkus Reviews

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TOMMY SKELETON (Lighting Designer) has been with The Joffrey Ballet since inception, when he created the unique Joffrey lighting concept. In addition to his collaboration with American Ballet Theatre, New York City Ballet, Ohio Ballet, and Paul Taylor, among other dance companies, road- way credits include A Mum in a Million at the Alhambra Theatre, and The Coronation for The Iceman Cometh, All...
God's Chillum Got Wings, and Indians. He is Associate Director of Ohio Ballet, serves on the Board of DanceUSA 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 Bobert 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 Pawne 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 1950'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 Anshel 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 Arild 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 Rosses 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 Peary and Hess. His opera designs include La Traviata for the Metropolitan Opera, and his designs for the American Ballet Theatre include Interplay, Fascination, Fall River Legend, Giselle, Les Noces, and Swan Lake. Co-Director with Isace Chace 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.

KERMUT LOVE (Designer) was born in Spring Lake, New Jersey, and raised in Meadville. 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 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 Bobert 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 Gardee from Ottavio Lanoster'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 Hablot Enterprises.
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The University of Iowa Foundation received gifts, ranging from $500 to $25,000, from the following individuals, businesses, corporations, foundations, and organizations in support of The Nutcracker. Hanher 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.

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University City, Mo.

Myra Evans
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Tom and Ann Farrell
Iowa City, Iowa

Judith J. and Robert B. Felder
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(Coordinated through November 24, 1987.)

Hannher 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.
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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,

Terry E. Branstad
Governor of Iowa
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Governor of Iowa
CITY OF IOWA CITY
CMC CENTER 410 E. WASHINGTON ST. IOWA CITY, IOWA 52240 (319) 356-5000

PROCLAMATION

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".

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

William J. Ambrisco
Mayor

Confessions of an Iowa Joffrey Junkie

by Larry E. Ekholz

In 1974, in the midst of a nation-wide energy crisis, The Joffrey Ballet crossed 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 Applesed 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 $3-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 intertwined 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...
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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 Iowaans 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 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 J. 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 head- quarters 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 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 Iowa; you 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 we are 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 support some specific cost figures for a residency, based on about three weeks of work, followed by three to five performances."

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In retrospect, Crawford's comments carried a faint air of truism. A financial crisis—The Joffrey was forced heavily in the eventual decision to bring The Joffrey to 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 1976 that kept The Joffrey's dream to produce its own version of The Nutcracker.

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By January 1976, then-Hancher Auditorium Director James Wooten had boasted The Joffrey would return 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. Paranoie on the Death of an Infant 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 snow- drifts on the Ohio turnpike.

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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 balls performance by the company—Trinity, Secret Places, Sacred Grove on Mount Tamalpais—were Arpino's works created during The Joffrey's celebrated residencies at Berkeley in the early 1970s. These balls created a sensation in Iowa. Talk about an "Iowa residency" abounded.

When The Joffrey left Iowa City (leaving a streetcar 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 headquaters 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 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!"

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In retrospect, Crawford's comments contain a fair amount of irony. A financial crisis—The Joffrey's decision to close the company in the summer of 1977—led to a decision to try 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 that kept The Joffrey dream to produce its own version of The Nutcracker.

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A financial crisis cuturl The Joffrey's 1979/80 touring plans and proved to be a
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 1986, Wickerfield decided to keep The Joffrey name visible in Iowa by hosting 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 Nikolai Dance Theatre (1984), Nina Wiener (1987), and Dan Wagner (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 Premice 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.

Larry Eckhardt 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.
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The Nutcracker Is a Dream Come True

by Jovana Johnson

When Carrie Hughes was only 18 months old, her mother took her to her first ballet. Dressed in a bright holiday red dress and white tights, Carrie watched the dancers saunter, leap, twist, and turn about the cast 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 is one of 43 other talented youth performers 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 her successful tryout 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’ fledging careers.

The youngsters bring to the production many levels of experience. Kristen Richardson and Molly Chekak have danced The Nutcracker five times previously with their dance school, Dienes Bennett Academy in Cedar Rapids. “That 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 she was 5 and admits, “I have never seen Nutcracker butt,” she quickly adds, “we do base 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 Martin, who, with John McMillan and Rachel La, has also participated in the highly selective and rigorous TAG program.

Even beyond the dance studio, the dancers carry extraordinary skills. Rachel La is also an accomplished pianist, competing this year in the Baldwin Junior High Piano Competition. Jeff Moxed, who once played Tiny Tim in A Christmas Carol, has acted in lots of shows at Cedar Rapids Community Theater and Paramount Theater. 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, maybe 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 troop. 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 Demond, accompanist, have maintained the rehearsal schedule while The Joffrey has been performing in Los Angeles and New York.

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, Shauna Morrisey 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 Frankforter says, “The reheasal 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 so much emphasis on acting as dancing,” reports Amy Eliandt. “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 to be. Storylines, settings, characterizations, the music and the choreography are all in the process of being changed and rewritten to improve the final production.

The constant reevaluation of certain scenes also means that the dancers who reappear in the ballet are vital. "If you miss three rehearsals, you’ll be replaced," Kimberly Martin 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 overealous, Stephanie Henn announces, "I would even miss school for rehearsals, because dance is more important." Says Grechen Zimmernan of the heavy rehearsal schedule, "It ruins your weekend, but it’s fun." For Jessica Lee of Askeny, 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 Shehan and Amy Leggrose at the Pizza Hut next to Adventurers," 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." The same confidence, "I’m gonna be a dancer." "Ever since I was little, I wanted to be Clara," reveals Danielle Riec, 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 Kohl 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 Kohl’s strong encouragement to auditions 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 Sheila 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 Frankforter says he decided to study dance after watching his sister take ballet for a year. "It looked fun. I took it and it was fun. Now it’s like crackin’!" he says, speaking of the strange-sounding French terms his teacher uses 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 us 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’s, the sole non-Iowan of the group, hail from Des Moines and Newton, where she grew up. Kimberly, a 22-year-old psychology major, says of the trip, "It’s hard work and rigorous just like ballet. It’s been a lot of fun."

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The youngest to bring to the production many levels of experience, Kristin Richardson and Molly Chishak have danced The Nutcracker five times previously with their dance school, Dienes Bennett Academy in Cedar Rapids. "That 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.

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Even beyond the dance studio, the dancers carry extraordinary skills. Rachel Ia is also an accomplished pianist, competing this year in the Baldwin Junior High Piano Competitions. Jeff Muced, who once played Tiny Tim in A Christmas Carol, has acted in lots of shows at Cedar Rapids Community Theater and Paramount Theater. 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” rather than out of my skill.”

It certainly took more than slippers for this group to get where they are today. Long hours, hard work, and sweat are not strangers to this dedicated troop. 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 Demond, accompanist, have maintained the rehearsal schedule while The Joffrey has been performing in Los Angeles and New York.

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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 sparsely mice in the production, Elizabeth, along with several of her pre-teen dancer friends, means the fact that "I'm not on pointe yet."

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

Not all the dancers wish to graduate to the level of pointe classes. Says Liz 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 The Chorus Line," reports Jamie O'Dell.

Molly Chelini, who numbers this her sixth Nutcracker, says she would like eventually to go to a good dance college. Her friend Megan Illarr 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 Spilker 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 Shauna 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."


The downside? "The boys aren't allowed to have their hair cut," reports James Frankfort, 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 Talaya 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 Frankfort. 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 the older Joffrey Ballet partners they all exclaim, "They're amazing!" For not a few of these youngsters, the Nutcracker is definitely a dream come true.

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

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People-the real power behind Iowa-Illinois.

Target, 317 stores strong across America, salutes the Joffrey Ballet for sharing the magic of the season.
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 spirited mice in the production, Elizabeth, along with several of her pre-teen dancer friends, boasts the fact that "I'm not on pointe yet."

Also not on pointe yet is Eliza Ahorler, who plays the part of "a party child," "mouse," and "clown." "I like I've danced The Nutcracker before," notes Eliza, one of the five dancers from Dueness-Hamilton 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 Chehab, 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 bit by a car" reports the now fully recovered dancer. Regarding her dance future, the volleyball enthusiast says non-commitally, "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.

Christine 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. is 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 Frankfurter, 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 Talaya Jaeger of Solon.

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

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

Vanessa Anderos 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 Chesak Iowa City
"I'm moving to California after this."

Rachel Cooney Cedar Rapids
"I may become a dancer, depending on how I feel after this is over."

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

James Frankfort Anamosa
"I think being in The Nutcracker is great. I even told my sister about it."

Amy Eshard Des Moines
"I've always wanted to go to a Joffrey performance. I finally got the chance."

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."

Iowa City
"I'm happy to be in The Nutcracker. I'll do my best."

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

Talvee Jurgener Solon
"Sometimes I'd rather be riding our Appalaches."

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

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

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

Alli LeCompte Cedar Rapids
"I've never really thought I'd make it here, but here I am."

Lynn McRaidle Iowa City
"Some say dancing bulletin isn't good for you. If it weren't good enough, I'd be huge."

Rachel Lu Iowa City
"It'll be great to catch up in school when this is done."

Lydia Lyman Iowa City
"I've been doing leaps through the ball to prac- tice for this."

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

Sheila 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."

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

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

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

Sara Olson Iowa City
"I'm pretty excited about this. I've only done recital before."
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Cedar Rapids
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Sara Curran-Mosher
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Elizabeth Brown
Marshalltown
"My parents encouraged me, so I worked real hard to get a part."

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

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

Kelli Jasewicz
Cedar Rapids
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Rachel Coonheare
Iowa City
"I may become a dancer, depending on how I feel after this is over."

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

Our Kids

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

Amy Eustard
Des Moines
"I've always wanted to go to a Jeffrey performance. I finally got the chance."

James Franklin
Iowa City
"Ballet looks like fun. I took it and it was fun!"

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

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

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

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

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

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

Danielle Biebel
Iowa City
"When I was little I wanted to be a ballerina. Now I want to dance my best."

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

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

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

Jamie O'Donnell
Cedar Rapids
"I would like to thank Mom and Dad and dance instructors Ken and Donna."

Lisa Stoecklewies
Cedar Rapids
"This is a great experience. It's the big 'if'."

Amanda Spillers
Iowa City
"Over half of my friends wish I had to get this part."

Beeth Woodsmill
Iowa City
"I was a little nervous. But I'm glad I made it."

Photo by Tom Jorgensen.
The Evolution of a Holiday Classic

by Karlene Bech and Judith Thrift

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 fairy tale 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 pleasant.”

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 fairy tale, Der Nussknacker und der Muschelkönig (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 hissing at the mouth, evolved into an obese mouse more humorously appropriately 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 oversensititized 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 “euphoric.” In fact, his only criticism of the production was that it was “too magnificent—the eyes get tired of so much gorgeousness.” His patron, Czar Alexander Ill, declared himself delighted with the performance.

Two aspects of the first performances attracted the most comment. While the Italian ballerina Antonietta dell'Enna was a technically excellent dancer, the limited 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 wands 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 loop like a snowbank.

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 railed 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 bestowed 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 1999 when Nicholas Sergeevs 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 16, 1909, a performance produced by Diaghilev of the Bolshoi dance from the last act opened in Paris. In 1921 Diaghilev introduced new versions by Ninjaska of the Arabic 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 Sergeevs set his earlier production on The Sacher's Wells Ballet. The premiere featured Alicia Markova and Harold Turner. Robert Helmagna was in the Chinese Dance. The Arabian Dance was performed by Elsa Lanchester, certainly a regular member of the company, but an actress with the Old Vic. After watching her rehearsal as I saw in The Tempest, Sergeevs decided Miss Lanchester was perfect for the Arabian divertissement.

The production was revived in 1937 with Margot Fonteyn and Robert Helmagna 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. The set and costume design was by Markova and the styling and decor by Cecil Beaton.
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Arguing against those who have considered it to be a sugar-coated fairy tale 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 pleasant.” This sense of joy that Auden recognized in the ballet is due in part to the French adaptation by Alexander Dunay of the rather sinister original fairy tale, Der Nussknacker und der Mäusekönig (The Nutcracker and The Mouse King) by E. T. A. Hoffmann. In the Dunay adaptation, many of the dark and aerie 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 hissing at the mouth, evolved into an obese mouse more humorously appropriately 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 oversimplified the original sources. Marius Petipa, chief choreographer and peerless master of nineteenth-century Russian dance, rightly judged that Dunay’s 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 misgivings, was pleased with the production, calling the staging “narrow.” In fact, his only criticism of the production was that it was “too magnificent—the eye gets tired of too much gorgeousness.” His patron, Czar Alexander III, declared himself delighted with the performance.

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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 notation. 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 1940s, largely through the inspiration of Alexandra Danilova’s Sugar Plum Fairy, the ballerina role has come to be the epitome of the American prima.

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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 Fedotova, who had been a ballerina at the Maryinsky Theatre and subsequently became Robert Joffrey's teacher, based her ballet on the original Russian production. Her production, which starred Alicia Markova and Andre Eglevsky, 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 Gerald Verdin, 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 Tanova 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 the 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 Talicha Tchelid 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 1954 with designs by Robert Ter-Arutunian 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 established 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 Chinese dragons, the heraldic beast familiar from the city's famous Chinese 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 told the Sugar Plum Fairy and her cavalier into Clara's parents. John Cranbo of The Nutcracker 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. His production was an 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 the classical ballet. Her 1982 premiere in Santa Cruz featured jugglers, acrobats, and flamenco dancers rolling across the stage in the fantasy of Act II.

This very lack of an exacting tradition invites that The Nutcracker will continue to please 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...
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Often, the ballet takes on a distinctly regional character, as in few 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's version. His Nutcracker is concerned with the joys and stresses of adolescence. Her production, an 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 the traditional ballet. Her 1982 première in Santa Cruz featured jugglers, acrobats, and flamenco dancers rollicking across the stage in the fantasy of Act II.

This very lack of an exciting 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 criticism of the ballet— its lack of choreographic...
focus and its sentimentality—in an attempt to understand the enduring place that the ballet has in holiday traditions. 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 showcase for such a company.

It may 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.

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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 Hustig is Marketing Manager for Hancher Auditorium.
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IOWA CENTER FOR THE ARTS
SPRING SEASON HIGHLIGHTS

Performance times are 8:00 p.m., except as noted.

- January 20 Wednesday
  Robert Moeling, piano; Terry King, cello — Clapp Recital Hall

- January 22 Wednesday
  Iowa Windwood 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 22
  "Romeo and Juliet"**
  3:00 p.m.
  University Theatre, Mabel 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 Theatre, 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 9 Saturday
  "Swinging into Spring" Old Gold Singers*
  Hancher Auditorium

- April 15 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 Brahms, 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
  "Costa 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 5:00 p.m. Saturday, and 1:00 to 5:00 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: 515/355-1169, 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.

Greeneroom: The greeneroom, 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. In coughing positions, you must 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 stilly 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 made 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 Paco Rabanne do to me, so let's leave him out of this. Am I going to see your tattoo again tonight?

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

Paco Rabanne

For men

What is remembered is up to you.
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