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Summer  
Festival 94



Since the first season of presentations in 1984, the Ann Arbor Summer Festival has developed into a much-loved Ann Arbor tradition. This three-week long annual multi-faceted **PERFORMING ARTS FESTIVAL** includes two major activities: a diverse series of ticketed performances by nationally and internationally known artists in the **POWER CENTER FOR THE PERFORMING ARTS**, and a free, outdoor concert and movie series at the adjacent **TOP OF THE PARK**. Up to 90,000 people from a wide geographic area around Southeastern Michigan and surrounding states attend the Festival each year.

Approximately 20 major performances take place in the 1,400-seat **POWER CENTER**, including jazz, pop, blues, folk, and country music, as well as dance, comedy, theater, and children's programs. Each season features at least one unique program that brings together extraordinary combinations of artists or cultural traditions. Workshops, lectures, and dance master classes are also offered during the Festival.

Located next to the Power Center, the open-air **TOP OF THE PARK** is a popular meeting spot and focus of Festival activity. People of all ages gather for a bite to eat, a cool drink, or just to enjoy the summer evening under the stars. Approximately 2,000-4,000 visitors attend each evening, as well as Power Center audiences at intermission and before and after performance. Concerts by exceptional area musicians are presented nightly, and movies are shown on a giant outdoor screen Sundays through Wednesdays. Free performances and workshops for children take place on the weekends.

The Festival is committed to community participation and accessibility. In addition to offering free entertainment through the Top of the Park series, the Festival annually distributes over 1,000 complimentary tickets to Power Center performances to low-income families, seniors, teens at risk, and other area residents who might not otherwise be able to attend.

The Ann Arbor Summer Festival is an independent, nonprofit organization. The Festival's unique "town-gown" identity is symbolized by its 36-member Board of Trustees, half of whom are appointed by the Ann Arbor City Council, and half by the Regents of the University of Michigan. A small, year-round professional staff administers the day-to-day affairs of the Festival.

Ticket sales cover less than half of the Festival's \$750,000 annual budget. The remainder must be raised through contributions and grants from individuals, corporations, charitable foundations, and government agencies, as well as from concession sales and special events.

Community support is crucial for the Festival's continuing success. **YOU CAN SUPPORT THE ANN ARBOR SUMMER FESTIVAL AS AN INDIVIDUAL DONOR, CORPORATE SPONSOR, OR VOLUNTEER.**

For more information, please call the Ann Arbor Summer Festival at (313) 747-2278, or write to us at 400 South St. #150, Ann Arbor, MI 48103-4816.

## CONTENTS

NANCY WILSON .....	7
3 CHEERS FOR KIDS .....	8
WYNTON MARSALIS SEPTET .....	11
VISUAL ARTS at the Festival .....	12
THE LETTERMAN .....	13
DANCE GALLERY / PETER SPARLING & CO. ....	15
PAULA POUNDSTONE .....	19
KATHY MATTEA .....	21
DAVE BRUBECK .....	23
THE STRING THING .....	25
LOU RAWLS .....	27
CLASSICAL MUSIC SERIES .....	28
OLIVER JONES WITH RANEE LEE .....	29
CAPITOL STEPS .....	31
JOHN GORKA .....	35
WILLIE NELSON .....	37
ROBERT GRAY BAND .....	39
PAUL TAYLOR DANCE CO. ....	41
FORBIDDEN BROADWAY: Volume II .....	43
TOP OF THE PARK: Movies & Concerts .....	44
BOARD OF TRUSTEES .....	4
CORPORATE, FOUNDATION AND GOVERNMENT SUPPORT .....	5
SPECIAL THANKS AND IN-KIND GIFTS .....	17
FRIENDS' COUNCIL .....	24
INDIVIDUAL SUPPORTERS .....	32
FESTIVAL COMMITTEES .....	38
VOLUNTEERS .....	42
FESTIVAL STAFF .....	42
LIST OF ADVERTISERS .....	46

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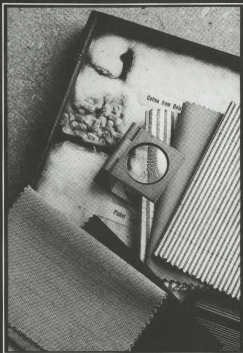
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The Festival's Board of Trustees acknowledges with sincere appreciation the generous assistance of many corporations, charitable foundations, and government agencies. The following list reflects commitments made between May 18, 1993 and May 18, 1994. Gifts received after this period will be listed in next year's program.

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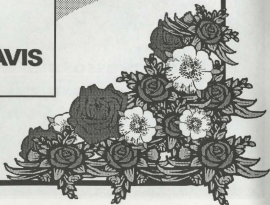
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SATURDAY, JUNE 18

## NANCY WILSON

*Sponsored by Parke-Davis Pharmaceutical Research*

After more than four decades as a performer, and with more than 50 albums to her credit, Nancy Wilson seems finally to have fled the pigeonholes of the critics and established that she is, quite simply, a category of one.

Her niche is that she does it all — R&B, pop, jazz, blues, and standards. She puts the lyrics front and center, and then she puts the song across. "Any time a songwriter is fortunate enough to have one of his songs sung by Nancy Wilson, he knows that his song is in good hands," says Barry Manilow.

Wilson's honors include Grammy nominations, an Emmy award, the "Global Entertainer of the Year" award

from the World Conference of Mayors, a United Negro College Fund award and the Paul Robeson Humanitarian award, plus dozens of chart-busting albums.

Wilson has been described as "an artist beyond her times, a unique stylist whose best work is above fashion. Yet for all her wondrous ways with phrasing, articulation, and tonal control, it is her interpretive powers that impress most."

"I feel like there's a whole lot more for me to achieve," she says. "The rhythms may be different but I'm still approaching music the way I've always done. The bottom line is drama!" Nancy pulls it all together in her new album "Love Nancy."

*Piano courtesy of King's Keyboard House.*



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# 3 CHEERS FOR KIDS!

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SUNDAY, JUNE 19

## GEMINI and FRIENDS



Gemini celebrates with their audiences the fun, warmth and humor of family life. From start to finish, a family concert with twin brothers San and Las Slomovits abounds with rousing sing-alongs, hand motion tunes, folk tales, and music from around the world.

San and Las combine uncannily matched voices with wonderful musicianship on nearly a dozen instruments. They bring to their concerts a natural ease around children and a flair for involving everyone, from tots to grandparents, in the music making.

In this unique presentation, just for the Ann Arbor Summer Festival, Gemini is joined on stage by their "Good Mischief Band" and a specially formed chorus of children from local youth choirs.

Special thanks to Choir Director Wendy Bloom for making this performance possible; the Ann Arbor School for the Performing Arts and the First Unitarian Universalist Church of Ann Arbor for rehearsal space; and the members of the following schools and choirs who form the chorus: Ann Arbor Youth Chorus, The Boychoir of Ann Arbor, Carpenter Elementary School, Greenhills School, Hebrew Day School, and the Korean School of Ann Arbor.

**TOYOTA PARENT MAGAZINE**  
 supports the Festival children's series and events.

SUNDAY, JUNE 26

## Wild Swan Theater presents "THE FIREBIRD"

Since 1980, Wild Swan Theater has been producing high-quality, inexpensive, accessible theater for children, including those with disabilities. The company has performed for hundreds of thousands of children at theaters, museums, schools and community organizations throughout Michigan.

The production of "The Firebird," a spellbinding fairy tale set in medieval Russia, is a feast for the eyes and ears, with swirling Russian folk dancing, exquisite costumes and masks, and music performed by members of the Balalaika Orchestra of Detroit. Critics have hailed "The Firebird" as a beautiful, soaring, magical production enjoyed by adults and children of all abilities.

This performance will be accessible to hearing impaired individuals through sign language and to visually impaired individuals through audio description.



SUNDAY, JULY 3

## "THE GREAT DINOSAUR MYSTERY"



Combining education and entertainment is a tough trick, but Dinosaur Productions has it mastered in "The Great Dinosaur Mystery." Just use great songs and dancing dinosaur body puppets to weave the spell, then season it with theories of dinosaur extinction, facts about different kinds of dinosaurs and volcanoes, and add the importance of protecting the earth.

The audience becomes involved in the plot as they follow clues left by dinosaurs that mysteriously appear and disappear all over town. Throughout the country audiences have praised the show's high levels of artistry, creativity, educational values and just plain fun. "The Great Dinosaur Mystery" keeps children attentive, interactive and thrilled with the magic of live performance.

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## FREE KIDS ENTERTAINMENT & WORKSHOPS at the TOP OF THE PARK



SUN., JUNE 19

11am - 1pm

### ART VENTURES FESTIVAL WORKSHOP

Presented by the Ann Arbor Art Association Art Center (with support of Ford Motor Company): "Creative Art Projects."

11am - 1pm

### HANDS-ON MUSEUM:

"Sound Toys - Tweeters and Turkey Calls."

12 noon - 1pm

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SUN., JUNE 26

### ART VENTURES FESTIVAL WORKSHOP

Presented by the Ann Arbor Art Association Art Center (with support of Ford Motor Company): "Creative Art Projects."

11am - 12 noon

### VISGER ROAD DRUM BAND

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12 noon - 1pm

### DANCE GALLERY/

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SUN., JULY 3

11am - 12 noon (Fletcher Street)

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Demonstrations by the Ann Arbor Fire Department fire truck, Husco safety on highway, the City of Ann Arbor and UHM police cars, and Recycle Ann Arbor recycling truck.

12 noon - 1pm

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MONDAY, JUNE 20

## WYNTON MARSALIS *Septet*

OPENING FOR WYNTON MARSALIS IS BLACK/NOTE

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Wynton Marsalis received his first trumpet at age 6 from Al Hirt. As a senior in high school he was offered a job in Lionel Hampton's band. Despite the honor, Marsalis declined. He was already planning to study at the Juilliard School in New York. The pace, and the honors, haven't let up since.

At the age of 32, trumpeter Marsalis is already a legendary figure, winning acclaim as a soloist, ensemble leader, and most recently, composer. His album "City Movement" was recognized as the top jazz album of 1993, and the recently released "In This House, On This Morning" seems destined for similar honors. "My hope on every gig," he says, "in

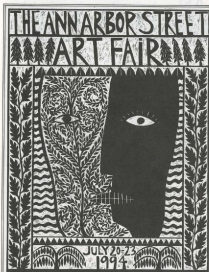
each measure of every original composition, and in every second of recorded material is to be a participant in as many areas as possible in the great heritage of jazz music. That is what I'm working toward."

Not only has he won eight Grammy awards, but in 1984 he also became the first performer in history to win Grammys for both best jazz and classical soloist. Just to show it wasn't a fluke, he did it again in 1985. As Artistic Director of Jazz at New York's Lincoln Center, he introduced a series of educational concerts called Jazz for Young People, akin to Leonard Bernstein's Young People's Concerts of the 1950s and '60s.

Piano courtesy of King's Keyboard House.



3



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# VISUAL ARTS *at the Festival*

The 1994 Ann Arbor Summer Festival Visual Arts Committee presents an interesting and varied exhibit of works by local artists. Careful consideration was given by the committee to the type of media used by the artist to present a cross-section of artistic backgrounds. A variety of media, from printmaking to oil

painting to sculpture, can be viewed in the Power Center for the Performing Arts lobby and in the Green Room for the duration of the festival. This year's artists include Martha Keller, Elizabeth Greenlee, Lisa Tennant, Sharon Que, and Tom Phardel.

To encourage a greater segment of the community to participate in the Summer Festival, the Visual Arts Committee presents a special mural created by local school students. The mural can be viewed at the outdoor Top of the Park area.

With the cooperation of the Ann Arbor Public Schools, the committee chose the Roberto Clemente Student Development Center for this project. Under the direction of art teacher Karen Salisbury, several of her classes designed and painted the mural. The theme of the mural is summer. It also includes the school's logo and motto, plus several thought provoking ideas depicting the student's concerns about environmental issues, peace, and unity in the world.

Special thanks go to the Visual Arts Committee members and to Anderson Paint Co. for donating the paint for the mural.

On JUNE 20 from 5:00 to 6:30 PM in the lobby of the Power Center, the public is invited to attend a reception and hear all the artists talk about their works.

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WEDNESDAY, JUNE 22

# THE LETTERMEN

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Twenty million records, seven thousand concerts and 33 years ago, three young men in letter sweaters hit the charts with their first single, "The Way You Look Tonight." The sweet, melodic tune was an island of repose in a sea of rock and roll, but listener requests made it a must-play on radio stations all over the country. Nineteen more Hot 100 singles followed. So did 32 chart LPs, as the Lettermen became one of the few domestic groups to withstand the British invasion.

They have, in fact, outlasted any number of musical trends in their extraordinary career, adapting just enough (synthesized keyboards, amplified guitars) to keep their act "today" while re-

maintaining faithful to the soaring harmonies and love songs that are their trademark. As one deejay said, "The Lettermen sound is the best thing that's happened to romance since moonlight."

In addition to their recording successes, the Lettermen pride themselves on their live performances, and have become a favorite of the Ann Arbor Summer Festival. They are also the national spokespersons for the American Lupus Society, and widely heralded for their a cappella version of "The Star-Spangled Banner," which they have performed before major sports events across the country. As long as love is popular, it looks like the Lettermen will be, too.

Piano courtesy of King's Keyboard House.

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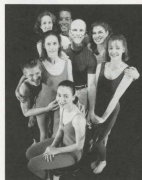


This reborn and renamed company makes its debut with the world premiere of artistic director Peter Sparling's full-evening work, "Travelogue: A Pilgrimage for Dancers, Narrator and One-Man Band in Three Acts." Inspired by a recent trip to Australia, Indonesia and Italy, the work weaves Sparling's richly descriptive and evocative text and choreography with music, colorful and witty costumes, and wonderful set design. Artistic collaborators of this work include Malcolm Tulip, Frank Pahl, John Gutoskey, and Janice Gordon.

Associate Professor and Chair of the University of Michigan Department

of Dance, Sparling was a principal dancer with the Martha Graham Dance Company for 14 years and "has quietly risen to her visionary plateau," wrote *Dance Magazine*, "offering performances of radiant and seamless authority."

"Making a dance is a crazy and exhilarating occupation," says Sparling, who has created more than a hundred since choreographing his first solo. "New work evolves out of a trial-and-error process of testing the body's capacity to generate form, energy, dynamics in space, and to provoke a corresponding physical or emotional response in the viewer."



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FRIDAY, JUNE 24

## PAULA POUNDSTONE

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Paula Poundstone's performing credo could be "You shall know the truth, and the truth shall make you laugh!" Paula states, "My act is really an extension of who I am, and I talk about what I'm interested in." That includes

politics, Pop Tarts, parking, and a host of other subjects that don't begin with a "p," as she shares her unique vision of her life as she lives it, our public figures as she sees them, and the little things in life we may have noticed ourselves without realizing they were so all-fired funny.

The phrase "stand-up comedienne" itself is actually a misnomer when applied to Poundstone. In addition to standing up, she drapes herself over stools, wraps herself in the mite cord, and lies on the stage while delivering her material, much of it improvisational and all of it highly interactive with her audience.

Her one-hour comedy special on HBO entitled "Cats, Cops and Stuff" earned her a CableACE award, as did her HBO series, "The Paula Poundstone Show," part stand-up comedy, part talk show, part performance art, and totally hilarious. She was the first stand-up comic ever invited to perform on Garrison Keillor's public radio show; has recently branched into dramatic acting;



and has written for the *Los Angeles Times*, *Entertainment Weekly*, *Dazz Magazine*, and *Mother Jones*.

A frequent guest on both "Letterman" and "The Tonight Show with Jay Leno," she is on the road 45 weeks a year. In fact, she says the place where she dines out the most is the snack bar in Terminal 4 at Los Angeles International Airport!

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SAURDAY, JUNE 25

## KATHY MATTEA

OPENING FOR KATHY MATTEA IS JOEL MABUS

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who has subtly and gently revolutionized country music by infusing her songs with grace and intelligence." Going beyond her folk background and the traditional country format, her songs hold a personal view of love and the importance of living life to the fullest.

"Country music can cover so much ground now without losing its identity as country," says Mattea, who has been a major factor in that evolution. Unlike the stereotypical country queen, she has a smooth, rich, evocative — and distinctly un-twangy — voice, not to mention moderate hair. She has taken private voice lessons for 15 years so she "wouldn't have to think about the notes," she says, "so I

could be present and tell the story. It comes out more honest that way."

Self-satisfaction is just not Kathy Mattea's way. After winning the Country Music Association's Female Vocalist of the Year award two years in a row, she says she thought to herself, "Well, what do you do now? Do you keep making the same kind of records to keep winning awards, or do you try to see what other potential is there?"

Mattea has since released several albums, all of which produced a bounty of hits and enhanced Mattea's reputation as a genre-bender, not to mention giving her the respect and resources that made it easier to pursue her muse.



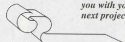
Kathy Mattea has been described as "one of country's most adventurous and risk-taking performers, ... someone

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MONDAY, JUNE 27

## An Evening with DAVE BRUBECK

OPENING FOR DAVE BRUBECK IS COMMUNITY HIGH SCHOOLS' "2:00" JAZZ ENSEMBLE

Sponsored by Comerica Bank

To call Dave Brubeck a legend almost understates the case. For millions of listeners in the 1950s and '60s, Brubeck was all the jazz they knew, and for many of them, his 1960 album "Time Out," the first modern jazz recording to "go gold," was the only jazz they owned.

Brubeck and his ensembles have played for British royalty, a Pope, kings, presidents and heads of state, in Carnegie Hall, a bull ring in Mexico, the White House, and an open-air bandstand in Sri Lanka. He has recorded more than 100 albums (the most recent one last fall)

and continues to tour after more than half a century in the business. It is yet another tribute to him that the musicians in his current group have been with him a combined 90 years.

The honors and awards, including six honorary doctorates, that have come his way since are the proverbial "too numerous to mention." But what counts in jazz is the experience of the moment, and the current edition of the Dave Brubeck Quartet still wows its audiences.

Piano courtesy of King's Keyboard House.



Comerica Bank is proud to be playing a part in tonight's performance.



By supporting this year's Ann Arbor Summer Festival, Comerica Bank is playing a small part in every performance. In dance, music and theater.

We hope you enjoy these world-occurring artists, as much as we've enjoyed helping bring them to you.

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Christoph von Dohnányi, conductor  
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Krzysztof Penderecki, conductor  
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UMS Choral Union  
Touatou Dance Troupe  
Ute Lemper, vocalist  
Roberto Azzúci, guitar  
Händel's Messiah  
Sweet Honey in the Rock  
The Complete Chopin Piano Cycle,  
Part 1

Garrick Ohlsson, piano  
Ruth Brown, blues vocalist  
Spiritual Ensemble of Harlem  
The Romeros, guitar family  
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Kodo Drummers  
New York City Opera National  
Company  
Rossini's The Barber of Seville  
Lincoln Center Jazz Orchestra  
Bill T. Jones/Arnie Zane  
Dance Co. Still/Here  
Anonymous 4, vocal quartet  
Julian Bream, guitar

## The Shaw Festival

The 2nd Annual  
UMS Theatre Society  
Arms and the Man  
The Front Page

FRIDAY, JULY 1

# LOU RAWLS

Sponsored by Jacobson's and Kelly Services

He is more than simply "The Voice." Yet even if he were not, that would be more than enough. Whether singing pop, soul, jazz, blues or gospel, the rich baritone of Lou Rawls is as distinctive and instantly recognizable as any in music.

Although he had already been performing for seven years and recording for four, it was "Love Is a Hurtin' Thing"

in 1966 that shot him to the top. It was a "crossover" hit before the term was invented, reaching number one on the R&B chart and number 13 on the pop list and earning him his first two Grammy nominations.

Rawls also anticipated another musical phenomenon during this period. His hip monologues about life and love on such tracks as "World of Trouble," "To-

bacco Road" and "Dead End Street" have been called "pre-rap" by some. For him, it was an adaptive strategy: "I was working in little joints where the stage would be behind the bar. So you were standing right over the cash register and the crushed ice machine. You'd be singing and the waitress would yell, 'I want 12 beers and four martinis!' And then the dude would put the ice in the crusher. So



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to get the attention of the people, instead of just singing, I would start in talking the song."

It's been a long time since getting people's attention has been a problem for Rawls. At one point in the 1970s, he had five albums on the charts simultaneously. He has won three Grammys, been nominated for 13, and is one of few artists to earn nods in four categories: pop, jazz, R&B . . . and children's (for 1982's "Here Comes Garfield," in which he's the singing voice of the corpulent kitty).

Piano courtesy of King's Keyboard House.

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**SUN, JUNE 26 - 4pm**  
*University of Michigan School of Music,  
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 iya Mason, organist, perform music of  
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**TUES, JUNE 28 - 8pm**  
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**THUR, JUNE 30 - 8pm**  
*University of Michigan School of Music,  
 Blanche Anderson Moore Hall*  
 Tapani Yrjölä, solo violinist, performs  
 suites of Telemann.

**SUN, JULY 3 - 4pm**  
*University of Michigan School of Music,  
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SATURDAY, JULY 2

# OLIVER JONES with RANEE LEE

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A stand-out of the Summer Festival's 1992 "Piano Summit", Oliver Jones returns. A native of Montreal, the city

that also gave the jazz world Oscar Peterson and Maynard Ferguson, Jones gave his first public concert at age five, and

his first club date came only four years later. But he focused on teaching and arranging until he decided to try a career as a jazz pianist when he was in his mid-40s.

Now the toast of the international jazz piano scene, Jones is the total performer, combining his superb talent with a warm personality and audience rapport second to none.



Critics declare, "sound comes out of the grand piano, so he must be touching the keys, but his fingertips move so fast, the eye can never quite catch him actually making contact!" The legendary Leonard Feather describes him as "Canada's greatest gift to jazz since Peterson himself."



Joining Jones at the Summer Festival is a fellow Montrealer, vocalist Ranee Lee. Everybody's idea of what a female jazz singer should be, Lee can take any jazz standard and make it into her own, freshly minted concoction.

Lee first gained prominence as an actress, portraying Billie Holiday in the long-running Canadian hit "Lady Day" at Emerson's Bar and Grill. She also plays drums and saxophone, and her remarkable voice "can make your ears do a double-take."

Piano courtesy of King's Keyboard House.

## Rhythm'n News



Jazz, Blues, and the Best in Local News  
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### PROGRAM SCHEDULE

	MON	TUE	WED	THU	FRI	SAT	SUN
8am	ALL THINGS CONSIDERED—DECAF					MORNING JAZZ	8am
9am							9am
10am	WORKING EDITION Local & National News & Public Affairs						10am
11am						WEEKEND EDITION	11am
12 noon						SUN DAY SPECTACULAR	12 noon
1pm	WEEKDAY JAZZ Featuring Jazz from Swing & Blues to Salsa & Rap					CUBAN RHYTHM	1pm
2pm						SHEDDING WARD	2pm
3pm	AFROPOP WORLDWIDE						3pm
4pm	FRESH AIR WITH TERRY GROSS					BIG CITY MUSIC	4pm
5pm	ALL THINGS CONSIDERED					CRUISE	5pm
6pm	ALL THINGS CONSIDERED						6pm
7pm	FRESH AIR—DECAF					PIANO JAZZ	7pm
8pm						BLACK WALK	8pm
9pm	EVENING JAZZ					BOSS (CONJUC)	9pm
10pm						FROM STAGE MUSIC	10pm
11pm						JAZZSET	11pm
12 mid	WAKE IN THE WATER					BLUES ON THE YELLOW SIDE	12 mid
1am							1am
2am	JAZZ AFTER HOURS Featuring Great Jazz All Evening Long					BLUES BEFORE HOURS	2am
3am						JAZZ AFTER HOURS	3am
4am							4am

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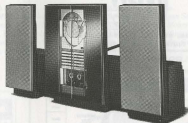
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Their bipartisan irreverence makes them popular on both sides of the aisle and they've been featured frequently on National Public Radio's "All Things Considered" and television programs like "Good Morning, America," "The Today Show," "20/20" and "Entertainment Tonight."

And the end is not in sight. "We used to be afraid there'd be some competent Congress or Administration that would solve all the problems and we'd be out of jokes," says Newport. "But we've stopped worrying about that."

Photos courtesy of King's Keyboard House.



### THE FESTIVAL 400

(current membership)

The Festival 400 is a group of individuals and couples who have pledged to contribute \$400.00 per year for four years, providing reliable and essential support to the Ann Arbor Summer Festival. Members enjoy a wide range of benefits, including priority seating, the chance to meet the performing artists at special receptions, and unlimited free parking during the festival.

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*Mark & Mary Beth Chert*  
*John & Carol Clark*  
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*Cindy & Jeff Cohen in memory of Eugene R. Pauer*  
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*Theresa F. Trapp*  
*Marilyn Taro & Steve Go*  
*Ellen C. Weaver*  
*Rickard Epstein*  
*Lee Washburn*  
*Kathleen & Willis H. Weber*  
*Richard Weber*  
*B. Joseph & Mary White*  
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*Robert & Rosemary Ross*  
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# JOHN GORKA

with special guest RORY BLOCK

OPENING FOR JOHN GORKA IS ANDY BRECKMAN



With folk music becoming more and more popular, it's no wonder John Gorka's star has been rising. His brilliant and mesmerizing tunes capture his warmth, wit, and unique vision. Gorka is also capturing national attention and a prominent place in contemporary acoustic music. Rolling Stone magazine calls Gorka "the preeminent male singer-songwriter of the New Folk Movement."

A native of New Jersey, Gorka wrote his first song when he was about 16. It's the honesty and human quality of folk music that attracted him. He polished his lyrics and melodies while attending col-

lege in Bethlehem, Pennsylvania and in small clubs across the country. Whether playing without amplification before a small group, or before a crowd at the country's largest gathering of folk artists in Philadelphia, Gorka's warm baritone mesmerizes audiences. Writing about things that are meaningful to others, his goal is "to be able to write about a whole range of subjects and emotions over a long period of time."

The Boston Globe claims, "Gorka is brilliant at combining the personal and the topical, of singing intimately and wisely about the fall range of our lives

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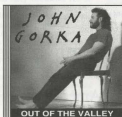
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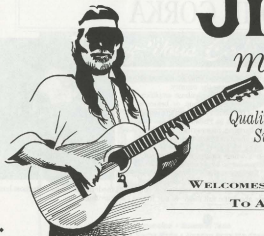
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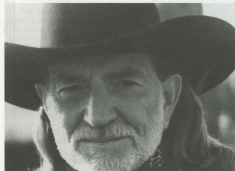
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## WILLIE NELSON *and Family*

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One music chronicler has described Willie Nelson as "an artist who not only crosses over but flattens the fence. He has achieved success by refusing to be limited by commercial considerations."

When Willie succeeded in Nashville in the early 1960s as a celebrated songwriter, the Music City powers-that-be told him he wasn't cut out to be a singer. Fistsful of awards and more than 20 gold and platinum albums proved them wrong. When he moved back to his native Texas in 1971, he was informed that music careers did not prosper away from the star-making machinery on the coasts. Nearly a quarter of a century later, Willie remains one of the Lone Star State's most famous native sons. He was told he couldn't sell records by peddling tales of Old West vengeance and recycled Tin Pan Alley chestnuts. His albums "Red-Headed Stranger" and "Stardust" still endure as two of pop music's most iconoclastic triumphs.

His latest release, appropriately titled "Across the Borderline," features songs by John Hiatt, Ry Cooder, Paul Simon, Lyle Lovett, Bob Dylan, Peter Gabriel, Willie Dixon and Nelson himself, as well as the vocal and musical talents of Dylan, Simon, Bonnie Raitt, Sinéad O'Connor, Kris Kristofferson, David Crosby, Mark Isham, Mose Allison, and

members of Little Feat and Ton Petry's Heartbreakers.

It was also produced by a superstar, Don Was, who has perhaps the definitive word on this artist. "I think Willie Nelson is the greatest singer that I've ever heard


in my life," he says. "To me, he's the great minimalist. He strips away all affectation, all the tricks, and somehow manages to deliver the purest emotional message to his audience. He's the master communicator of American music."



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THURSDAY, JULY 7

## ROBERT CRAY BAND

OPENING FOR ROBERT CRAY IS MR. B.

Sponsored by Society Dash

Robert Cray was an Army brat who grew up listening to his parents' Ray Charles, O.V. Wright, and gospel records. He was also a child of the late 1950s and early '70s, so the influence of psychedelic rock can be heard in his music.

But it was hearing great blues men like Albert Collins, Magic Sam, and Buddy Guy that determined his musical direction, which he has pursued so devoutly that Eric Clapton, a longtime friend, told Rolling Stone, "It's really down to Robert Cray. He's the only player I know who's absolutely, totally authentic." Cray has won three Grammys and 17 W.C. Handy National Blues Awards along the way.

Cray has stayed true to the basic simplicity of the blues, no matter what other genres he mines. Said one critic: "Cray demonstrated how the blues could retain its identity even as it incorporated R&B moves. The result was music with all the emotional grittiness of traditional 12-bar form but with the syncopated kick and thickened harmonies of soul."

Of "Shame + A Sin," his eighth and most recent album with his six-piece band, Cray says, "We didn't go for the big production thing. We went down to a small studio and just had a good time." That's the usual result when Cray and company go to work.

Piano courtesy of King's Keyboard House.



# We're proud to be behind the scenes tonight.

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FRIDAY, JULY 8

## PAUL TAYLOR DANCE CO.

An authentic genius in the world of dance, Paul Taylor's consistently remarkable vision has sustained his company as

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has performed in more than 300 American cities and has made 42 overseas tours to 54 different nations. Taylor himself has choreographed 101 dances for his company, and his works are found in the repertoires of more than 50 companies worldwide.



Taylor exalts in physically demanding, thrusting energy that never flags. His dancers seem challenged, fired up every time they appear, as they inhabit their master's world with dazzling commitment and power.

An evening with the Paul Taylor Dance Company entails more than merely watching a performance. As a critic stated, "One leaves the theatre invigorated, stimulated, recharged in energy, satisfied."

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The Festival would not be possible without many  
hours of assistance contributed by hundreds of volun-  
teers. Some volunteers are available to help occa-  
sionally; others donate their time on a regular basis.  
Thank you to all our volunteers for their dedication  
and support, but especially:

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Jack Broadmeier  
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Chris Conlin  
Cynthia Dunitz  
Doris Esep  
Allison Garwood  
Perry Irish  
Connie Kinneair  
Patty Malter  
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Todd Ortringer  
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Elizabeth Robinson  
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WC. Burgard, ART DIRECTOR  
Donald C. Dettling, TOP OF THE PARK MANAGER  
Rachel Francisco, ADMIN/RECREATIVE ASSISTANT  
Katherine Funk, FESTIVAL DIRECTOR  
Susan Hamilton, ARTIST ASSOCIATE  
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SATURDAY, JULY 9

FORBIDDEN BROADWAY

VOLUME II

Sponsored by Miller, Canfield, Paddock and Stone, P.L.C.



The stars, the shows, the songs —  
they're all being spoofed in off-Broad-  
way's longest-running (12 years, but  
who's counting?) satiric revue, "Forbid-  
den Broadway."

It all started in 1982, when pro-  
vincial starring actor Gerard Alessandri and  
a girlfriend began singing their parody  
songs in a night club on Manhattan's Up-  
per West Side. The fact that they couldn't  
get work in the productions they were  
lampooning lent a certain edge to their  
lyrics that the show's success and ac-  
claim seem only to have sharpened.

Every year, Alessandri updates his  
madly inventive, scathing homage to  
Broadway's hottest musicals, including

"Evita," "Annie," and "Miss Saigon."  
Thus, the cast has hundreds of routines  
in its repertoire, the cream of which go  
on the road. More than half the numbers  
on the current tour have never traveled  
before.

You don't have to be a musical  
maven to enjoy them. If you're unfamiliar  
with the shows they're spoofing, you'll

enjoy the performances themselves. If  
you're familiar with the actors they tar-  
get, the cast's uncanny impersonations  
are irresistible. And if you do happen to  
know the shows well, you'll never see  
them the same way again. "Forbidden  
Broadway" is a side-splitting, fun-filled  
evening of entertainment.

Plans courtesy of King's Keyboard House.

The law firm of  
Miller, Canfield, Paddock and Stone, P.L.C.

and our Ann Arbor attorneys salute the  
Ann Arbor Summer Festival

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## CONCERTS

## JUNE

**SAT 18**  
TEX'S COUNTRY CABARET:  
WILD SHEEP RIDERS  
Country, honky tonk, & ballads

**SUN 19**  
WALY DUDAS TRUMPET  
AND ORCHESTRA  
Father's Day Polka Party!

**MON 20**  
*Carillon Concert:*  
SUZANNE MAGASSY  
From Canberra Australia  
MILTON HILL'S  
SWAMPO-RAMA ORCHESTRA  
Foot pounding boogie woogie  
MOTOR CITY BRASS BAND  
New Orleans style marching band

**TUE 21**  
AL HILL AND THE  
BLUE COLLAR BLUES BAND  
Soul, rhythm, & blues

**WED 22**  
SUN MESSENGERS  
Detroit's most famous K&B machine

**THURS 23**  
UKULELE CLUB  
15 piece eclectic all-ukulele band  
HYPNOTIC CLAMBAKE  
Zydeco-klezmer-funk band  
FOOTLOOSE FANCIES  
Tap-dancing fury

**FRI 24**  
VISGER ROAD DRUM BAND  
Sexy percussion funk dance band  
DIG  
Neville Brothers-inspired blues rockers

**SAT 25**  
MUSTARD'S RETREAT  
Ann Arbor's favorite family folk band

**SUN 26**  
RAISIN PICKERS  
Bluegrass, folk, & western swing  
RFD BOYS  
Bluegrass masters

**MON 27**  
*Carillon Concert:*  
BOB VANWELY  
From Jimindie, The Netherlands

*Ethnic Dance Night*  
Traditional Indian, Middle-Eastern, &  
Japanese dance  
■ MALINI'S DANCES OF INDIA  
■ TROUPE HABIBAT AL-FEN  
■ TROUPE TAMMULLAT  
■ YUKIKO UCHIYAMA

**TUE 28**  
LUNAR OCTET  
Latin jazz band  
CALGARY FIDDLERS  
Young Canadian folk fiddlers

**WED 29**  
PJ'S NO KICKDRUM  
ACOUSTIC CONCERT:  
Normally electric, this time not!  
■ GERRY BUTTERWICK  
■ THE LUCKY HASKINS  
■ LOLLIPOP GUILD  
■ VERVE PIPE

**THURS 30**  
CHISEL BROTHERS featuring  
THORNETTA DAVIS  
Detroit's finest soul and R&B band

## JULY

**FRI 1**  
DEADBEAT SOCIETY  
Original songs in traditional bluegrass style

**SAT 2**  
BIG DAVE AND  
THE ULTRASONICS  
Soulful yet hard-hitting blues

**SUN 3**  
MADCAT AND KANE  
Legendary harmonica & guitar duo

## TOP OF THE PARK

**MON 4**  
*Carillon Concert:*  
MARGO HALSTED with  
TODAY'S BRASS QUINTET  
U of M carillonist joins the brass quintet

HIGHEST PRAISE  
Old and new style a capella gospel  
ANN ARBOR CIVIC BAND  
featuring JUDY DOW  
Patriotic and popular favorites

**TUE 5**  
BIRD OF PARADISE ORCHESTRA  
Big Band jazz

**WED 6**  
CATIE CURTIS  
Original folk songwriter/guitarist  
LOWEN & NAWARRO  
Nationally acclaimed pop rock

**THURS 7**  
JONNIE BASSETT &  
THE BLUES INSURGENTS  
Uptown blues/jazz

**FRI 8**  
MONTAGE  
Pop jazz  
PAUL VORNHAGEN QUARTET  
Jazz sax combo

**SAT 9**  
*Big Band Dance Spectacular:*  
■ H&H ORCHESTRA  
■ AMBASSADORS

**SUN 10**  
GEORGE BEDARD AND  
THE KINGPINS  
Blues, rock-a-billy guitar



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## MOVIES &amp; SHORTS

## JUNE

**FRI 17**  
TOOTSIE (1982)  
Cat in the Hat

**SUN 19**  
AN AFFAIR TO REMEMBER (1957)  
Traps

**MON 20**  
SLEEPLESS IN SEATTLE (1993)  
The Lorax

**TUE 21**  
CAPE FEAR (1962)  
The Flying Cat

**WED 22**  
THE MAN WHO WOULD BE KING (1975)  
The Stonecutter

**THURS 26**  
DUCK SOUP (1933)  
Neighbors

**MON 27**  
ANN ARBOR FILM FESTIVAL (1994)

**TUE 28**  
RED RIVER (1948)  
Hasty Hare

**WED 29**  
SOUNDER (1972)  
The Hangman

## JULY

**SUN 3**  
RED DUST (1932)  
Incidents for Toy Trains

**MON 4**  
THE DAY THE EARTH  
STOOD STILL (1951)  
Powers of Ten (1978)

**TUE 5**  
THE WILD ONE (1954)  
Begone Dull Care

**WED 6**  
ON THE TOWN (1949)  
The Hole

**SUN 10**  
CLOSE ENCOUNTERS OF  
THE 3RD KIND (1977)  
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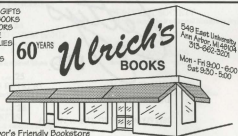
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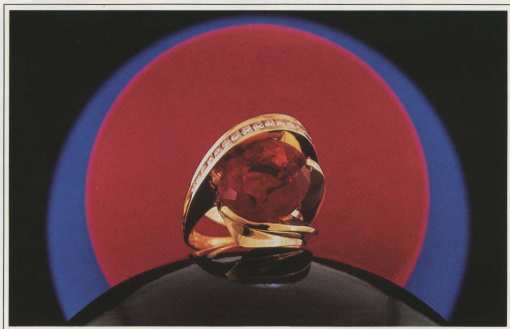
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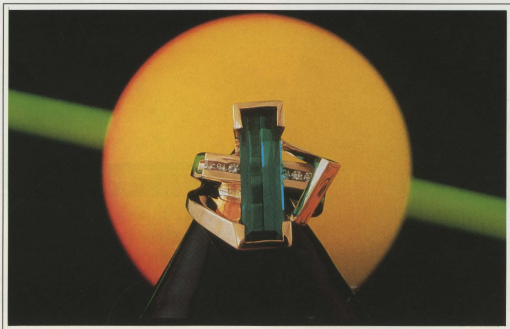
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