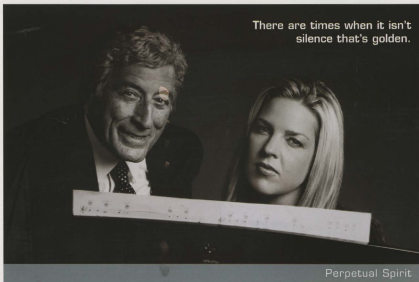


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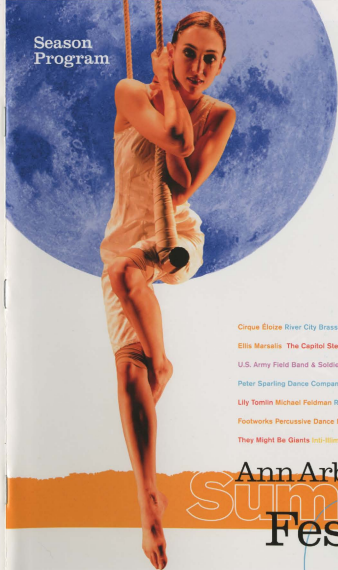

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Lily Tomlin Michael Feldman Reduced Shakespeare Company

Footworks Percussive Dance Ensemble Comedy & Pol Theatre

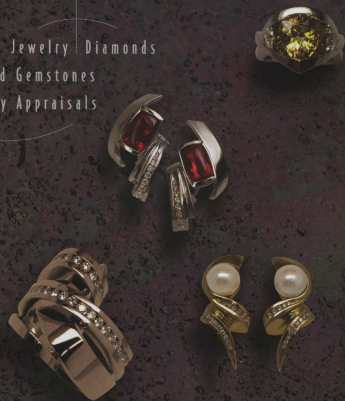
They Might Be Giants Indi-Himani Natalie MacMaster Danilo Pérez

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Mosque

Messiah Bruggersgerman, soprano

Handel's Messiah

UMS Choral Union
Ann Arbor Symphony Orchestra
Jerry Blackstone, conductor

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A Performance Work by Paul D. Miller,
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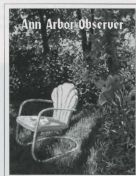
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and the
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Dear Friends,

The Ann Arbor Summer Festival welcomes you to the Power Center, Hill Auditorium and Top of the Park for three weeks of fun and frolic – indoors and out. Thank you for joining us.

Inside, we are proud and pleased to bring you our busiest season to date including 23 shows by many of the world's finest performing artists.

Outside at the TOP: 56 different musical acts plus movies at dusk (Sundays through Thursdays) have been booked with families (and artistry) in mind.

You won't want to miss any of it!

After the Festival I will be moving on to a new presenting opportunity in Napa, California. May I shout ... "Thank You Ann Arbor." It has been a privilege to wear the hat of Executive Director during these past five years and to understand just how valued this organization is to the community at large. Hundreds of kind, generous and creative people make this event a reality each year, and I am thrilled to have been a member of this extended family.

*Good night, good night! parting is such sweet sorrow
That I shall say good night till it be mornow. —Romeo & Juliet*

Evy Warshawski
Executive Director

POSTER COMPETITION WINNER

CARMEN FLESHER

Congratulations to our Grand Prize Winner, 2004 Ann Arbor Summer Festival Poster Competition.

Nine year-old Carmen attends Emerson School and is a regular Festival attendee.

Very special thanks to The EMA Foundation for their financial support of the competition, Flint Ink for poster printing, the Ann Arbor Art Center, Art Warehouse, and The Scrap Box for prizes, Frames Unlimited for poster framing, and our judges: Bill Burgard, Mike McGowan and Anne Rubin.



"I have gone to many indoor and outdoor performances of the Ann Arbor Summer Festival with my family, and a few years ago I tap danced in one of the shows. I thought it would be fun to do something for the Summer Festival. I love to be creative. I have played the violin since I was four years old and I love music and art."

—Carmen Gagliardi Fleisher

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The Ann Arbor Summer Festival is a proud member of the following organizations:



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OUR TOWN/GOWN PARTNERS



Welcome to the 2004 Ann Arbor Summer Festival. This outstanding community event has been a partner with the City of Ann Arbor since its inception in 1984. Governed by a Board of Trustees consisting of University of Michigan employees and City of Ann Arbor citizens, the Festival is a unique reflection on what makes

Ann Arbor a truly wonderful place to live. With three weeks of stellar entertainment coming your way, the Festival reflects the cultural diversity, character, and genuine warmth of this community.

As a member of the Board, I invite you to join us at one of the 23 fantastic indoor shows that offer everything from jugglers to jazz to the spoken word. Plus, meet us at Top of the Park for free concerts every night that show off the outstanding local music scene along with movies at dusk.

However you choose to enjoy the Ann Arbor Summer Festival, we're glad to have you here and hope to see you return each year.

Sincerely,

John Hietje, Mayor

City of Ann Arbor



Welcome to the 2004 season of the Ann Arbor Summer Festival. This Festival, a wonderful partnership between "town" and "gown," has become a model of how the University and the community can work together. The Summer Festival board, its volunteers, and participants look forward to the special memories and wonderful experiences that these three weeks will generate.

The University of Michigan is pleased to partner once again with the Ann Arbor Summer Festival, a highlight of our summer. I invite you to join us during the performances in the Power Center, in Hill Auditorium and at Top of the Park for movies and gatherings.

Sincerely,

Mary Sue Coleman

President, The University of Michigan

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and Radio Program Host
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David Carter
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Arbor
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Piper Global
Research &
Development

The Ann Arbor Summer Festival is certainly the major entertainment event in Ann Arbor in the summertime. As such, it adds greatly to the quality of life in our community, and becomes one of the attractions which we tempt potential new employees who are considering a move to the Ann Arbor area.



Mark Hauptman
President and
CEO
MLive.com

Ann Arbor is renowned for its great entertainment. The Ann Arbor Summer Festival strengthens this reputation year after year by bringing in world-class entertainers and promoting family fun. Movies, music, comedy, dance, there's something for everyone! MLive is proud to support the Ann Arbor Summer Festival.



Brian Eisner
Liberty Athletic Club

I am excited that Liberty Athletic Club has the opportunity to be a part of the Summer Festival, an event that has been so important to the Ann Arbor community for many years.



Erik Bakker
Senior Vice
President
Manager of
Commercial
Banking
Bank One

Bank One is honored to be a major sponsor of the 2004 Ann Arbor Summer Festival. The Summer Festival has been an Ann Arbor institution for the past 21 years. Our community is fortunate to have events such as the Summer Festival, which contribute so much to our quality of life. We salute and thank all the entertainers, volunteers and organizers who make this event a wonderful Ann Arbor summer tradition.



Leo Lugatski
President,
Elastic
Corporation of
America

I believe that supporting the Ann Arbor Summer Festival is an unrequited obligation for everyone that can support it. AASF is much more than the ticketed events with their broad variety & popularity. The Top of the Park is an early Summer gathering place for everyone on those marvelous evenings.



William M.
Brousek
President &
C.E.O.
Bank of Ann
Arbor

As Ann Arbor's only local bank, Bank of Ann Arbor is proud to continue our tradition of support for the Ann Arbor Summer Festival. Year after year the Summer Festival's top-quality performances bring vibrancy to our community. The Summer Festival signals the start of summer in Ann Arbor!



Mary Motherwell
Marketing &
Development
Director
WEMU, 89.1 FM

WEMU is proud to support the Ann Arbor Summer Festival because we feel that the Festival mirrors what we try to do on the air—that is to put together the best possible blend of national programs complemented by the rich, local talent we are so fortunate to have in the area.



Charle Crose
Regional
President
Converse Bank

Converse is honored to have continuously supported the Ann Arbor Summer Festival for the past twenty years. The Summer Festival is a tradition that enriches our community each year. Our congratulations go to Evy and her team for another great lineup!



Michael P. Coleman
Deputy Director
Michigan Public Media

Summertime in Ann Arbor? Watchout Darryl! Parking spaces. The patio at the Judd. Gallop Park. The Art Fair. The Arb. The Ann Arbor Summer Festival! Congratulations, Evy & Co., on another great year!



Rick Robertson
CEO KeyBank

KeyBank is proud to be a continuing sponsor of the Ann Arbor Summer Festival. We are committed to the community and the those events and programs that make it a unique and attractive place to work, live and play.



David C. Sharp
Publisher
Ann Arbor News

The people at The Ann Arbor News are pleased to be sponsoring the Ann Arbor Summer Festival and to play a small role in an event that is truly unique and helps make our community a premier place to live and visit.



Patricia Garcia
Publisher
Ann Arbor Observer

Summertime. The place to be—community. Balmey evenings, stony skies. Every night is new surprises. Twenty-one years. Laughter, tears. Jubilation, celebration.



Dr. James R. Irwin

As a charter member of the AASF board, I remember our dream for presenting a series of performances which would attract a wide range of audiences. We wanted high level performers, a variety of popular appeal, and programs which would attract attendees from far away. Now, 21 years later, the dream is a reality. Mike and I are extremely happy to lend support to AASF. Congratulations on another exciting season!



Jim Went,
President

O & W, Inc. has been a proud sponsor of the Ann Arbor Summer Festival for several years and through our support we hope to endorse these varied performing arts for the Ann Arbor community to enjoy.



Whether this is your first or your twenty-first Ann Arbor Summer Festival, welcome!

Over the years I have baked many apple pies for the Summer Festival and have even shared the recipe. But I thought you would be very interested in "The Ann Arbor Summer Festival" recipe!

First, gather together 34 committed, likeable Board Trustees. Add 1 energetic, creative Executive Director, Evy Warshawski. Fold in 4 capable, enthusiastic year round staff. Stir in finely tuned technicians to "set up," run the movies, and "take down." Beat in acclaimed bands, singers, dancers, jugglers, comedians, actors, cute animals and posters from young artists. Sprinkle with popular movies. Season with the deliciously prepared signature menu items from local caterers. Doe the mixture with volunteer ushers in Power Center and Hill Auditorium. Whisk in generous corporate sponsors and individual donors. En crust all this with a blended University of Michigan and City of Ann Arbor. Decorate with popcorn, cotton candy, and glow necklaces. Bake all this for three weeks on the TOP of a parking structure. And serve it lovingly to YOU, the greater Ann Arbor community!

After the year round preparation and simmering, I think you will agree that all this is a very tasty, entertaining treat.

Thank you for coming to enjoy our Ann Arbor Summer Festival banquet

Ingrid Sheldon, *President*

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Twenty-one years ago the Ann Arbor Summer Festival began as a means of utilizing the incredible Power Center for the Performing Arts in the summer and creating an opportunity for the University of Michigan and the City of Ann Arbor to collaborate. Whether it is music, dance, comedy, or all the above, the Ann Arbor Summer Festival provides the best of both indoor venues and outside at

Top of The Park. Our outdoor venue is conveniently located on the top of the Fletcher Parking Structure with nightly music, a tremendous variety of food and beverages, and a host of late night movies to offer entertainment, a fun spot to relax and a place to meet with friends. The Top of the Park is only possible because of the financial support of our patrons, our generous individual and corporate sponsors, the City of Ann Arbor and the University of Michigan.

The shows this year inside the Power Center and the newly air-conditioned, acoustically inspiring, Hill Auditorium feature entertainers from around the world and around the block. The season opens with the thrills of Cinque Eloite and ends with America's favorite political satirist, the Capitol Steps. In keeping with her truly unique programming abilities, our Festival Director, Evy Warshawski, has curated a broad and diverse lineup including the best of world music, uniquely American acts, several pop culture icons and some returning favorites.

We hope you are able to enjoy the best of Ann Arbor by spending an evening at one the Ann Arbor Summer Festival's unique and tradition filled entertainment hot spots.

Peter F. Schork *Chair*

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THE 2004 GOOD NEIGHBOR TICKET PROGRAM

Each year, the Ann Arbor Summer Festival offers free tickets for Power Center (and now Hill Auditorium) shows to children and adult clients of human service organizations located throughout Washtenaw County.

Thanks to our sponsors, the Good Neighbor Ticket Program extends a warm welcome to groups from: the Interfaith Hospitality Network at Alpha House, St. Louis Center, Help Source/Big Brothers Big Sisters, Parents without Partners, New American Community Club for Older Adults Program and Saline Area Senior Citizens.

We appreciate the generous support of our Good Neighbor Ticket Program Sponsors for the 2004 Season.

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Bat Ball
Friday, October 29, 2004
a Halloween benefit for the Ann Arbor Summer Festival

The bewitching hour is 6:30 p.m.
Studio 4, 314 South Fourth Street • Ann Arbor, MI

Come to dance, bite into the buffet, and undertake the auction.
Call 734 647 2278 for more information.

Thank You! to all Sponsors of the 2003 Bat Ball

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Saturday, June 12, 8:00 pm
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Cirque Éloize
Nomade: At Night, the
Sky is Endless

Nomadism is a state of mind. It's a journey through memories and dreams. As we follow the trail of our inner thoughts, we encounter vestiges of our past and indulge in wild flights of fancy. The members of Cirque Éloize are modern-day nomads. As

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they wander the globe, they forge new friendships, showcase their talents, and celebrate the here and now. Nomade – At night, the sky is endless, their latest production, is a nighttime carnival filled with song, dance and acrobatic feats. Though squabbles erupt, peace

Cirque Éloize

and harmony eventually prevail in this powerful exploration of the rituals of vagabond life. A seamless blend of the modern and the traditional, Nomade – At night, the sky is endless stars circus artists from across the globe who perform heart-stopping numbers on the boscuole, the banquette and the Russian bar. This treat for the senses features a cast of colourful characters and spotlights the amazing virtuosity of circus artists in peak form.

Daniele Finzi Pasca, the creator of this new opus and a bit of a nomad himself, heads up the Swiss theatre troupe, Teatro Sunil whose poetic production Icaro and Giacobbe have travelled the world. Since its founding in 1983, the company has revolutionized the art of clowning. Teatro Sunil's 20 productions have been performed in a variety of languages in two dozen countries. Daniele's profound humanity and playful spirit make him a natural ally for Cirque Éloize.

The stage design for Nomade – At night, the sky is endless draws on evocative natural materials. Aged wood, old-world fabric, and golden lighting combine to transport audiences into a festive, raucous and outlandish setting.

Nomadism is a state of mind. So even if you've put down roots, don't be afraid to let your spirit roam free. Spend an evening with Cirque Éloize and travel the highways and byways of your imagination.

CREDITS

CIRQUE ÉLOIZE ARTISTIC DIRECTION
Jeannot Painchaud

TEAM OF CREATORS
A creation by Daniele Finzi Pasca & Jeannot Painchaud

Daniele Finzi Pasca, Director
Krzysztof Soroczynski, Head trainer, acrobatic conception for hand to hand, Russian bar & banquette and tectec board acts

Lucie Cauchon, Music composer & arrangements
 Maria Bonzanigo, Composition on film and swinging trapeze acts, straps act and finale table act
 Charles Kaczynski, Overture's composition and co-composition on the Chinese pole number
 Langis Turcotte, Arrangements
 Daniele Finzi Pasca, Text of the songs
 Guillaume Lord, Set design
 Mérédith Caron, Costume design
 Martin Labreque, Lighting design
 Dolores Heredia, Acting preparation
 David Wirtgen, Sound design
 Daniel Cyr, Conceptor & trainer for Roue Cyr
 Suzanne Trépanier, Make-up design
 Roch Jutras, Artistic coordination
 Nicolas Descoteaux, Moving lights programmer

ARTISTS

(All artists are singing and participating in group acts in addition to their specialty.)

Yamoussa Bangoura, Teeter board, juggling, balafon & solo singing
 Antoine Carabinier Lépine Roue, Cyr, teeter board, Russian bar & banquine, juggling, trumpet
 Karine Delzors, Web rope, hand to hand, juggling, Russian bar & banquine
 Ewelina Fijolek, Hand to hand, Russian bar & banquine, teeter board, hand balancing on chairs
 Geneviève Gauthier, Contortion, acrobatic hoop, crystal balls
 Josianne Levasseur, Hand to hand, Russian bar & banquine, teeter board,

crystal balls
 Nicolas Leresche, Clown, Russian bar & banquine, teeter board
 Nicolas Roche, Straps, juggling, teeter board, trompet
 Guillaume Saladin, Hand balancing, Russian bar & banquine, teeter board, juggling, solo singing, trombone
 Andrzej Sokolowski, Hand balancing, Russian bar & banquine, teeter board
 Robert Sokolowski, Hand balancing, Russian bar & banquine, teeter board
 Suzanne Soler, Swinging trapeze, danse trapeze, crystal balls
 Bartłomiej Soroczynski, Clown, unicycle, juggling, Russian bar & banquine, teeter board, singing on Nomade – At night, the sky is endless
 Stefan Wepfer, Chinese pole, cello, juggling, Russian bar & banquine, teeter board
 Langis Turcotte, Musical director, clarinets & co-arranger
 Charles Kaczynski, Violin & voice
 Josianne Laporte, Percussions & trombone
 Sonia Painchaud, Accordion & voice

TECHNICAL TEAM

Alain Benoît, Tour director
 Sylvain Leblanc, Technical director on tour, Sound engineer
 Anniek Gossallier, Stage manager
 Julie Forcier, Lighting director
 Tiago Chasqueira, Head-
 Sébastien Giroux, Rigger

PRODUCTION TEAM

Benoît Jodoin, Production director
 Julie Hamelin, Marketing director
 Jean-Pierre Dion, Financial manager

Sophie Archambault, Technical director
 Eric Beauséjour, Graphic designer
 Marc Gauthier, Rope coach
 Pierre Duhaime, Juggling coach
 Emmanuel Bochud, Juggling coach
 Nathalie Pasienszy, Singing professor
 Francine Poitras, Singing professor
 Viktor Fomine, Trapeze coach
 Anne Séguin-Poirier, Stage design assistant
 Jacqueline Rousseau, Costume design assistant
 Geneviève Chevalier, Costume design second-assistant
 Vincent Labelle, Cutter
 André Tremblay, Seamstress
 Martin Lapointe, Seamstress
 Daniela Arendasova, Contortion trainer
 Daniel Le Bateleur, Magic consultant
 Annick Allée, French teacher, Conception et réalisation Boscus-Set construction, Longue vue peinture scénique-Set painting

Cirque Éloïze sincerely thanks its partners and commissioners: the Government of Québec through: Le Ministère de la Culture et des Communications, Le Ministère aux Affaires municipales, du Sport et du Loisir, le Conseil des arts et des lettres; The City of Trois-Rivières, Cal Performances (UC Berkeley/USA) and The Barbican Theatre of London (UK).

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Tuesday, June 15, 8:00 pm
Power Center

David Byrne

featuring The Tosca Strings
"My Backwards Life" Tour 2004

I go about my business, mostly here in New York, traveling from mid-town to downtown and back up again, often to Brooklyn, less often to Hoboken or Queens. There is a family that lives across the street, and a sweatshop too, there's a police station next door and further down the block a hallway house, a Chinese/Mexican take out and an off Broadway theater center.

Sometimes it seems as if things, like writing a group of songs or getting groceries, are dealt with more or less on a day to day basis, as they come up, each reacted to only at the time as they demand to be, and that there is no plan or direction or overall consideration of where things are leading.



But of course that's not true, there are little decisions made every minute, and the cumulative effect is to define what later appears to be a conscious plan, with an emotional center and compass.

I ask myself when I finished this record—Are these songs unified by any particular concern or feeling? Is there a "story" here? Why did it turn out this way? Is this a rehab record? A breakup record? A 9/11 record? None of the above seemed like obvious candidates, or maybe they seemed too obvious, but I'm often the last one to hear about such things, as I am too close to it and can't see the forest for the trees.

There was indeed love, anger, sadness and frustration. There were two wars,

David Byrne with the new album

one out of revenge and the second to consolidate oil interests. Along with many others, I did my best to stop the second one, but it seemed inevitable and the misdirected legacy of a nation still reeling.

Many of these new songs began as melodic fragments. In the past I would often begin songs based on improvised textures and grooves, adding melodies and then later on I'd write lyrics to fit. But this time I began carrying a little micro-cassette recorder with me in my backpack, and if a tune popped into my head I'd hum it, wordlessly, into the mic, wherever I was. I eventually accumulated a number of these cassettes and then after some months played them back and figured out what chords and structures could support these melodies. Some were originally sang in Glasgow, some in London and most in New York. Much of the unscrambling of these coded messages to myself was done in Tunis, at the house of some friends who kindly left me alone in the afternoons and early evenings.

So, without seeming to have made a decision, my creative path was already being laid out for me.

Working from these fragments, from the "top down", led to what I felt were more organic and possibly heartfelt melodies than those limited by grooves, which by nature are usually based on a few chords, and that was something I was maybe too used to doing. Therein lies the danger—getting into a creative rut, and doing things that are well crafted, familiar, but disconnected, merely well done. So, better to go into unfamiliar territory and risk getting it wrong rather than doing what is easier but possibly untrue. This, I decided, would have been my unconscious decision.

So, that's the process—and it did lead somewhere.

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What's with the two opera arias? Who gave me permission to try that?

"Un Di Felice" is from La Traviata, which I saw while we were on tour in Australia. I'd heard some opera tunes before, and though my favorite cosmic mood piece was always Parsifal, seeing "Un Di Felice" sung live I realized how this was one of those instantly memorable arias, a three minute piece which was one of the ancestors of Western pop songs. I realized they didn't require the coloratura and extreme vibrato commonly identified with contemporary operatic singing—they could be incredibly moving simply as songs, which is what they are.

And for me they, like the wordless singing I did on *The Forest* many years ago, these were the opportunity for an emotional release and catharsis—one that opened a door that allowed some of the other songs to be written.

After the tremendous release of doing the first aria I thought to myself "one is going to seem an aberration, I need to do another one how about 'Au Fond Du Temple Sainet'?" It was a piece I'd heard years ago and loved.

The words are, as far as I can tell: consist of two guys getting all mushy and excited over a woman who has just entered their field of vision. Not very profound stuff, but the tune is thrilling. I had interviewed Rufus Wainwright for the PBS show "Sessions at West 54th", so I knew he was an opera fan, and might be amenable to joining me in this risky venture, and he was. Having grown up in Montreal he was also able to help me with the French pronunciation, which was handy.

Barber added some nice non-traditional touches—accordian and prepared piano, but mostly we kept the music pretty much as written, though we sang it pretty much in our normal voices.

On my last record strings played a prominent part, they were a big part of the sound and the "idea", and I hoped that I could tour with a small section to

represent this new direction. Eventually, seeing that budget permitted it, I stuck with one group—the Tosca Strings. It was fun, on some nights it sounded glorious, I didn't lose money, and in the course of touring I managed to push the idea further—I continued to add more songs, and I thought to myself, "I should take this further on my next record."

The strings combined with the band (which is essentially a percussive rhythm section with me occasionally playing guitar) brought out an emotional richness in the new songs and even in the old ones. This seemed to be a perfect expression of what I was feeling personally—a sort of twisted sentimentality and romanticism. (Romanticism in the classical sense, not all songs were about love or relationships.) And combined with the physicality of the bands' grooves and swing it really all made sense to me. It seemed a meeting of apparent opposites, something that I'd begun to explore on my last record, inspired by such disparate sources as recent records and the Philly soul records I grew up with. I knew I couldn't make records like either of those models, but I saw in them ways that these two polar extremes, at least to Western ears, could be brought together.

It was really nothing new. Pop musicians had been doing it for decades, but I saw it maybe as a way to reconcile my own personal demons...so I hoped I'd find my own personal way to do it. I purposely decided to keep the same approach I had on my tour, to integrate the strings and the other arranged instruments as part of the band, rather than just using them as icing and sweetening. Since the band was mainly a rhythm section there would be lots of sonic space for the other stuff to be heard.

The Tosca Strings have been working in Austin for years. I heard some recordings they'd done of tangos, which were great but only told part of their story. I was told that rather than performing these tangos in the expected chamber format, which would be within the

usual classical or academic venues, they decided to put this music in its original context, in a rock/country club. So, once a week, on Thursday nights, they performed at the Continental, a club that is usually a home to Texas rock, swing and country music. Glover Gill, the instigator and tango obsessive behind all this, was a veteran of local punk bands and of the wide-ranging Austin music scene, so this kind of leap may not have been as surprising there as it would have been elsewhere. And it worked, the dancers and listeners came and soon it became a weekly event.

While down there recording them for this record I saw and witnessed some of their other pursuits—at a club on 6th St. in Austin they organized an evening of performances of short pieces all written by local musicians and composers—ranging from pieces by members of *Trial of Dead* to others by *The Golden Hornet Project*. And then on another night Pat Dillett and I saw them accompany a Finnish surf/bleezer guitarist/singer calling themselves the *She Devils*. Sometimes they play in the Austin symphony. It all fits. In NY this would be extraordinary, newsworthy, but in Austin it's sort of typical.

Mauro Refosco plays percussion and mallet instruments, and I've worked with him since the mid 90s when we recorded and toured together. Since then he's worked with an amazing array of New York musicians and composers. Bill Frisell, Vinícius Cantuária, and most recently he and Smokey Hornel have a joyous thing called *Forro In The Dark*, an ongoing series of evenings of Northeastern Brazilian music at a bar on the lower east side.

I met Paul Frazier when I was working on my last record. Previously I knew he'd worked with the revamped Chick and then Imani Coppola. He became an invaluable musical ear both on the road and in the studio, able to pinpoint potential problems and stuff that was bad bad, as opposed to good bad.

—David Byrne



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Wednesday, June 16, 8:00 pm
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River City Brass Band

DENIS COLWELL

**MUSIC DIRECTOR
& CONDUCTOR**

Denis Colwell is Music Director and Conductor of the River City Brass Band. He joined the ensemble in 1982 as a cornetist and was subsequently promoted to assistant principal solo cornet. In 1991, he was named Associate Conductor of the River City Brass Band by its founder Robert Bernat. Colwell assumed all conducting duties in May 1994 and the responsibilities of Music Director were added six months later. As conductor, Denis brings wit and warmth to each concert. While selecting the performance program, he meticulously researches the history and composer of each piece. This information is offered

to the audience as part of his charming introductions to the selections.

In addition to his leadership of the River City Brass Band, Colwell is an Associate Professor of Music at Carnegie Mellon University in Pittsburgh, where he is also Music Director of the Carnegie Mellon Wind Ensemble. He was Assistant Head of the Department of Music from 1988 to 1995.

A Pittsburgh native, Denis studied trumpet performance both as an undergraduate and graduate student with Carnegie Mellon's renowned trumpet professor, Anthony L. Pasquarelli. For nearly a decade, he was a member of the award winning Carnegie Brass Quintet. Colwell was a founder of the Carnegie Mellon Youth

River City Brass Band

Brass Band and the River City Youth Brass Band and has served as conductor of both ensembles.

At Carnegie Mellon, Colwell produced and hosted the classical music channel programs on US Airways In-Flight Audio Entertainment, heard worldwide on US Airways flights.

Colwell's first CD recording with the University's Wind Ensemble was hailed as "...one of the best band recordings in recent years..." by the American Record Guide (March/April, 1996) and he has completed another CD with that ensemble. His recordings with the River City Brass Band include Christmas! (With Robert Page and the Mendelssohn Choir); Big Band Brass, a swinging tribute to the music of the big band era; Heartland, a recording of RCBB commissioned works; All American, a tour of 150 years of American music; and Polished Brass, classically-flavored selections that showcase the Band's signature style!

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River City Brass Band

At one point, there were more than 20,000 such performance groups throughout the United States. In 1981, it was a bleak picture: fewer than 1000 bands were still in existence in America. Throughout the rest of the world, the genre was flourishing and the River City Brass Band was determined to foster a similar appreciation here in the United States.

That determination has paid off. Today, the River City Brass Band performs a 56-concert series in eight different venues in Western Pennsylvania. In addition, the 28-piece ensemble tours extensively throughout the United States with more than 60 performances each year as part of community concert series, major symphony pops series, and arts festivals. From California to New York (as well as everywhere in between), River City Brass Band has delighted audiences with its signature style. Every performance features the witty and

insightful commentary of Music Director and Conductor Denis Calwell, superb soloists and guest artists, and powerful repertoire from classical to pops and from jazz to marches. A River City Brass Band performance, whether in Pittsburgh or Poughkeepsie or Pensacola, is a memorable event!

In addition to its unique performance style, RCBB is renowned for its recordings and original compositions. To date, RCBB has released 15 recordings and been responsible for nearly 200 compositions and arrangements by American and British composers which have premiered at RCBB concerts. Many of these works have since been published and are performed by brass bands throughout the world. In October of 2002, the Band released its 15th CD - Polished Brass, a collection of more classical pieces, on the Summit Records label.

River City Brass Band receives praise from audiences and critics alike: "It's not a reach to say that this may be the most fun with music you're going to have all year," touts the St. Louis Post-Dispatch. "RCBB delivers the rare kind of show that truly manages to combine lighthearted fun with serious musicianship," notes an audience member in Myrtle Beach, South Carolina. And, most tellingly, "River City Brass Band puts the fun back into music," explains The Tribune Review of Pittsburgh, Pennsylvania.

Best Wishes to the 2004 Ann Arbor Summer Festival



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Thursday, June 17, 8:00 pm
Power Center

Ladysmith Black Mambazo

Opening:
Vusi Mahlasela

the traditional culture of South Africa. They are regarded as South Africa's cultural emissaries at home and around the world. In 1993, at Nelson Mandela's request, Mambazo accompanied the future President, and then South African President P.W. de Klerk, to the Nobel Peace Prize ceremony in Oslo, Norway. Mambazo sang again at President Mandela's inauguration in May of 1994. They are a national treasure of the new South Africa in part because they embody the traditions suppressed in the old South Africa.

It's been more than fifteen years since Paul Simon made his initial trip to South Africa and met Joseph Shabalala and the other members of Ladysmith Black Mambazo in a recording studio in Johannesburg. Having listened to a cassette of their music sent by a DJ based in Los Angeles, Simon was captivated by the stirring sound of bass, alto and tenor

Ladysmith Black Mambazo

harmonies. Simon incorporated the traditional sounds of black South Africa into the Graceland album, a project regarded by many as seminal to today's explosive interest in World Music.

The traditional music sung by Ladysmith Black Mambazo is called ISICATHAMIYA (Is-Coo-A-Me-Ye). It was born in the mines of South Africa. Black workers were taken by rail to work far away from their homes and their families. Poorly housed and paid worse, they would entertain themselves after a six-day week by singing songs into the wee hours every Sunday morning. Corcha Mfana they called themselves, "tip toe guys", referring to the dance steps choreographed so as to not disturb the camp security guards. When miners returned to the homelands, the tradition returned with them. There began a fierce but social competition held regularly and a highlight of everyone's social calendar. The winners were awarded a goat for their efforts and, of course, the adoration of their fans. These competitions are held even today in YMCA assembly halls and church basements.

In the mid fifties Joseph Shabalala took advantage of his proximity to the urban sprawl of the city of Durban, allowing him the opportunity to seek work in a factory. Leaving the family farm was not easy, but it was during this time that Joseph first showed a talent for singing. After singing with a few groups in Durban he returned to his hometown of Ladysmith and began to put together groups of his own. He was rarely satisfied with the results. "I felt there was something missing... I tried to teach the music that I felt, but I failed, until 1964 when a dream came to me. I always hear the harmony from that dream and I said "This is the harmony that I want and I can teach it to my guys." Joseph recruit-

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ed members of his immediate family - brothers Headman and Jockey, cousins Albert and Abednego Mazibuko and other close friends to join. "Joseph taught the group the harmonies from his dreams. With time and patience, Joseph's work began to reveal the colors of these dreams.

The name LADYSMITH BLACK MAMBAZO came about as a result of winning every singing competition in which the group entered. "Ladysmith" is the hometown of the Shabalala family; "Black" makes reference to black oxen, considered to be the strongest on the farm. The Zulu word "Mambazo" refers to an ox - symbolic of the group's ability to "chop down" the competition. So good were they that after a time they were forbidden to enter the competitions but welcomed, of course, to entertain at them.

A radio broadcast in 1970 brought about their first record contract. Since then the group has recorded over forty albums, selling over six million records at home and abroad, establishing them as the number one record selling group from Africa. Their work with Paul Simon on the Graceland album attracted a world of fans that never knew that the subtleties of Zulu harmony could be so captivating.

Their first album release for the United States, SHAKA ZULU, was produced by Simon and won the Grammy Award in 1987 for Best Traditional Folk Album. Since then they have been nominated for a Grammy Award six additional times, including a nomination in 2001 for the album Live From Royal Albert Hall. A documentary film titled "On Tip Toe: Gentle Steps To Freedom," which is the story of Joseph Shabalala and Ladysmith Black Mambazo, was nominated for an Academy Award as Best Short Documentary Film in 2001. In addition "On Tip Toe: Gentle Steps to Freedom" was nominated for American television's Emmy Award in 2002 for Best Cultural Documentary.

The group has recorded with numerous

artists from around the world besides Paul Simon. These include Stevie Wonder, Dolly Parton, The Wynans, Julia Fordham, George Clinton, Russell Watson, Ben Harper, De'Ree and others. Their film work includes a featured appearance in Michael Jackson's video "Moonwalker" and Spike Lee's "Do It A Cappella". Mambazo provided soundtrack material for Disney's "The Lion King Part II" as well as Eddie Murphy's "Coming To America", Marlon Brando's "A Dry White Season", and James Earl Jones' "Cry The Beloved Country". Their performance with Paul Simon on Sesame Street is legendary - their appearance is one of the top three requested Sesame Street segments in history. Their list of commercial projects include CLIO Award winning commercials for 7 Up and Lifesavers Candy, as well as an "on camera" appearance for an IBM television campaign, "Solutions For a Smaller Planet".

Mambazo worked with the Steppenwolf Theater Company of Chicago to lend their singing and acting abilities to a play written about the apartheid era in South Africa. Premiering in Chicago in the spring of 1992 the play, The Song of Jacob Zulu, opened on Broadway in New York City in the spring of 1993 and was nominated for six TONY AWARDS including Best Music for a Play. Joseph and the group also were honored with the prestigious Drama Desk Award for Best Original Score.

In 1995 Joseph and Ladysmith Black Mambazo collaborated in the staging of Nonathemba, a musical based on the first song ever written by Shabalala. Nonathemba premiered in Chicago where once again the group received unanimous praise for it's work and were awarded Chicago Theater's highest honor for Original Musical Score. Nonathemba went on to perform runs at Washington D.C.'s Kennedy Center and Boston's Shubert Theatre.

The group has been invited to perform at many special occasions. One event, at the special invitation of President Mandela, was to perform for the Queen of England and the Royal Family at the

Ladysmith Black Mambazo

Royal Albert Hall in London. Meeting the Queen, as well as other members of the Royal Family, was a stirring moment for the group. As Joseph later said, "To think of all the people we have met over the years. People from North America, Europe, Asia, Australia. Presidents, dignitaries, movie stars, and now the Queen of England. It is quite a dream for a Zulu South African to dream."

The group has also performed at two Nobel Peace Prize Ceremonies, a recent performance for the Pope in Rome, South African Presidential inaugurations, the 1996 Summer Olympics, a Muhammad Ali television special, many music award shows from around the world, and many other special events. In the summer of 2002 Mambazo was again asked to represent their nation in London for a celebration for Queen Elizabeth II's 50th Anniversary as Monarch. Dubbed "The Party at the Palace," Ladysmith Black Mambazo joined with Eric Clapton, Rod Stewart, Joe Cocker, Phil Collins and Sir Paul McCartney on McCartney's song's "Hey Jude" and "All You Need Is Love." After the concert members of the group joined a private party in Buckingham Palace, where they engaged in private conversations with Prince Charles, his sons Princes William and Harry, Prime Minister Tony Blair and of course, Ozzy Osbourne.

Time does not seem to be slowing down the group as they continue to travel the world, meeting new friends and reaching new audiences. This allows Joseph to continue to spread his message of "Peace, Love, and Harmony."

Meanwhile, traditional life in South Africa continues to change. Cable television, MTV, and other international influences are taking its toll on tradition, and Joseph sees the wonder and the peril in this progress. Always a man to find faith in his dreams, Joseph's life ambition now is to establish the first Academy for the teaching and preservation of indigenous South African music and culture in South Africa. Aside from singing and writing, Joseph continues the teaching of young children the

Ladysmith Black Mambazo

traditions his elders taught him. In fact, over the past several years, with the retirement of several members of the group, Joseph has enlisted the talents of four sons...the next Mambazo generation. While bringing a youthful energy to the group, it shows the world, and Joseph, that his teachings and the traditions of his people will not disappear.

The group has devoted itself to raising the consciousness of South African culture, as well as Joseph's intention to fund the Music Academy during their U.S. tours. Attracting the financial and moral support of many, including Danny Glover and Whoopi Goldberg, was just the beginning. Mambazo's current and future tours continue to spread the word of Joseph's dream of preservation through education while encouraging all those who can, to give their support.

Joseph's appointment as an associate professor of ethno musicology at the University of Natal as well as a recent

teaching position with UCLA in California, has given him a taste of the life of a scholar. "It's just like performing," says Joseph, beaming. "You work all day, correcting the mistakes, encouraging the young ones to be confident in their action. And if they do not succeed I always criticize myself. I am their teacher. They are willing to learn. But it is up to me to see they learn correctly."

Vusi Mahlasela The Voice

VISI SIDNEY MAHLASELA KA ZWANE was born in 1965 in Lady Selbourne, near Pretoria, and grew up in Mamelodi Township, where he still resides. Vusi never knew his father, lost his mother at a young age, and was raised by his maternal grandmother. Growing up in Mamelodi, a cradle of creativity that has produced a number of noted poets, writers, artists & musicians, the young Vusi began to teach himself to play on a homemade

guitar, a remarkable instrument made of tin cans and fishing line. Vusi can't remember a time when he wasn't singing—"I'm sure I learned to sing before I could talk"—and was a seasoned performer by the age of seven-teen. He soon discovered that he had a flair for composition and began to write his own music and lyrics.

From the outset, Vusi's songs addressed themes of political and social significance, and so he found himself in demand at political rallies and cultural events. His message of peace also drew him into close contact with poetry groups, especially the Ancestors of Africa, a rousing group of poets, musicians and actors, formed in 1981. He recalls, "We were picked up and harassed in all types of situations, going to church every Sunday and being forced to sign a piece of paper at the police station first. If I was going out of town for a wedding, it had to be reported to the police first. They kept on harassing me with the things I was doing. But I stuck to it."

After joining the Congress of South African Writers in 1988, Vusi developed a new level of confidence as a poet and a writer. He struck up a creative friendship with South African poet Lesego Rampolokeng at the same time he was falling under the spell of artists like Miriam Makeba and Phillip Tabane. He was also exposed to the work of Victor Jara, whom Vusi acknowledges as a central influence on his own music and lyrics.

His first record, When You Come Back was recorded and released by Shifty/BMG in 1991 and produced by Lloyd Ross. The album is widely acknowledged as a South African classic. Then, in 1994, Vusi was asked to perform arguably the most important gig of his life: the inauguration of South Africa's new president, Nelson Mandela. That same year, with South Africa undergoing massive transition, Vusi released his second album, *Wisdom of Forgiveness*. The album saw Vusi receive a finalist nomination for Best Male Vocalist at the FNB SAMA (South African Music Award). Vusi has released three albums since "Wisdom", including the Gold-certified and double SAMA winning *Silang Mabele* (1997), *Miyela Afrika* in 2000, and his most recent *Jungle Of Questions* (2002), which Vusi produced and recorded alongside his Proud People's Band backing outfit.

Vusi is featured in *Amandla! A Revolution in Four-Part Harmony*, the celebrated film about the importance of music and song in South Africa's anti-apartheid struggle. After garnering two awards at the 2002 Sundance Film Festival, *Amandla!* was released to theaters across North America in February 2003 and earned tremendous critical acclaim and more awards. The *Amandla!* companion album, which spans forty years of South African music, was released on ATO Records and features four songs by Vusi, in addition to Hugh Masekela, Abdullah Ibrahim and others. In a rave Los Angeles Times review of the soundtrack, Robert Hilburn says, "Vusi Mahlasela's voice is so pure and com-

manding...you wonder whether you should have gotten an entire album by him...But virtually everything—from the vocals of Miriam Makeba to those of South African prison singers—contributes beautifully to the uplifting collection's sense of commitment, purpose and celebration."

An accomplished guitarist, percussionist, composer, arranger, bandleader and performer, Vusi now enjoys an ever-growing following that spans worldwide. Among his most ardent supporters is Dave Matthews, who is a native of South Africa and has long aimed to make Vusi's music known in the U.S. In fact, when Matthews founded ATO Records several years ago, one of his foremost goals was to sign Vusi to the label. In 2000, he invited Vusi to con-

Ladysmith Black Mambazo

tribute guest vocals on the title track of the Dave Matthews Band's multi-platinum album *Everyday*. In 2002, ATO was approached by the producers of *Amandla!* and enthusiastically secured rights to release the soundtrack. Matthews further realized his goal earlier this year, signing Vusi to ATO.

And so Mahlasela makes his North American debut with *The Voice* a definitive collection handpicked by Vusi which spans his recordings over the last eleven years. ATO releases the album August 5.

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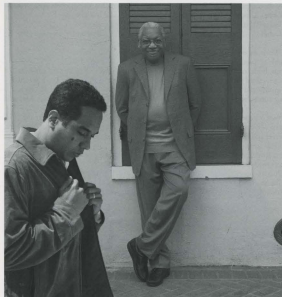
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Friday, June 18, 8:00 pm
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Ellis Marsalis Trio

Opening:
Danilo Pérez Trio

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Ellis Marsalis

Ellis Marsalis is regarded by many as the premier modern jazz pianist in New Orleans. Born on November 14, 1934, he began formal music studies at the Xavier University junior school of music at age eleven. After high school Marsalis enrolled in Dillard University (New Orleans) as a clarinet major. He graduated with a Bachelor of Arts degree in music education in 1955. Marsalis spent the next year working as an assistant manager in his father's motel business.

Ellis Marsalis Trio

III, Delfeayo, Miboya and Jason.

In 1964 Marsalis moved his wife and family of, at the time, four sons to the small rural Louisiana town of Berwick Bridge where he became a school band and choral director at Carver high school for two years. Returning to New Orleans he began to freelance once again on the local music scene. Between 1966 and 1974 Marsalis would perform at the Playboy Club (New Orleans), in the Al Hirt night club and the Lu and Charles night club and enter the teaching profession again as an adjunct professor at Xavier University (New Orleans).

While the family continued to grow, Marsalis decided to return to school in the early summer session of 1974 working towards a Masters Degree at Loyola University (New Orleans). Marsalis would also interview for a teaching position at a new magnet school for the arts. His interview was successful and he was hired in the Fall semester at the New Orleans Center for Creative Arts high school (1974). He would spend the next twelve years at NOCCA as an instrumental music teacher with a Jazz Studies emphasis.

In 1986 Marsalis accepted the position of Commonwealth Professor at Virginia Commonwealth University in Richmond, Virginia. He would spend two of the three years as coordinator of Jazz Studies before returning to New Orleans and the University of New Orleans to become the first occupant of the Coca-Cola endowed chair of Jazz Studies as the director.

Marsalis has been the recipient of Honorary Doctorate degrees from his alma mater Dillard University, (1989) and Ball State University, Muncie, Indiana (1997).

Marsalis has been a guest on several network television shows. He has appeared on NBC's Today with host Bryant Gumbel; the Tonight Show with both Johnny Carson and Jay Leno as hosts; the Arsenio Hall Show with pianist Marcus Roberts; The Charlie Rose Show; Mr. Rogers' Neighborhood; ABC's Good Morning America with

Spencer Christian and several local and regional television shows. In 1984 Marsalis and New Orleans singer/actress Joanne "Lady BJ" Creighton shared honors at the Ace Awards ceremony for the best single music program on cable television. Marsalis continues to be active as a performing pianist leading his own group and has several recordings on the CBS-SONY label. He is currently developing his own recording label, ELM Records, with his wife Dolores and son Jason.

On August 10, 2001 Marsalis officially retired from the University of New Orleans after twelve years as the first occupant of the CocalCola Jazz Chair and the Director of the Jazz Studies Division.

Danilo Pérez

Pianist and composer Danilo Pérez has made an indelible mark on contemporary jazz as a leader of his own ensembles, and as a member of the new Wayne Shorter Quintet and other acclaimed jazz groups. Notable for his insightful and innovative treatments of the standard jazz repertoire and as a leading exponent of Pan-American jazz music, Pérez is a shining beacon among the current generation of jazz and Latin jazz musicians. He has earned three Grammy® nominations, numerous awards, and critical acclaim for his recorded works and passionate live performances.

Till Then, his first new recording as a leader in 3 years, and his fourth release for the venerable Verve Music Group, is a heartfelt celebration of composers who, as Pérez puts it, "have focused on expressing their ideals through their talent inspiring us to build a better world. The title tune captures my longing for the moment when we achieve true peace, unity and freedom, in this life-time and beyond." In this spirit, he contributes three originals and offers distinctive interpretations of Joni Mitchell's "Fiddle and the Drum," Steve Wonder's "Overjoyed" and Milton Nascimento's "Vencruz," all likely familiar to most North American listeners. In addition, he features seminal

works composed by Violeta Parra (Chile), Chico Buarque (Brazil), Ruben Blades (Panama) and Silvio Rodríguez (Cuba).

"When we were kids, sitting around the table at Sunday dinners with my parents, both teachers," Pérez recalls, "we often talked about the importance of equality and justice. My hopeful thinking comes from these conversations."

Pérez is joined on ...Till Then by two trios - his touring band, bassist Ben Street and drummer/percussionist, Adam Cruz, plus bassist John Patitucci and drummer Brian Blade, both members, with Pérez, of the Wayne Shorter Quartet, nominated for a 2002 Grammy Award for "Best Jazz Ensemble." Vocalist and lyricist Lizz Wright and soprano saxophonist Donny McCaslin contribute their talents to selected cuts.

Multiple Grammy Award-winner Tommy LiPuma once again produces, as he has for all 4 recordings Pérez has made for the Verve Music Group - Motherland (2000), Central Avenue (1998) and Panamonic (1996). "The best thing about working with Tommy is that he allows me to be myself. During the creative process, I always feel confident with him," Pérez continues.

"Tommy has vision, offers great suggestions, and is willing to discover things too. Very few producers of his stature are willing to take chances."

The title track holds dual significance for Pérez, who penned it as a personal dedication to a dear friend and highly respected flutist and composer, Mauricio Smith, who passed away in 2002. "Mauricio was my friend for many years, and I lived with him in New York for a time. He performed with Frank Sinatra, Dizzy Gillespie and many others, and gave me great encouragement and guidance," says Pérez. "His passing made me realize how fragile life is. These thoughts led me to do this project which celebrates the work of all of these songwriters. All are idealists, and each inspires us to see the world as a better place."

Lizz Wright penned lyrics for . . .Till Then's title track and is featured vocalist as well as on Pérez's haunting rendition of Mitchell's "Fiddle and The Drum." "I asked Lizz to write lyrics for "Till Then" because we had played together on her recent recording, Salt (Verve), and she impressed on me as being very worldly, very aware. I knew she would interpret the music well."



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I started life as a zygote and before long found myself a blazula. Over the years I've gained and lost girls and a vestigial tail, discovered uses for my opposable thumbs and forefingers, and married twice. I was the youngest of four sons born to David A. and Geraldine G. Feldman (for the record, the others-in descending order are Clayton, Howard and Arthur) all of whom think they're funny and three of whom acquired professions (medicine, law and medicine) to fall back on. We grew up in Milwaukee in the days when nobody thought anything about it, by default I'm the only one left in

this neck of the woods. I keep meaning to get out.

When I graduated from the University of Wisconsin in 1970, two things occurred to me: (1) my education was spotty due to the school being shut down repeatedly for Vietnam and other protests and (2) I had majored in English and (2a) there is no career called "English." My very few job listings began "English majors wanted." Panicked, I enrolled in Education and within a year found myself in an internship (before that was a dirsty word) that no one else wanted (the previous intern had been sent packing for wearing sandals to the welcome at the country club) in Kenosha, WI. In

Kenosha I made friends I've kept for life and shed my first wife who has made friends she's kept for life.

Coming full circle to take a teaching job at Malcolm Shabazz Alternative High School in Madison, I found myself with my annual Christmas depression in 1977 and decided to volunteer my services at the local listener sponsored radio station, WORC, where they put me to work delivering their newsletter. Quitting before my first delivery, I nonetheless returned the following year and finagled some fill-in work on air. Soon I had my very own. Friday night call for the undateable, bedridden and geriatric called "Thanks for Calling," wherein people called in seeking comfort and instead found me. One thing led to another, and within a year I was doing a 6 to 9 AM show from a greasy spoon, Dolly's Fine Foods, which I called "The Breakfast Special." I annoyed people while they ate (discovering some who weren't supposed to be together at all) and played music in between. The die was cast. Since this was easier, I quit my teaching job, and within two years quit my radio job just so I could experience the total career reversal called "driving cab" (I had the lowest revenue per mile of any driver since I didn't know the city and hid from calls, but I made friends I've kept for life).

Having failed as a cabdriver, I was driven back to radio, this time at Wisconsin Public Radio; Jack Mitchell, the Grand Klegie, had been making lazy circles in the air over the since my WORC demise, and offered me a weekly hour on Saturdays, featuring live music, a live audience and talk. Since it started at 12:05, I called it "High Noon," promoting myself as "the fastest Mike in the Midwest." Jack canned that show after a year, and I started another one from a bar, the much lamented (it burned down) Club

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de Wash, slightly made over to look like a breakfast nook, for a show called "A.M. Saturdays," which I did not name. Since drinks were served at this show, we attracted large numbers of nurses coming off-shift who had to have four bloody Mary's before they went back on. We also attracted Lyle Anderson, a hanger-on who now screens phone calls on "Whad'ya Know," John Thulin, our piano player and man-about-town, and my second wife, Consuela, who at that time was a fan. It was John who said of the crowd at the club, "this is the only talk show where people come to talk."

I was plucked from this show by Dan Fabian, program director of Chicago's WGN (which I soon learned means "Who Goes Next?") who, slumming in Madison one day, offered me a job doing late afternoon drive. It was Dan who had the brilliant idea of teaming me with a former traffic cop/ reporter who could easily be heard over the props, telling both of us it was our show. Suffering a really good Christmas 1984 depression in Chicago after being fired (don't ever try looking for a radio host job at the unemployment office on Division Street) I was startled to find an offer from Jack Mitchell attached to the rock which came through my Goethe St. window. Sensing my desperation, he wanted me back. Wanting to redeem my name (or, rather deem it) in Chicago, I didn't want to go, but thought I had to at least meet with the guy. Making up an outrageous proposal that no one could agree to (live weekly show, live band and audience, call-in, designed for national release) I met with Jack halfway between Chicago and Madison, at the Time Museum in Rockford. "Let's give it a try," he said. "Whad?" I said, later lengthening that to "Whad'ya Know?" That was in 1985. This is getting out of hand.

Jim Packard, Announcer

In addition to his weekly appearances on *Whad'Ya Know?*, Jim Packard is a serious journalist who arrived at Wisconsin Public Radio in 1981 with

16 years experience in commercial radio. Today, Packard serves as producer, and often as host, for "Conversations with Larry Meiller," a weekday call-in program on the Ideas Network of Wisconsin Public Radio.

Packard's association with Michael Feldman began before Michael's stint on WGN, and resumed when *Whad'Ya Know?* was still in development. Packard and his wife Deborah were married in 1981 and added their Boston terrier, Archie, to the family in 1992.

Hey, partner, did you know Jim Packard is also a Cowboy Poet? Check out some of Jim's odes to the old west.

John Thulin, Musical Coordinator

Since 1985, Thulin has been the musical coordinator and pianist for Michael Feldman's *Whad'Ya Know?* In this capacity, he has shared the stage with such jazz and blues greats as Von Freeman, Claude Williams, Ernestine Anderson, Howard Levy, Barbara Carr, The Memphis Horns, Dave Stryker, and many more. The show has showcased Thulin's unique combination of blues, bebop, and pianistic, hard-swinging grooves. John performs many of his own compositions on the show, as well as at live performances and on recordings. In addition to his musical contributions, John adds to the wit and spontaneity of the show, often injecting his own humorous asides.

Jeff Hamann, On Bass

Jeff, a native of the Milwaukee area, has a long list of professional collaborations that include Eric Alexander Berkley Fludge, Penny Goodwin, Steve Allen, Randy Sabien and Kelly DeHaven. In addition to recording, Hamann has several years of experience as an instructor and clinician. In addition to his work on *Whad'Ya Know?* and other musical endeavors, Hamann teaches at his alma mater, the Wisconsin Conservatory of Music. Recent tours include Jazz Yatra in

Michael Feldman

Bombay, India, International Floating Jazz Festival on the S.S. Norway, Elmhurst Jazz Festival and Indianapolis Jazz Festival. Jeff and his wife Julie are also proud parents of Gianna, born Spring 2001 and Kade born Spring 2004.

Clyde Stubblefield, The Funky Drummer

"The Funky Drummer" Clyde Stubblefield joined the gang in 1984 as part of the *Whad'Ya Know?* trio. Clyde plays with John and Jeff on *Whad'Ya Know?* road shows, and for occasional gigs in the Madison area.

Clyde started his musical career as a child in Chattanooga, TN, "playing on tin can lids, pasteboard boxes -- everything." Since then Clyde has played all over the world and recorded with some of the greatest funk, soul and r&b performers including James Brown, Otis Redding, and Clayton Fillyau. While working with James Brown, Clyde recorded "Funky Drummer," one of the most sampled drum tracks in the world.

Clyde moved to Madison in the 1970's where he is still busy playing, recording, and leading drum clinics.

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Sunday, June 20, 4:00 & 7:00 pm
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Comedy & Pet Theatre

Gregory Popovich's Comedy & Pet Theatre is a family-oriented blend of the unique comedy and world-championship juggling skills of Gregory Popovich and the extraordinary talents of his performing pets, all of them "ordinary" dogs and cats who have been rescued from animal shelters. During the course of the performance, you'll see a smorgasbord of amazing feats as housecats perform alongside dogs, birds and white mice. Comedy Pet Theatre has been featured in People Magazine and The New York Times Sunday Magazine. Gregory has

made guest appearances on The Late Show with David Letterman, The Tonight Show with Jay Leno, a Penn and Teller special, Extreme Variety From Las Vegas, Thirty Seconds to Fame, and the Animal Planet. The New York Times calls Gregory Popovich "the Baryshnikov of juggling" while Jay Leno said this was the funniest circus act he's ever witnessed. "One of the most unique attractions in the show world today." Show Time Magazine. Whether it be jumping, dancing, flying through the air, or balancing in ways you've never seen

Comedy & Pet Theatre

before, Comedy Pet Theatre is guaranteed to delight and amaze every audience!

GREGORY POPOVICH

Gregory Popovich, the child of Russian circus performers, Alex and Tamara Popovich, began learning the art of juggling at the age of six. Eight years later he prepared his first solo act — juggling on a freestanding ladder. After the debut of this feat, Gregory became a member of the Great Moscow Circus Group at the age of seventeen.

For the next few years, Gregory traveled the world with the Moscow Circus. He eventually became the star of the circus and was asked to be their representative at international circus competitions in Paris, Brussels, Mexico and Monte Carlo. During this time Gregory completed a special five-year course, earning the degree of Circus Creator and Producer. He continued to work as a circus performer and appeared in Soviet films in three starring roles.

In 1991, Gregory was invited to join the Ringling Brothers and Barnum and Bailey Circus performing his juggling act in the center-ring, the first Russian artist to appear in the "Greatest Show on Earth." Subsequently he was invited to Las Vegas as a featured performer at the Circus Hotel and Casino.

While in Las Vegas, Gregory and his wife Isolda decided to use their kitchen as a part of Gregory's clowning show. The audience response was so great, that Gregory began to think about

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building an entire act based on performing cats. A friend encouraged him to visit a local animal shelter and consider using these animals as a part of this new concept. Since there are no animal shelters in Russia, Gregory was surprised to see so many animals that had been discarded. He began to adopt and train these cats to become a part of his show. This venture became the amazing "Cat Skills."

Cats are very independent animals, and as Gregory soon learned, each cat has its own personality and habits. The process of training cats is very tedious and time consuming and requires an enormous amount of individual attention. His approach was to find out the natural abilities of each cat and then work with them using their unique likes and dislikes. Their training began at home where they felt relaxed and comfortable. He began working with a minimal amount of music and lights, repeating each trick and gradually increasing the intensity

of sound and lights. When the animal was accustomed to this routine, it was an easy transition from the living room to the stage. Gregory's goal is to educate people to the concept that every animal is unique and that people have a great responsibility to their pets.

The "Cat Skills" show combined with Gregory's superlative juggling, equilibrium balancing on the Rolla Bolla, cigar box routine, and slack wire expertise led to the formation of "The One Man Moscow Circus" which toured in 1995 to much acclaim in the major cities of Japan.

The unique and entertaining Comedy & Pet Theatre has been featured in People Magazine and The New York Times Sunday Magazine. Gregory has been a guest on The Late Show, with David Letterman, and The Tonight Show, with Jay Leno. Other television appearances include a Penn and Teller special, Extreme Variety From Las Vegas, Thirty Seconds to Fame, and

the Animal Planet. Gregory's adorable cats and dogs can be seen on the Arm & Hammer Carpet Cleaner commercial.

Gregory currently resides in Branson, MO with his wife and twelve-year old daughter, Anastasia, a performer in her own right. Comedy Pet Theatre is performed several months a year at The Magical Palace in Branson, delighting audiences of all ages. When not performing in Branson, Gregory tours the country with his menagerie of cats, dogs, doves, and white mice.

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Robert Kapilow presents What Makes It Great?

Diane Sutherland *Soprano*
Michael Winther *Tenor*

"I Can Cook Too"
(*On the Town*)
"Something's Coming"
(*West Side Story*)
"Maria" (*West Side Story*)
"Tonight" (*West Side Story*)

Robert Kapilow
Pianist and Commentator

With his diverse array of talents and his infectious enthusiasm for all things musical, Robert Kapilow has been compared to the great Leonard Bernstein for bringing the pleasures of classical music to audiences of all ages and backgrounds. As the Boston Globe said, "It's a cheering thought that this kind of missionary enterprise did not pass from this earth with Leonard Bernstein. Robert Kapilow is awfully good at what he does. We need him."

What characterizes all of Kapilow's work is his ability to create an "aha" moment for his audiences and collaborators, and his dedication to the idea of bringing music into people's lives: opening new ears to musical experi-

Robert Kapilow *ARTIST*

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ences and helping people to understand how music can enrich, reflect and enhance their daily lives, regardless of who they are or how much exposure to—or understanding of—music they already have. Kapilow's range of activities is astonishingly broad, including his "What Makes It Great?" presentations, his family compositions and presentations, and his "Citypieces." Whether it's a five-year-old child discovering the joy of rhythm while clapping and stomping his way through a family show, an amateur musician hoping to learn more about Bach's use of the fugue in a "What Makes It Great?" presentation, a subscriber to a concert series who enjoys the music but has never really understood why, or a senior citizen reflecting on the meaning of a song or melody in one of Kapilow's "Citypiece" workshops, each member of Kapilow's audience or group of participants has a unique but shared experience: a lightbulb is lit in his or her musical consciousness.

Kapilow's regular outings on national radio (including spots on The Next Big Thing and on NPR's Performance Today) and acclaim for his work extend far beyond traditional classical music outlets into the realms of show-business, family, financial, local and



mainstream media, reflecting his wide-reaching impact and accessibility. Traveling the country enlightening audiences about classical music, Kaplow is well known for his acclaimed program "What Makes It Great?" Gaining recognition through regular 10-minute installments on National Public Radio, which were then expanded into full-length concert evenings and series throughout North America, Kaplow's interactive presentation has lured thousands of new listeners to the concert hall. The series has become a recurring event at New York's Lincoln Center (where Kaplow has the distinction of being the only artist to have his own series) and in Boston, Los Angeles and Kansas City. At the end of last year, Kaplow's Bernstein "Songbook" event at Lincoln Center was selected as one of the New York Times' "Top Ten Moments" of 2002's theater offerings. Kaplow's "What Makes It Great?" season kicked off this year in Kansas City on October 10, and it took him into new waters in New York City in winter 2003 and spring 2004 when he delves into two major choral works: Handel's Messiah and Bach's B Minor Mass. Also known as the "pied piper of classical music," Kaplow has found many new young fans through his family compositions and presentations. Kaplow has written numerous commissioned works, including the first musical setting of a Dr. Seuss work, Green Eggs and Ham. In August 2003, Lincoln Center's Mostly Mozart Festival presented Kaplow's colorful and engaging event "Green Eggs and Hamadeus," with this Seuss work as its centerpiece, marking the first time that the 37-year-old festival had presented a family show. The work has achieved great popularity in the theater world, prompting Boston Globe music critic Richard Dyer to name it the most popular children's piece since Peter and the Wolf. Kaplow has also composed Dr. Seuss's Gertrude McFuzz; orchestral versions of both Seuss pieces (for the Minnesota Orchestra); a Christmas-Chanukah pair of pieces (Chris Van Allsburg's Polar Express, for the FleetBoston

Celebrity Series in Boston where Kaplow runs the Family Musik series, and Elijah's Angel, a setting of the celebrated children's book by Michael Rosen); and his first opera, Many Moons, based on the James Thurber story, with a libretto by Hillary Blecher. Other family pieces include And Farthermore They Bite, a companion piece to Carnival of the Animals, and Play Ball!, a setting of the famous poem "Casey at the Bat." Summer 2005 will see the premiere of Kaplow's new symphonic version of the work, commissioned by the Philadelphia Orchestra. Involving large communities in the inspiration and compositional process of his commemorative works, Kaplow has left a profound mark on the nation's cities and regions. After receiving great acclaim for "Citypieces: DC Monuments" (a millennium composition commissioned by the Kreeger Museum for the Kennedy Center and the National Symphony Orchestra), Kaplow reprised his interactive compositional style — in a state-wide project — in a commission for the Louisiana Philharmonic Orchestra and the State of Louisiana, as part of the 2003 celebrations for the 200th anniversary of the Louisiana Purchase. The work was toured throughout the state of Louisiana last spring. Kaplow's current project, examining and reflecting on the historic impact of the expedition of Lewis and Clark from the unusual and poignant perspective of the Native American, will receive its premiere performances in the cities of its three co-commissioning orchestras — St. Louis, Kansas City and Louisiana — in the fall of 2004 and spring of 2005. Shortly following that work's premiere, Kaplow will unveil his new Tap Dance Concerto in California.

Kaplow has conducted the premieres of many new works of musical theater, ranging from Frida for the opening of the Brooklyn Academy of Music's "Next Wave Festival" and the American Repertory Theater, to the Tony Award-winning Nine on Broadway. Among his other engagements as a conductor are performances

with the Philadelphia Orchestra, the Symphonies of Atlanta, Milwaukee, Toronto, Indianapolis, New Jersey Symphony and North Carolina as well as the St. Paul and Los Angeles chamber orchestras. He is the conductor/creative director for Family Musik for the FleetBoston Celebrity Series, and has been conductor/director of Family Musik for New York's 92nd Street Y, co-director of the Rutgers Summer/Fest Festival, assistant conductor of the Opera Company of Boston, conductor of the Kansas City Symphony's summer FamilyFare program, and he was music director of the Yale Symphony Orchestra for six seasons. Kaplow begins a new series of family music programs at Vancouver's Chan Center — their first foray into family programming — as part of its "Music in the Morning" series during the 2004-05 season.

At the age of 19, Kaplow interrupted his academic work at Yale University to study with famed composition teacher Nadia Boulanger. Two years later, he graduated Phi Beta Kappa from Yale, after which he continued to study at the Eastman School of Music at Rochester University. After graduating from Eastman, he quickly returned to Yale, where he was music director and lecturer for five seasons at the university.

Kaplow's still-young career has been marked by numerous major awards and grants. He won first place in the Fontainebleau Casadesus Piano Competition and was the second-place winner of the Antal Dorati Conductor's Competition with the Detroit Symphony. Kaplow was a featured composer on Chicago Public Radio's prestigious "Composers in America" series and is a recipient of an Exxon "Meet-the-Composer" grant and numerous ASCAP awards. His music is published exclusively by G. Schirmer. Kaplow lives in River Vale, N.J., with his wife and three young children, Benjamin, Sarah and Adam.

The Celebrity Series gratefully acknowledges the generosity of the fol-

lowing corporations and foundations who support the Walter Pire Annual Performance Fund and Project Discovery. It is through their contributions and the support of many dedicated individuals that the Celebrity Series continues to bring quality artistic programming and educational community service activities to the greater Boston community each year. Contributions listed as of March 18, 2004.

Diane Sutherland, Soprano

Diane Sutherland, formerly known as Diane Fratanotto, recently returned from France where she performed in concert with the Orchestre des Pays de Savoie. She starred as Amalia in the award-winning Broadway revival of *She Loves Me*, and can be heard on the 1994 original cast album. Other Broadway appearances include *Three Sisters*, *1776*, *Song and Dance*, *Cats*, and *A Chorus Line*. Last year she appeared Off-Broadway in the Transport Group's production of *Requiem for William*, an evening of one-acts by William Inge. She has toured the U.S. extensively in such roles as Sarah Brown in *Gypsy* and *Dolls* (opposite Maurice Hines and her husband, Brian Sutherland), Sally Bowles in *Cabaret*, Christine in *Phantom of the Opera*, *Morales* in *A Chorus Line*, *Fantine* in *Les Misérables*, and as *Grizabella* in *Cats*, for which she received a Helen Hayes award for Best Actress in a Musical. In regional theatre, she has played both

Maria and Anita in two separate productions of *West Side Story*. Other roles include *Cinderella* in *Into the Woods*, *The Actress* in *Enter the Guardsman* (again, opposite her husband), *Anne* in *A Little Night Music*, *Rosaband* in *The Mystery of Edwin Drood*, and *Eva Tanguay* in the world premiere of *Anne Bogart* and Tina Landau's production of *American Vaudeville*. Other recordings include the 50th anniversary production of *Gypsy* and *Dolls* (starring Maurice Hines), and a recently released CD of *George Gershwin's Tell Me More*. Diane is a graduate of Carnegie-Mellon University.

Michael Winther, Tenor

Equally at home on the Broadway stage as in the concert hall, Mr. Winther is currently starring as Harry Bright in the New York production of *Mamma Mia*. Last winter he co-starred in *Radiant Baby*, a new musical about the life of pop artist, Keith Haring, directed by George C. Wolfe at the Public Theater. In August 2002, he performed in a concert version of *Jacques Brel is Alive and Well and Living in Paris* directed by David Schweizer for Santa Fe Stages. He starred as Pip in the *Mel Marvin/John Jakes* new musicalization of *Dickens's Great Expectations* at Goodspeed Musicals. His other Broadway credits include the recent revival of *Arthur Miller's The Crucible* directed by Richard Eyre with Liam Neeson and

Laura Linney; James Wilson in the critically acclaimed Broadway revival of *1776*, the New York premieres of two works by Tom Stoppard — *Hagdog* directed by Jack O'Brien with Stockard Channing at Lincoln Center Theater and *Arria Descending a Staircase* at the Helen Hayes Theater; as well as, the revival of *Damn Yankees* also directed by Jack O'Brien. Off-Broadway credits include the recent revival of *Berlin to Broadway* with Kurt Weill at the Triad Theater which he also associate directed; the premiere of *Plaid Tidings* as well as the original *Forever Plaid*; *Karole Armitage's The Predator's Ball* with music by Jason Robert Brown (*Next Wave/BAM* and *Maggio/Danza di Firenze, Italy*); and he was an original cast member/creator of the "environmental comedy" *Tony 'n' Tina's Wedding*.

Mr. Winther has performed at Merkin Recital Hall and Avery Fisher Hall as a soloist with the New York Philharmonic. Most recently, he sang in the sold-out new *Noises Fall* Songfest at Symphony Space's Thalia Theater with Kate Baldwin, Judy Blazer, Rebecca Luker and Brian D'Arcy James. He is a graduate of Williams College and The Hotchkiss School. Contact Michael Winther at winthermj@aol.com.

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Peter Sparling Dance

Wednesday, June 23, 8:00 pm
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Peter Sparling Dance Company

in Peninsula

Choreography, Text and Videography Peter Sparling

Lighting Design Robert Murphy

Costume Design Kim Demick (Parts I & III), Angela Sweet (Part II)
and Jeff Bauer (Part III)

Video Finishing Howard White, Omnimedia Group
Stage Manager Nancy Uffner-Elliott

Dancers Holly Hobbs, Lisa Johnson, David Knapp, Julianne O'Brien
Pedersen, Leslie Williams, and Michael Woodberry Means (Video
only Angela Sweet, Part II and Peter Sparling, Part III)
Music Frank Pahl, Chemical Brothers, The Detroit Experiment, and
The Hiliard Ensemble with Jan Garbarek

Part I: From Rust and Ruin

**Part II: Crossing the 45th
Parallel**

**Part III: Sounding the
Glacier**

The Peter Sparling Dance Company celebrates its 10th Anniversary with the premiere of "Peninsula", an original dance trilogy which pays homage to uniquely Michigan places and people. The inspiration for "Peninsula" comes from 52 years of Peter Sparling's memories - of growing up in Detroit

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where his father and grandfather had small factories, of attending high school at Interlochen Arts Academy, and of traveling throughout Michigan. Consider the state motto: "If you seek a beautiful peninsula, look about you." To create "Peninsula", Sparling took his company of dancers to Michigan's working factories, historical sites, and lakeshores so that audiences might see these places and our history in new ways. The production features an overlay of live performance by six dancers while their images, videotaped at sites throughout the state, are projected on a larger-than-life screen behind them.

PETER SPARLING DANCE COMPANY was founded in 1993, and is the third consecutive professional modern dance company to be supported by the umbrella non-profit organization Dance Gallery Foundation, in operation since 1984.

The Foundation also supports Dance Gallery Studios, a center for dance in Ann Arbor. The mission of Dance Gallery is to produce, develop, and promote contemporary dance performances, and provide dance training and educational experiences of the highest artistic quality. Peter Sparling Dance Company made its debut performance in 1994 at the Ann Arbor Summer Festival with "Travelogue", which was created as a documentation of Peter Sparling's world travels. Thematically, Sparling comes full circle with the premiere of "Peninsula" at this year's Ann Arbor Summer Festival to launch the 10th Anniversary season.

Archival Footage:

Courtesy of Benson Ford Research Center, Bentley Historical Library at University of Michigan, Albert Kahn Associates, Inc., Don Hermanson: "Copper Country"

Peter Sparling Dance

On-Site Footage:

Courtesy of Ford Rouge Center/Dearborn Track Plant and Terri Sarris videographer, Hartwick Pines State Park, Grand Traverse Lighthouse Museum, Woolsey Memorial Airport/Jim Neeve, Sleeping Bear Dunes National Lakeshore, Port Oneida Schoolhouse/Glen Arbor Schools, Michigan Department of Transportation/Aeronautics, Fayette Historical Site, Quincy Mine Hoist Assn., The Dreamland Hotel

"PENINSULA" was made possible in part with funding from Dance Gallery Foundation, Michigan Council for Arts and Cultural Affairs, National Endowment for the Arts, Pfizer, Inc., UM Office of the Vice President for Research, UM Office of State Outreach/Michigan Road Scholars, and the Whitney Fund.

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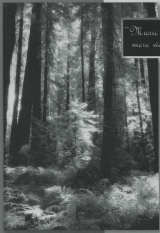
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Dion

Dion and his music will always represent a special time and place...a moment when a song could mean so much and a singer could sum up what it means to be young, in love and on top of the world.

Yet Dion is more than simply a cherished memory of a more innocent time. A singer, songwriter and performer of extraordinary versatility, range and resonance, Dion is fashioning music as relevant and revealing today as in the heydays of the 50's when, along with a handful of other innovators, he defined rock 'n' roll for a generation.

That mastery began at a very early age on the mean streets of the Bronx, New York. It was in the bars and on the street corners of his Bronx neighborhood that Dion's musical skill and style really began. R&B, blues, doo-wop,

and rock 'n' roll all influenced his approach to music, but it was country's great singer songwriter Hank Williams who first sparked Dion's singing ambitions. Whatever the reason, Williams' hard driving lonesome sound attracted the city boy. By age twelve, Dion had collected a hundred of Hank's singles and could sing as many by heart. It was his surprising feel for pure country that led to his first professional appearance on Paul Whiteman's radio and television shows, singing Jambalaya.

Dion's natural affinities and abilities were further honed on the stoops and on the street corners of Carlton Avenue, where he rounded up other local singers, inventing acapella licks. Then, in 1957 he brought the best of the neighborhood rockers together, Freddy Milano, Angelo D'Aleo and Carlo Mastrangelo to form Dion & The Belmonts, named after Belmont Avenue, in the heart of the Bronx.

Dion

"I Wonder Why" was Dion's first hit with The Belmonts and over the next two years the group earned a reputation not only for topping the charts but for creating some of the most vital and exciting doo-wop music on the American scene. With songs such as "A Teenager In Love" and "Where Or When", Dion & The Belmonts earned their place in the history books, while the group's pioneering role in the development of rock 'n' roll underscored their enduring accomplishments. A national sensation, they toured extensively and were featured artists on the star-crossed Winter Dance Party, the tour that took the lives of Buddy Holly and other musical greats. Dion was, in fact, scheduled to fly in the fateful plane that went down "the day the music died."

But the vitality of the music lived on when Dion, venturing out as a solo artist in 1960, racked up a string of #1 hits that many still consider to be the best of that, or any other, era. Over an incredible four year run Dion cut one quintessential rock classic after another, from the rollicking "Runaround Sue" to the driving "Lovers Who Wander" to the anthemic "The Wanderer" - it was an unparalleled musical feat that elevated him to the top ranks of recording artists. As the first rock and roll artist ever signed to Columbia Records, he continued his streak with such smashes as "Ruby Baby", "Donna The Prima Donna" and "Drip Drip". When not in the recording studio, he could be found frequenting Greenwich Village, New York, listening to roots music, the blues, folk stylings that were shortly to sweep the music scene.

In 1968, Dion had matured as an artist, a more contemplative songwriter and performer and also discovered some hard-won answers and, in the

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process, found new reasons for living. And singing. That same year he shot up to the top of the charts once again with "Abraham, Martin And John", a song that was as much an anthem for that era as his early hits had been in theirs. What followed was a string of acclaimed LPs including such moving and deeply personal offerings as "Sit Down Old Friend, You're Not Alone" and "Sanctuary Suite For Late Summer". The titles told all: Dion had come of age.

During the following fifteen years, Dion devoted himself and his music to folk blues and Gospel, again earning a reputation as an innovator. He also recorded a series of albums that reflected an enduring faith in God, and was nominated for a Grammy in 1985.

Through his intent on always looking forward, it was the repeated requests of friends and fans that he agreed to do a concert of his HIT material at Radio City Music Hall in New York City in

the summer of 1987. It was an historic music event, one that tied up the loose ends of a legacy and, in many ways, freed Dion to celebrate both his past and future.

The Radio City shows were also the beginnings of yet another career phase for Dion, leading to a series of special appearances, including a 1988 fundraiser for homeless medical relief. There he shared the stage with such renowned Dion fans as Bruce Springsteen, Paul Simon and Lou Reed, all of whom cited the originator of the Bronx blues as one of their prime influences.

A subsequent autobiography titled *The Wanderer* published by William Morrow, and his recent induction into the Rock 'n' Roll Hall Of Fame further highlighted Dion's contribution to the state of the musical art, helping, at the same time, to set the stage for his active return to recording "Yo Frankie", "Dream On Fire" and "Rock

and Roll Christmas" are a collection of CD's showcasing the inexhaustible creativity and sheer exuberance that has made this artist one of rock music's most authentic legends.

Today Dion's songs grow more important and valuable to his fans, himself and to a new generation of believers. His works are being reissued on Sony, Warner Brothers, Rhino, Ace Records and Capitol.

His songs, his music are continually impacting people worldwide.

Friday, June 25, 8:00 pm
Hill Auditorium

An Evening of Classic LILY TOMLIN

Lily Tomlin, one of America's foremost comedienne, continues to venture across an ever-widening range of media, starring in television, theater, motion pictures, animation, and video. Throughout her extraordinary entertainment career, Tomlin has received numerous awards, including six Emmys a Tony for her one woman Broadway show, Appearing Nitefly a second Tony as Best Actress, Drama Desk Award and Outer Critics' Circle Award for her one woman performance in Jane Wagner's *The Search for Signs of Intelligent Life in the Universe*; a CableAce Award for Executive Producing the film adaptation of *The Search*; a Grammy for her comedy album, *This is a Recording as well as nominations for her subsequent albums Modern Scream*. And *That's the Truth*, and *On Stage*; and two Peabody Awards—the first for the ABC television special, *Edith Ann's Christmas: Just Say Noel* and the second for narrating and executive producing the HBO film, *The Celluloid Closet*.

Tomlin was born in Detroit, Michigan and grew up in a working-class neighborhood on the outskirts of one of the city's most affluent areas. Although she claims she wasn't funny as a child, Tomlin admits she "knew who was and lifted all their fraternal right off the TV screen." Her favorites

included Lucille Ball, Bea Lillie, Imogene Coca, and Jean Carroll, one of the first female stand-ups on The Ed Sullivan Show. After high school, Tomlin enrolled at Wayne State University to study medicine, but her elective courses in theater arts compelled her to leave college to become a performer in local coffee houses. She moved to New York in 1965, where she soon built a strong following with her appearances at landmark clubs such as *The Improvisation*, *Cafe Au Go Go*, and the *Uprights* at the Downtown, where the later opened for the legendary Mabel Mercer in the Downtown Room.

Tomlin made her television debut in 1966 on *The Garry Moore Show* and then made several memorable appearances on *The Merv Griffin Show*, which led to a move to California where she appeared as a regular on *Music*.

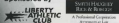
Scene. In December 1969, Tomlin joined the cast of the top-rated *Laugh-In* and immediately rose to national prominence with her characterizations of Ernestine, the inarticulate telephone operator, and Edith Ann, the devilish six-year-old. When *Laugh-In* left the air, Tomlin went on to co-write, with Jane Wagner, and star in six comedy television specials: *The Lily Tomlin Show (1973)*, *Lily (1973)*, *Lily (1974)*, *Lily Tomlin (1975)*, *Lily: Sold Out (1981)*, and *Lily for President?* (1982) for which she won three Emmy Awards and a Writers Guild of America Award. Tomlin also starred in the HBO special about the AIDS epidemic, *And the Band Played On (1993)*. She has guest starred on numerous television shows, such as *Homicide* and *X-Files*, and played the boss for two years on the popular CBS series, *Murphy Brown*. She is also heard as the voice of the science teacher Ms. Frizzle on the popular children's animated series, *The Magic School Bus*, for which she was awarded an Emmy.

Tomlin made her Broadway debut in the 1977 play, *Appearing Nitefly*, written and directed by Jane Wagner.

Appearing Nitefly included such favorites as Ernestine, Edith Ann and Judith Beasley, the Calumet City housewife, and also introduced Truly the bog lady, Crystal the hang gliding quadricycle, Rick the singles bar cruiser, Glenna as a child of the sixties, and Sister Boogie Woman, a 77-year-old blues revivalist.

Appearing Nitefly was later

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adapted as both an album and an HBO Special. Tomlin next appeared on Broadway in 1985 in a year long, SRO run of Jane Wagner's critically-acclaimed play, *The Search for Signs of Intelligent Life in the Universe*. The Broadway success was followed by a coast-to-coast, 14-city tour that spanned four and a half years. Tomlin extended this extraordinary theatrical career with a cross-country, 29-city tour of *The Search*, a new production of *The Search* on Broadway, a recording, six months run of the production in San Francisco, and a six week run in Los Angeles.

On film, Tomlin made her debut as Linnea, a gospel singer and mother of two deaf children in Robert Altman's *Nashville* (1975); her memorable performance was nominated for an Academy Award, and both the New York Film Critics and National Society of Film Critics voted Lily Best Supporting Actress. She next starred opposite Art Carney as a would-be actress living on the fringes of Hollywood in Robert Benton's *The Late Show* (1977). She went on to star with John Travolta as a lonely housewife in Jane Wagner's *Moment By Moment* (1978), and then

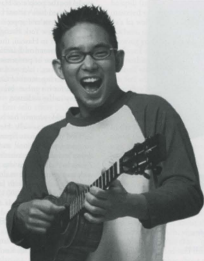
teamed with Jane Fonda and Dolly Parton in the late Colin Higgins' comedy, *9 to 5* (1980). She starred as the happy homemaker who became *The Incredible Shrinking Woman* (1981), written by Jane Wagner, and the eccentric rich woman whose soul invades Steve Martin's body in Carl Reiner's popular *All of Me* (1984). She then teamed with Bette Midler for *Big Business* (1988).

In the 90's, Tomlin starred in the film adaptation of *The Search for Signs of Intelligent Life in the Universe* (1991); appeared as part of an ensemble cast in Woody Allen's *Shadow and Fog* (1992); starred opposite Tom Waits in Robert Altman's *Short Cuts* (1993); and portrayed Miss Jane Hathaway in the screen adaptation of the popular television series *The Beverly Hillbillies* (1993). Tomlin also starred in the Miramax film *Flirting With Disaster* (1996) and joined Jack Lemmon, Dan Aykroyd and Bonnie Hunt in *Getting Away with Murder* (1996). Tomlin starred opposite Richard Dreyfuss and Jenna Elfman in *Buena Vista's Krippendorf's Tribe* (1998) and co-starred with Maggie Smith, Judi Dench, Joan Plowright and Cher in the Franco

Zeffirelli film *Tea With Mussolini* (1999). She most recently starred with Bruce Willis in Disney's *The Kid* (2000) and appeared in a quirky cameo role in *Orange County* (2002).

In 2002, Tomlin joined the cast of the hit NBC series, *The West Wing*, playing President Bartlett's assistant, Debbie Fiderer—a role for which she received a Screen Actors Guild nomination for Best Actress in a Drama Series. In summer 2003, she filmed *I Love Huckabee's*, a David O. Russell comedy with Dustin Hoffman, Jude Law, Naomi Watts, and Mark Wahlberg. In the fall, she returned to the cast of *West Wing* and was also honored as the 2003 recipient of the prestigious Mark Twain Prize for American Humor in Washington DC.

A collaboration between Lily Tomlin, Jane Wagner, Allee Willis, and the zany and creative, BUBBLES the artist has produced the magical Lily Tomlin website. Lily's entire career in art, text, photos and videos can be found at www.lilytomlin.com.



Saturday, June 26, 8:00 pm
Power Center

Jake Shimabukuro, Led Kaapana

JAKE SHIMABUKURO

At the young age of twenty-seven, Jake Shimabukuro is already considered a master of the ukulele. Known for his lightning fast fingers and innovative style, Jake has been dazzling audiences of all ages for years. He has been featured in numerous publications across the globe, including USA Today, *Acoustic Guitar Magazine*, *National Geographic Traveler*, *Sunset Magazine*, and the *Los Angeles Times*. Energy and innovation has been Jake's key to success.

Jake can most often be heard performing genres of music considered some what "taboo" on the ukulele – styles

such as rock, blues, jazz, classical, funk, and swing. His repertoire includes Jimi Hendrix's *Little Wing*, Santana's *Europa*, and Beethoven's *Moonlight Sonata* and *Fur Elise*, in addition to pop classics from the Beatles and Simon and Garfunkel.

Jake Shimabukuro is recognized as a virtuoso not only by his audience, but by fellow musicians, concert promoters, and music producers as well. Jake has formed several multi-award winning bands in the past, some of whom have opened for Fiona Apple, Grammy Award winner Diana Krall, and the Grammy Award winning group Take 6. Jake has performed with The Honolulu Symphony on many occa-

sions. Aside from concert hall settings, Jake has performed in various other venues including Hawaii's Aloha Stadium, the House of Blues in Las Vegas, and the Tokyo International Forum in Japan.

Recently, Jake happened to catch the eyes and ears of the management team and musicians of Blues Traveler during his performance at the Hawaii International Jazz Festival and was invited to perform with them during their Hawaii tour at the Waikiki Shell. The highlight of the concert for Jake was trading leads with harmonica wizard, John Popper.

Also, in November, 2002, Shimabukuro had the pleasure of opening for and performing with Grammy Award winning group and 2003 Grammy nominee, Bela Fleck and the Flecktones. The concert was hailed as "one of the best concerts of the year" by John Berger of the Honolulu Star Bulletin. Fleck appreciated Jake's enthusiasm and musicianship so much that he had Jake record on the latest Bela Fleck and the Flecktones album entitled "Little Worlds." Bela has invited Jake to appear with him at the 2004 Telluride Bluegrass Festival.

Jake had yet another opportunity to open for and perform with a Grammy recognized artist. This time, it was with ten-time Grammy Award recipient Bobby McFerrin. The audience was awestricken when McFerrin (who mimicked a wide variety of instruments ranging from a flute to a cuica) traded solos with Shimabukuro in the ukulele wizard's stunning arrangement of Chick Corea's "Spain."

The State of Hawaii recognizes Jake as an outstanding musician and role

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model for the people of Hawaii, and has presented him various certificates of achievement and appreciation. When the New York Firefighters were brought over to Hawaii, the Hawaii Visitors Convention Bureau offered Jake the honor of performing for our national heroes. Jake performed an intimate arrangement of God Bless America for his guests, bringing tears to many in the audience.

Jake's ukulele renown has bridged other countries as well. He has been featured in numerous Japanese radio programs, publications, and television shows including Mezamashi TV and Zoom In Asa. He has also performed with and continues to maintain a musical relationship with Japanese pop stars TUBE. During 2003, Jake completed his first nationwide tour of Japan. On this massive endeavor he visited 7 cities (Nagata, Tokyo, Osaka, Sapporo, Nagoya, Fukuoka, and Okinawa) including the largest rock festival in Japan, "Fuji Rock Festival '03"

Following the fatal collision of a U.S. submarine with a Japanese fishing vessel (Ehime Maru) in Hawaiian waters in February 2001, Jake composed an ukulele instrumental entitled Ehime Maru to honor the 9 victims and their families. The song was recorded as a single, and all proceeds from its sale were donated to a fund benefiting the families. Although he did not intend to ever gain recognition for this private work, Ehime Maru has gained worldwide recognition and acclaim.

Although Jake's musical accomplishments are well known throughout the islands, he is perhaps known equally as well for his tender yet outgoing personality and heart. In his spare time, Jake visits schools to talk with and play music for the children of Hawaii. Through this selfless effort, this playful ukulele wizard has inspired thousands to put their energy into learning about and playing music. Jake is currently the spokesperson for the Queen's Physician Group and supports a program called, "Music Is Good

Medicine." Jake is also the spokesperson for the Hawaii Alliance for Arts Education, a group dedicated to perpetuating the arts.

In June of 2002 Jake became the first Hawaiian musician to sign with Epic Records, International, a division of Sony Music Japan, International. Through this partnership, he has released his first solo effort on CD. The album, titled Sunday Morning, contains music which can often be considered uncharted territory for the ukulele. From Rock and Roll to Classical, Jake demonstrates not only what he is capable of on the humble four-stringed, two-octave instrument, but what the ukulele itself is capable of. Recently, Jake released his second full length CD entitled "Crosscurrent."

LEDWARD KA'APANA

To understand the music of Ledward Ka'apana, you must understand the world of Kalapana, a hamlet on the Big Island's southeastern shore where he was born in 1948. The town, which sits in the shadow of Kilaeua, made headlines in 1989 when it lay in the fiery path of the lava flow. But it made no headlines in the 1950s. There were no tourists there, no television, and no movies. There was not even electricity. Ka'apana describes the family house near Queen's Bath as containing only two rooms: a kitchen and a parlor. "We used to sleep in the yard," he recalls. "Where we were sleeping we would put one 50 gallon drum" - so folks arriving in cars and trucks would avoid hitting them. "They'd say, 'Eh, watch out. Da kids sleeping.'"

But if Kalapana was isolated, it was hardly isolating. In Led's case, there were nine brothers and sisters and cars full of cousins. A family luau turned into a backyard concert. Growing up in these surroundings, the Ka'apanas learned music by the traditional method of catching on by example. Moku maka (observe with the eye), ho'olohe ka pepeiao (listen carefully),

ho'opili (imitate someone who has mastered what you wish to learn) and po'a ka waha (don't interrupt your teachers, concentrate on what they're showing you). Led's twin brother Nedward explains, "Sometimes there was nothing to do. So you surrounded yourself with family. With family, you can feel what they're feeling, think what they're thinking. You could tell different families just by the way they tuned their guitars."

In the Ka'apana clan, the way they tuned their guitars was Uncle Fred's way. The late Fred Panaboa claims he learned how to play from a series of dreams. "He dreamed seven nights in a row about a fellow dressed all in white with a red sash sitting under a coconar tree," says Led. "This man played with his hands, his fingers, his arm, his feet, even his teeth. Uncle Fred told his father about the dream. His father said, 'Oh, you shouldn't have told me.' After that - no more dream! Uncle Fred said that if he never told his father about that dream he would be playing with his eyelashes."

Ledward has carried on Uncle Fred's smooth, swift style of slack key guitar. And like his late uncle he is a showman, sometimes playing the frets with his forearm, and occasionally covering one hand with a paper bag. He has also taken his uncle's wide-ranging technical ability to new heights, adding

to it his virtuosic improvisational style, his beautiful falsetto voice, and his enthusiastic stage presence.

In addition to his Uncle Fred, Led took as mentors "Mama Tina" and his father George. "He played with a thumb pick and three metal finger picks. A lot of the songs I play come from him, with a little of my own ad lib's thrown in," says Led. "Relatives may have been a formative influence, but they were far from the only influence on him. He was an early fan of slack key masters Gabby Babini, Leonard Kwan, Sonny Chillingworth and Ato Isaacs. And on the radio Ledward listened to the Ventures, country guitarists Chet Atkins and Roy Clark, and jazz guitarist Wes Montgomery.

By the time he was 13, Led had already started performing and cutting records. With his brother Nedward and cousin Dennis Pavao he formed the band 'Hui 'Ohana,' long an island favorite. Today his group 'I Kona' regularly charms the locals in various venues. Ledward has also achieved renown as a solo performer, especially on the Mainland. He played slack key guitar at the Smithsonian's 1988 Festival of American Folklore and at dozens of stops along the 1990 and 1992 tours of Masters of the Steel-String Guitar, sponsored by the National Council for Traditional Arts.

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Matthew Croke
Reed Martin
Austin Tichenor

Written and Directed by

Reed Martin & Austin Tichenor

Additional material by Matthew Croke
& Michael Faulkner

Additional Voice—Jane Martin
Fight Director—Geoffrey Alm
Wardrobe Supervisor—Liz
Fitzpatrick

Technical Director—Matt McClane
RSC General Manager—Megan
Loughney

WARNING: This show is a high-speed, roller-coaster type condensation of the entire canon of Western Literature and is not recommended for people with heart ailments, back problems, English degrees, inner ear disorders, and/or people inclined to motion sickness. The Reduced Shakespeare Company can not be held responsible for expectant mothers.

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The Syllabus

(actual Great Books may vary)

1984, The Aeneid, Alice in Wonderland, Animal Farm, Anna Karenina Autobiography of Alice B. Toklas, Beowulf, The Bible, Brave New World, Brothers of Madison County, The Brothers Karamazov, The Canterbury Tales, A Christmas Carol, The Count of Monte Cristo, Crime and Punishment, Das Capital, David Copperfield, Death in Venice, Diaries, Diary of Anne Frank, The Divine Comedy, Don Quixote, Dr. Jekyll and Mr. Hyde, Dracula, Fathers and Sons, The Feminine Mystique, For Whom The Bell Tolls, The

Reduced Shakespeare

Fountainhead, Frankenstein, Gone With The Wind, The Grapes of Wrath, Great Expectations, The Great Gatsby, Green Eggs and Ham, Harry Potter and the Sorcerer's Stone, Heart of Darkness, Hound of the Baskervilles, Huckleberry Finn, Hunchback of Notre Dame, The Idiot, I Know Why The Caged Bird Sings, The Iliad, Interpretation of Dreams, The Invisible Man, Jaws, Leaves of Grass, Little Women, Lolita, Lord of the Flies, Metamorphosis, Middlemarch, Moby Dick, The Odyssey, Of Mice and Men, Oliver Twist, On The Road, One Flew Over The Cuckoo's Nest, The Origin of Species, Orlando, The Picture of Dorian Gray, Plato's Republic, Pride and Prejudice, Remembrance of Things Past, Samuel Johnson's Dictionary, The Socratic Verdes, The Scarlet Letter, Sense and Sensibility, Silas Marner, Silent Spring, Sons and Lovers, The Sound and the Fury, The Story of Genji, A Tale of Two Cities, Tao Te Ching, Tel/War, Tess of the D'Urbervilles, The Three Musketeers, Thus Spake Zarathustra, To Kill A Mockingbird, Tom Jones, To The Lighthouse, Treasure Island, Ulysses, Valley of the Dolls, Walden, War and Peace, White Fang, The Wizard of Oz, Wuthering Heights

The Faculty

Matthew Croke (Matt): Matt joined the RSC in 1994. He contributed additional material to, and performed in, Bible (abridged) and contributed hugely to Millennium (abridged) by not being in it. He contributed genetic material to his wife Lisa; their lovely daughter Haley was born in 2000. And he services all your comic and digital needs as owner of the online businesses ComedyCatalog.com and DVDPlayground.com.

Reed Martin (Coach): Reed was drawn to theatre when he realized that performing gave him a good excuse to sleep late. Unfortunately his sons are early risers. Before joining the RSC in 1989, Reed was a clown with Ringling Brothers Barnum & Bailey Circus

where he spent two years frightening children and smelling of elephants. Reed feels strongly that toilet paper should be fed over the top of the roll.

Austin Tichenor (Professor): Austin is a fifth-generation San Franciscan born on the 54th anniversary of the 1906 Earthquake, which makes him older than he looks but short for his weight. In addition to his RSC work, Austin wrote the screenplay All The Other Reindeer with Dee Ryan, Fowl Play (also with Dee, for Disney) and the comic memoir The Greatest Story Ever Sold with Reed Martin. His numerous TV jobs include recurring roles on 24, Alias, The Practice, and Felicity and guest appearances on The West Wing, NYPD Blue, The X-Files, E.R., Nash Bridges, and other shows like them. He's a graduate of Piedmont High, the University of California Berkeley, and Boston University. Austin now lives in Los Angeles, where he is hard at work on three screenplays, a novel, and his wife.

Additional Credits

U.S. Tour Direction—Big League Theatricals, Assistant Office
Honcho—Klushi Bhattia, Casting Director—Sandi Logan, Creative Consultant—Steve Smith, Wardrobe Supervisor—Liz Fitzpatrick, Backdrop—Robertson Wellen, Props—Erika Lilienthal, Shannon Rae Lutz, Jenni Schwaner, Kea Watson, Costumes—Erika Lilienthal, Frances Nelson McSherry, Jenni Schwaner, Allison Stubbs, Dickensian Organ Riffs—Charlie Christmas, Sound Manipulation and Diplomas—Michael Jenuine Faulkner, Trojan Horse—Mr. Ed of Beverly Hills, Legal Counsel—Sharon Colchamiro, Esq., Company Founder—Daniel Singer

For their contributions to the development of the script, the Authors wish to thank:

Jane Martin, Dee Ryan, Megan Loughney, Don Martin, Lisa Croke, Viola Votis, Rachel Hamilton, Russell Lees, Leila and Robert Gordon, Ezra

Weiss and Peter & Aliza Murrieta of LA's Bung Improv Studio, Charles Towers and Merrimack Repertory Theatre, Ed Stern and Cincinnati Playhouse in the Park, Geoff Alan, Steve Smith, Kent Thompson & Alan Harrison and Alabama Shakespeare Festival. Kea Watson, Andrea Atkins, and the audiences who came and laughed (or didn't) at the very early workshop performances. Very special thanks to Matt and Mike, who made this come alive in rehearsal by finding the funny (and often adding it).



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Tuesday, June 29, 8:00 pm
Power Center

Natalie MacMaster

Bluegrass and Celtic music are close cousins, with shared roots dating back several hundred years. But that's not what prompted Celtic fiddling virtuoso Natalie MacMaster to enlist some of the world's top bluegrass pickers—including Bela Fleck, Jerry Douglas, Sam Bush and Edgar Meyer—for her latest album, *Blueprint*. MacMaster, a native of Canada's Cape Breton Island, says her only motivation in choosing guests for the album was to feature the best acoustic musicians she could find. The common thread of bluegrass turned out to be a happy coincidence. "I gravitate toward quality musicianship—that's what I grew up with," says MacMaster, who earned a Grammy nomination in 2000 for *My Roots Are Showing* in the Best Traditional Folk Album category. "Irish music affects me the same way as Cape Breton music because those are the sounds and instruments that I've heard since I was a child. It's the same thing

with bluegrass music, which has many of the same sounds and instruments. And, in a way, bluegrass musicians play reels, breakdowns and jigs too, so it's all very similar."

Working in Nashville with producer Darol Anger, MacMaster began assembling a wish list of who they would like to work with. After recruiting banjo star Fleck and mandolin great Bush, MacMaster and Anger needed to line up a vocalist to sing "Touch of the Master's Hand," a poem set to music written by MacMaster and her guitarist, Brad Davidge. It was only when they settled on singer John Cowan did they realize the connection; Fleck, Bush and Cowan had all been members of bluegrass innovators the New Grass Revival.

Douglas, who appears on five of *Blueprint*'s 13 tracks, provided another unexpected link: it turned out that bassist Meyer and guitarist Bryan

Natalie MacMaster

Sutton had both previously worked with the Dobro master. "Jerry's the best Dobro player in the world," enthuses MacMaster. "We thought, 'why not start at the top?' He's so versatile and he adapted to the Cape Breton style right away." Adds MacMaster: "None of the musicians were show-offs. They're all just totally devoted to music—no matter what the style—and they were a total pleasure to work with. That was the coolest part of making this record."

That joyfulness is evident on the album's opening track, "A Blast," a series of five rollicking fiddle tunes, three of which MacMaster wrote herself. She also co-wrote "Jig Party" with her bagpipe player Matt MacIsaac and penned "Minnie & Alex's Reel" for her parents. MacMaster's compositional output is at an all-time high. "I'm in a real creative phase right now," she acknowledges. "Every time I sit down to practice, I have a lot of ideas for tunes and usually spend the first half hour just writing them down."

While still fairly new to songwriting, the 30-year-old MacMaster is already a veteran of her instrument. She first picked up a fiddle at the age of nine and hasn't looked back. The niece of famed Cape Breton fiddler Bealdy MacMaster, Natalie quickly became a major talent in her own right. After winning numerous East Coast Music Awards for her early traditional Cape Breton recordings, she began taking Celtic music to new heights with albums like *In My Hands*, which featured elements of jazz. Latin music and guest vocals by Alison Krauss. To her accomplishments, she's added a Juno Award (the Canadian equivalent of the Grammy) for Best Instrumental Album and several Canadian Country Music Awards for Fiddler of the Year.

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For every contemporary album, MacMaster is quick to respond with a traditional one, like *My Roots Are Showing*. Her most recent recording, *Live*, was two albums in one: the first disc showcased her Celtic rock band, including the big-concert sounds of synthesizer, drums and electric bass, while the other featured a down-home Cape Breton square dance with just piano and guitar. MacMaster, who plays with what the *Los Angeles Times* described as "irresistible, keening passion," thrives in both settings.

With *Blueprint*, MacMaster is once again pushing the boundaries for traditional music, fusing her brilliant Cape Breton fiddling with the sounds of banjo, Dobro and mandolin, as played by the cream of America's bluegrass community. "Lyons Krauss was the artist who first got me listening to bluegrass music," recalls MacMaster. "With this album, maybe I can do the same thing and attract people to traditional Cape Breton music."

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Tonite: Enjoy Footworks

Elastizell Corporation of America

Wednesday, June 30, 8:00 pm
Power Center

The Fiddle Puppet Dancers, Inc. Presents

Footworks Percussive Dance Ensemble in Incredible Feet

Footworks Percussive Dance Ensemble presents a uniquely American story -- an exuberant fusion of live music, comedy, singing, and a dazzling array of percussive dance forms rooted in different cultures. Since 1979, Footworks has represented American culture internationally, including a Smithsonian Institution tour of Japan and as guest artists with Rivendance in London. The Company is also renowned for their work in Arts-In-Education -- performing residencies, workshops, and programs for schools locally, nationally, and in the UK, Canada, and Finland.

Dancers

Kristin Anderson, Maureen Berry, Eileen Carson, Emily Crews, Megan Downes, Christine Galante, Mathew O'well

Musicians

Eileen Carson—Vocals, Mark Schatz—Banjo, Bass, Mandolin, Jon Glik—Fiddle, Danny Knicker—Guitar

Artistic Director: Eileen Carson
Musical Director: Mark Schatz



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Media Partner **WEMU**

**Sound Designer and
Technical Director:**
Tony Angelini

Costume Design: J'rol, Ahni,
Eileen Carson

2004 marks our 25th anniversary! Celebrate with us this evening as we take a journey through the world of percussive dance in North America. During these years we have had the good fortune to spend time with percussive dancers of many different cultures, and we would like to share our travels with you. We will tell the story

Footworks

of the many people who came to this land bringing their rhythms and melodies, steps and dances, who met each other here to create a living tradition. Celtic and English fiddle and dance traditions met with Native American, African, and African American music and dance, resulting in American percussive dance forms such as clogging and tap. These and related percussive styles are presented this evening. It is our celebration of the strength and beauty of our culture and the common ground between cultures.

ACT I

Roots and Branches

MUSIC: "Johnny Don't Get Drunk" (Owen "Snake" Chapman)

"Lost Indian" (Tommy Magness), "Baker's Breakdown" (Kenny Baker)

CHOREOGRAPHY: Eileen Carson

Celtic Connections

Many of the people that come to North America are saddened at leaving their homeland, but their music and dance keep their spirits up and their hopes alive.

Irish soft-shoe slip jig—The eldest sister is leaving home and looks ahead to a new life across the water.

Strayed Away—A song expressing the anguish of uncertain separation for those leaving home and the ones left behind.

Pride of Erin—An old-time Irish waltz

The Blackthorn Stick—Irish hard-shoe jig

Irish hard-shoe reel

MUSIC: "Traditional: 'Strayed Away'" (Thom Moore)

CHOREOGRAPHY: Traditional; Donny Golden, Liam Harney.

Maureen Berry, Megan Downes; staging by Eileen Carson

Mountain Home

In the beautiful mountains of Southern Appalachia the immigrants met the Cherokee, and later, African-Americans, whose presence is felt in the clog-dancing which was created there. We will trace the path of American clogging from these origins to the contemporary.

Street Sunny South—traditional southern lament

Traditional Cherokee Prayer/Dance to the Four Directions

Flatfoot—old style Southern Appalachian improvisation, in plain leather shoes

Southern Ryle—clogging in the North Carolina style of Footworks' predecessors, The Green Grass Cloggers

Funk on Feet—contemporary clogging

MUSIC: Traditional; "Funk on Strings" with Mark Schatz, Jon Glik

CHOREOGRAPHY: Eileen Carson, Heidi Kulza, Holly Bowen

Fiddler's Choice

Jon treats us to the sweet sound of solo fiddle with a medley of tunes.

Tap Roots

This suite presents some of the roots and branches of American tap dance. Gospel is a strong source of inspiration in the American tradition. Here, it is juxtaposed with English clogging to illustrate one source of tap; African-American dancers meeting with the popular stars of English clogging in the days of vaudeville and medicine shows. Today, the tap tradition continues to grow, inspired by such master hoofers as South Philadelphia's LaVaughn Robinson and tap dancer Brenda Bufalino from New York City.

Wake Up in Glory—African American gospel song

English Clog Dance—Preserved from the vaudeville era, an English-American dance done in shoes with carved wooden soles. This piece is special to us, taught to us by Anna Marley, now in her eighties, who wanted us to learn some of the repertoire of the Marley family, a vaudeville act from Boston, famous at the turn of the century.

Juba Jam—song and hambone

Hambone—African American body percussion

Stepping—vocals & body percussion from a tradition originating in African-American fraternities & sororities

Buck Dance—rural tap dance, sometimes danced to the blues

Jazz tap—modern jazz tap from Brenda Bufalino

MUSIC: Traditional

CHOREOGRAPHY: Anna Marley, Brenda Bufalino, Matthew Obwell, Amy Sarli, Eileen Carson, Paul Woodruff & Step Afrika!

The Party

Traditionally innovative buck and clog dancing.

MUSIC: "Billy in the Lowground" (traditional)

CHOREOGRAPHY: Eileen Carson

ACT II

The Footworks Band

We have always been fortunate to work with some of the best traditional and acoustic musicians in the United States. This evening's concert is no exception.

Jasmine—This beautiful song speaks of dance as an expression of love, and symbolizes love's empowerment of the individual. These universal themes are expressed through modern dance.

MUSIC: Sarah K.

CHOREOGRAPHY: Maureen Berry

Northern Neighbors

Gigue de l'Isle—French Canadian stepdance from Prince Edward Island

Cape Breton Strathspey & Reel—stepdance from Cape Breton Island

MUSIC: "Sr. Anne's Reel" (traditionally), "Acorn Hill Breakdown" (T. Jackson)

CHOREOGRAPHY: steps by Jean Paul Cloutier, Maggie Moore, Sandy Silva; staging by Eileen Carson

Music is Everywhere & Life is a Dance

Many traditional percussive dances have been inspired by daily life, work shoes, and tools.

Gumbboot Dance—from the diamond miners of South Africa

Jump Clog—English-American vaudeville clog dance

Rapper Sword Dance—from the north of England

Log Room—some present-day workplace fun

Trash Dance—in the spirit of recycling

MUSIC: Traditional

CHOREOGRAPHY: Traditional; Eileen Carson, Mark Schatz, Liam Harney; staging by Eileen Carson and David Macemon, Anna Marley

Bustin' Loose! Improvisational solos danced in the American tradition of joyous response to the music played in your neighbor's kitchens, on front porches, or street corners.

MUSIC: "Arkansas Traveler" (traditional)

CHOREOGRAPHY: Eileen Carson

The Fiddle Puppet Dancers, Inc. is a non-profit organization funded in part by the Maryland State Arts Council, an agency funded by the State of Maryland and the National Endowment for the Arts, and the Anne Arundel County Cultural Arts Foundation

Footworks

Percussive Dance Ensemble

EILEEN CARSON – ARTISTIC DIRECTOR

Eileen Carson has dedicated her life to sharing the power and joy of traditional percussive dance with people throughout the U.S. and abroad. One of the founders of The Fiddle Puppet Dancers in 1979, Eileen Carson is a pioneer in bringing American percussive dance to the general public. For over 25 years, she has fulfilled many roles, including Artistic Director, performing artist, choreographer, dance teacher and arts advocate.

The Fiddle Puppets, directed by Eileen, were honored by the Smithsonian in 1994, chosen to be one of eight groups representing American culture on the first living exhibit to Japan. The National Endowment for the Arts awarded Eileen a two-year Choreography Fellowship for 1994-1996. The Maryland State Arts Council recognized her in 1997 with an Individual Artist Award for Choreography. Maryland First Lady Frances Hughes Glendening presented Eileen with a Celebration of the Arts in Maryland Award for 1997-1998. Young Audiences of Maryland honored Eileen in 2000 in recognition of over 20 years of service performing in schools. For 2001-2002, Eileen received the Annie Award given for the Performing Artist Category by the Cultural Arts Foundation of Anne Arundel County. With her troupe, known as Footworks Percussive Dance Ensemble since changing its name

Footworks

from the Fiddle Puppets in 1994, she has performed at folk music festivals for audiences in the thousands, and in sold-out concert halls, as well as for children in schools. A spirited and inspiring teacher, Eileen has taught hundreds of workshops and residencies at schools, universities, and traditional-arts camps throughout the US and abroad for the general public of all ages and abilities, as well as master classes for trained dancers. Eileen is committed to Arts-in-Education and working with youth, having a special and unique rapport with young people.

Eileen performed in and choreographed a piece for the 1996 London run of *Riverdance*. Eileen's talent as a songwriter won her Best Song in the Chris Austin Song Competition, a national song contest based in Nashville, TN. In 2001, with support from a New Initiative Grant from the Maryland State Arts Council, Eileen began choreography towards an exciting new collaboration, *The Crossing*, with acclaimed Nashville composer Tim O'Brien. Eileen and Footworks are also looking forward to building on their inspirational relationship with *StepAfrika* collaborating on the new production *SoleMates*. *The Crossing* and *SoleMates* are the realizations of some of Eileen's artistic goals and have been received with rave reviews and overwhelming audience response.

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**Thursday, July 1, 8:00 pm
Power Center**

Inti-Illimani

PROGRAM

For tonight's performance, Inti-Illimani will offer a retrospective covering their 37-year history, with a special tribute to Pablo Neruda. Inti-Illimani will choose its selections from over 35 recordings. For a complete discography visit either www.inti-illimani.com (English site) or www.inti-illimani.cl (Chilean site)

Inti-Illimani would like to give special thanks to J. D'Addario & Co., Inc., Peter Koszars, Green Linnet Records, Warner Latin America.

Inti-Illimani uses D'Addario Strings and Van Doren reeds and mouthpieces.

Inti-Illimani is represented in North America by:

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BIOGRAPHY

Inti-Illimani (Ayamaru dialect: Inti-sun; Illimani - mountain near La Paz, Bolivia and pronounced Inte-E-gee-mane).

For over three decades Inti-Illimani's music has intoxicated audiences around the globe. Wedded in traditional Latin American roots and playing on more than 30 wind, string and percussion instruments, Inti-Illimani's compositions are a treasure for the human spirit. Their mellifluous synthesis of instrumentals and vocals captures sacred places, people's carnivals, daily lives, loves and pains that weave an extraordinary cultural mural.

Known for their open-minded musical approach, the "Intis" had a much different mission in mind when they met

in the 60's at Santiago Technical University - to become engineers. Luckily for the world, their love of music encouraged their restless souls to explore the indigenous cultures of Chile, Peru, Bolivia, Ecuador and Argentina. In some of the poorest, purest and most ancient cultures they discovered Andean music and in a sense their roots. Inti-Illimani's music became Latin America's visceral link between pueblo and people, vivified in Nueva Canción.

In 1973, Chilean President Salvador Allende was deposed while Inti-Illimani was on tour in Europe. The young musicians found themselves without patria or passport. Italy became their home for the next 14 years. In 1988, they were warmly welcomed back to Chile, moving home permanently in 1990. Inti-Illimani became, and remains, South America's ambassadors of human expression. Their unique sound - forged with passion and poetry - is a mantra for peace in the world and within ourselves.

They have appeared on Amnesty International stages with Peter Gabriel, Bruce Springsteen, Mercedes Sosa, Sting, and Wynton Marsalis and at benefit concerts for the Victor Jara Foundation (London, Dortmund, Glasgow) with Peter Gabriel, Paco Peña, John Williams, Ennio Thompson, Karen Marbeson, Maria Farantouri, Salsa Celica, and the Rambert Dance Company.

Jorge Coslón, a founding member, in an interview stated: "We have never been so political that it was propaganda. We are not a political group in that sense, but we have always been politically engaged. We have a concept of society and about the relationships

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between human beings, and we try to translate our ideas into our sound, not to be part of one political party or another but in the sense to bring about a better world."

In 2000, Inti-Iljimani signed a worldwide license agreement with Warner Brothers Latin America. To date Warner has released *The Best of Inti-Iljimani: 1973-1987*. Inti-Iljimani performs Victor Jara (a selection of works by the late Chilean composer, singer, poet, actor and close friend of the Intis) and Inti-Iljimani: *Antología en vivo* (live tracks spanning 33 years). Xenophile Records also released *The Best Of Inti-Iljimani* with works from the four titles they did with Xenophile during the 90s. In 2002 Inti-Iljimani welcomed three new members to the group, infusing new blood, energy and inspiration into the band. "The three new musicians grew up listening to and playing our music," says Jorge Coulon, one of the group's three remaining founders, along with his brother, Marcelo, and Horacio Durán. "They knew very well the roots of our music, the history of the group, and they assumed the philosophy behind our music. But they have new interests, too, with a different history and point of view on many issues. I think that's not negative it's good for the group." In November 2002, Inti-Iljimani released its first studio recording in five years, *Lugares Comunes* (Common Places) world wide (on Green Linnet/Xenophile in North America). Now in its 37th season, Inti-Iljimani continues with its rigorous touring schedule, performing throughout South America, Italy, United States, Canada, Australia, Germany, France, Sweden, and the UK. Each year Inti-Iljimani is the most nominated group at the annual Entertainment Journalist Association Awards Ceremony in Santiago.

Musicians

JORGE COULON

guitar, tiple, rondador, zampona, hammered dulcimer, harp, vocals

MARCELO COULON

guitar, quena, piccolo, flute, bass, vocals

DANIEL CANTILLANA

violin, bass, zampona, vocals

JUAN FLORES

bass, cajon, cuatro, charango, quena, guitar, vocals

MANUEL MERINO

guitar, tiple, bass, vocals

CHRISTIAN GONZÁLEZ

flutes, quena, siku, zampona, cajon, bass, vocals

EFREN MANUEL VIERA

congas, bongo, rimbales and other latin percussion, clarinet, saxophone, vocals

Technicians

ITALO PEDROTTI

sound director

DIEGO FERNANDEZ

lighting director / stage manager

Tour manager

LAURELLE FAVREAU

Select Discography

2002

Lugares Comunes
Xenophile Records (USA)
Warner Music Latin America

2001

Inti-Iljimani: Antología en vivo
Warner Latin America

2000

Inti-Iljimani: The Best of 1973-1987
Warner Latin America

Inti-Iljimani performs Victor Jara
Warner Latin America

The Best of Inti-Iljimani

Xenophile Records (USA only)
(selections from *Andadas*, *Arriesgaré la Piel*, *Lejania*, *Amar de Nuevo*)

1999

La Rosa de los Vientos
EMI, Chile
Inti-Iljimani with the Orquesta Clasica de la Universidad de Santiago (conductor Santiago Meza) and the Coro Madrigalista de la Universidad de Santiago

Sinfónico

EMI, Chile
Inti-Iljimani with the Orquesta Clasica de la Universidad de Santiago.

Amar de Nuevo

EMI, Chile
Xenophile Records, USA

1998

Lejania
Xenophile Records, USA

1997

Grandes Exitos
EMI, Chile
Inti-Iljimani - USA

1996

Arriesgaré la Piel (I Will Risk My Skin)
Xenophile Records, USA
EMI, Chile
Warner Music, Italy

1994

The Best of Inti-Iljimani
Warner Music, Italy

1993

Andadas (Wanderings)
Xenophile Records, USA, Europe
Alerce, Chile

1990

Legenda (Legend)
CBS-SONY
with John Williams and Paco Peña

1987

Fragmento de un Sueño (Fragments of a Dream)
CBS-SONY
with John Williams and Paco Peña



Friday, July 2, 8:00 pm
Hill Auditorium

The United States Army Field Band & Soldiers' Chorus

Since its formation in March 1946, the Field Band has appeared in all fifty states and in more than thirty countries on four continents. The organization's four performing components, the Concert Band, the Soldiers' Chorus, the Jazz Ambassadors, and the Volunteers, each travel over 100 days annually. Tours include formal public concerts, school assemblies, education-

al outreach programs, festivals, and radio and television appearances.

The United States Army Field Band is considered by music critics to be one of the most versatile and inspiring musical organizations in the world. Its members, selected by highly competitive auditions, represent some of the finest musical talent in America. More

than five decades as the military's most traveled musicians have earned them the title, "The Musical Ambassadors of the Army."

The Soldiers' Chorus, founded in 1957, is the vocal complement of the United States Army Field Band of Washington, DC. The 29-member mixed choral ensemble travels as a separate component and in joint concerts with the Concert Band of the "Musical Ambassadors of the Army." The chorus has performed in all fifty states, Canada, Mexico, India, the Far East, and throughout Europe, entertaining audiences of all ages.

The musical backgrounds of Soldiers' Chorus personnel range from opera and musical theatre to music education and vocal coaching; this diversity provides unique programming flexibility. In addition to presenting selections from the vast choral repertoire, Soldiers' Chorus performances often include the music of Broadway, opera, barbershop quartet, and Americana.

This versatility has earned the Soldiers' Chorus an international reputation for presenting musical excellence and inspiring patriotism. Critics have acclaimed recent appearances with the Boston Pops, the Cincinnati Pops, and the Detroit, Dallas, and National Symphony Orchestras. Other notable performances include the Kennedy Center Honors Programs, the 750th anniversary of Berlin, and the rededication of the Statue of Liberty.

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Saturday, July 3, 8:00 pm
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They Might Be Giants

Brooklyn's They Might Be Giants have cut a crazy and singular swath through popular culture during their 20-year career, continuously producing vital and scarily intelligent rock music that's also catchy and enjoyable art. They have been recognized variously as art-rock pioneers, college rock kings, MTV groundbreakers, prolific musical stuntmen, commercially successful pop icons, and, in recent years, as a true legend.

John Flansburgh and John Linnell formed They Might Be Giants in Brooklyn, NY, in 1982 and launched their Dial-A-Song service in 1984 (still going strong at 718-387-6962 and on-

line at dialasong.com). The band worked locally in the emerging East Village performance scene of the mid-80's performing as a duo with a drum machine accompaniment. TMBG released their first album on the independent Hoboken label Bar/None in late 1986. Collaborating with young video director Adam Bernstein the band created a series of low-budget videos in '87-'89 that boldly broke away from the limitations of the early MTV video aesthetic. TMBG began to tour nationally and a succession of breakout songs on the burgeoning college radio and alternative formats began to establish them a following. The band scored a top-ten hit in the

They Might Be Giants

UK in 1990 with the song "Birdhouse in Your Soul" and the album "Flood" became a platinum album in the US. The band expanded to a full rhythm section in 1992.

In the late '90s the band began a number of long-term collaborations and began writing music for television and film. They have worked with NPR's *This American Life*, and Dave Eggers' McSweeney's literary journal. They have created the music for numerous television programs including *The Daily Show* with Jon Stewart, and Malcolm in the Middle. Their song "Doctor Evil" is featured in *Austin Powers: The Spy Who Shagged Me*. They have also worked with the home-starmanner.com website on a number of projects.

TMBG have sold over 3 million records. They've made over 30 appearances on various network television shows. They won a Grammy in 2002 for "Boss of Me," the theme to Fox TV's *Malcolm In The Middle*.

Their children's disc *No!* was a smash with a debut at #1 on Billboard's Children's Chart, and exposed TMBG to an entirely new audience. 2003 found Linnell and Flansburgh collaborating with fine artist Marcel Dzama on an illustrated book and CD set entitled "Bed, Bed, Bed" for Simon and Schuster. The book is now in its fifth printing.

TMBG's 10th full-length rock album "The Spine" will be released in July on Idlewild/Rouander/Universal.

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Sunday, July 4, 5:00 & 8:00 pm
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The Capitol Steps

Producer Elaine Newport

Dies, Papa's Got a Brand New
Baghdad, Mine Every Mountain

Director Bill Strauss

With lyrics by Bill Strauss, Elaine
Newport, Mark Eaton and the cast

Performers Jamie Zemarel,
Morgan Duncan, Brad Van Grack,
Elaina Newport, Janet Gordon

Pianist Howard Beichtbart

PROGRAM

(will include selections from the fol-
lowing, subject to the length of the
show and the scandal of the day!)

Son of a Bush, You're So Vague,
Cheney and the Jets, Duke of Oil, Iraq
Around the Clock, Put Ten Grand in
the Hand, Sheik to Sheik, Suture
Yourself, Turban Cowboy, The Sound
of Moose-Suck, House of the Right-
Wing Son, The Angina Monologues,
Atles of Evil, Send in the Clones, Lirly

The Capitol Steps begin in 1981, at a
Christmas party in the office of former
Senator Charles Percy. Like most
things in Congress, they never knew
when to stop. Over the past twenty
years, the Capitol Steps have recorded
twenty-three albums, and appeared on
"Good Morning America," the "Today
Show," "20/20," "Entertainment
Tonight," "Nightline," CNN's "Inside
Politics," and dozens of times on
National Public Radio's "All Things
Considered." For the past fifteen
years, they've produced quarterly spe-
cials for public radio and have been
featured in three national specials for
public television. They've performed
for five U.S. Presidents (six if you
include Hillary.)

Many of the performers have worked
on Capitol Hill, some for Republicans,
some for Democrats, and some for

The Capitol Steps

members who sit firmly on the fence.
In fact, the current cast of the Capitol
Steps has at one time or another infes-
ted the offices of eleven US Senators
and seven Members of the House of
Representatives. Most of these politi-
cians have since been defeated or
placed under investigation.

"The troupe has become a favorite on
the Washington social circuit. Its
political satire brings chuckles, rave
reviews, guffaws and bipartisan grins
all around. The satire hits the mark."
THE WALL STREET JOURNAL

"Clapped like mad for the Capitol
Steps! The best musical satire on
Washington I've ever seen!"
THE WASHINGTON TIMES

"They're the best. There's no one like
them, no one in their league."
LARRY KING, CNN

"These people are very funny. They
do comedy, they do satire, and they do
it extremely well."
BERNARD SHAW, CNN

"Their insight and analysis are better
than yours, Novak!"
JOHN McLAUGHLIN, The
McLaughlin Group

"#@#! you guys are funny!"
TOM CLANCY, Author

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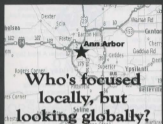
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TOP OF THE PARK SCHEDULE

Friday June 11
7:00 - 7:45 pm
The Breakers
High energy classic rock
8:15 - 9:15 pm
The Ambassadors Big Band
1930s and 40s swing music
9:45 - 11:15 pm
The Ride
Classic rock featuring former
Rare Earth members

Saturday June 12
7:00 - 7:45 pm
Jewsey Kittai
Celtic jazz fiddle and guitar from
US National Scottish Fiddle
Champion
8:15 - 9:15 pm
Tambao
Hot Latin jazz, maracas
and originals
9:45 - 11:45 pm
Bugs Boddow-Band
Trebles drives party blues

Sunday June 13
7:00 - 7:45 pm
Like Water Drum and Dance
West African drums and dance
8:15 - 9:30 pm
Manga and the Global Village
Ceronom Band
World percussion music
10:00 pm
movie: Pirates of the Caribbean:
The Curse of the Black Pearl
(2003) PG-13

Monday June 14
7:00 - 7:45 pm
Eleri Kalakias
Heard-centered, theatrical
story songs
8:15 - 9:30 pm
Song Catchers
Classic jazz standards and origi-
nals featuring Lee Skonsens, Kathy
Moore and Jeanne Mackay plus...
10:00 pm
movie: Close Encounters of the
Third Kind (1977) PG

Tuesday June 15
7:00 - 7:45 pm
Hoarding
Original American roots music
8:15 - 9:30 pm
Fonn Mhor Celtic world beat
10:00 pm
movie: A Mighty Wind (2003) PG-13

Wednesday June 16
7:00 - 7:45 pm
Whit Hill and the Postcards
Boastin' country-folk
8:15 - 9:30 pm
Al Hill and the Blue Butlers
Piano-led blues, soul, funk and originals
10:00 pm
movie: Striptease (1992) PG

Thursday June 17
7:00 - 7:45 pm
Grievous Angel
Acoustic jam band,
original blues/rock/funk
8:15 - 9:30 pm
The Witch Doctors
Way-smong blues, R&B soul
10:00 pm
movie: A Hard Day's Night (1964) G

Friday June 18
7:00 - 7:45 pm
The Wheelies
Dad'son's favorite alt country group
8:15 - 9:15 pm
Comedaddy
Alternative country/Americana
9:45 - 11:15 pm
Mike Smith and the Cadillac
Cowboys
Western swing, country, rock n' roll

Saturday June 19
7:00 - 7:45 pm
Dave Sheep's Acoustic Odyssey
Instrumental covers and mountain music
8:15 - 9:15 pm
The Flying Latin Brothers
Soulful, groove-oriented
American music
9:45-11:15 pm
Cloud Nine Music
Electro-infused hip-hop and soul

Sunday June 20
5:30 - 6:15 pm
John Park-Comedy Juggler
Delightful, wacky entertainment
6:15 - 7:00 pm
Fiddlers Restrung
Old-time American fiddle
music and bluegrass

Monday June 21
7:00 - 7:45 pm
The Mijinks, The Plot Thickers
From the Neutral Zone and
Youth Owned Records
8:15 - 9:30 pm
Funkintelligence
Alternative hip-hop soul
10:00 pm
movie: Spotted Away (2001) PG

Tuesday June 22
7:00 - 7:45 pm
The Mijinks, The Plot Thickers
From the Neutral Zone and
Youth Owned Records
8:15 - 9:30 pm
Funkintelligence
Alternative hip-hop soul
10:00 pm
movie: Spotted Away (2001) PG-13

Wednesday June 23
7:00 - 7:45 pm
Khalid Hamd Original pop rock
8:15 - 9:30 pm
Chef Chris and His Nairobi Trio
Rockin' harmonica-driven blues
10:00 pm
movie: Chicago (2002) PG-13

Thursday June 24
7:00 - 7:45 pm
Ann Doyle with Doug Howell
Sophisticated chronics of love songs
8:15 - 9:30 pm
The Sunny Girl Band
13 year-old harmonica prodigy plays
blues rock with her 7-piece band
10:00 pm
movie: The Goonies (1985) PG

Friday June 25
7:00 - 7:45 pm
Salmagundi
Home-grown classic rock and soul
8:15 - 9:15 pm
Blue Tango
Intelligent folk rock and blues originals
9:45 - 11:15 pm
Lady Sunshine
Hot horn-led blues and soul

Saturday June 26
7:00 - 7:45 pm
Home From Work
Virtuoso jazz trio
8:15 - 9:15 pm
The Terrapines
Divin' the blues north with
R&B, soul and roots rock
9:45 - 11:15 pm
Universal Expression
Caribbean party and dance band

Sunday June 27
7:00 - 7:45 pm
Marlin Simmons and
the Space Healers
R&B, Latin and funky jazz
8:15 - 9:30 pm
The Elevations
Soul originals and Soul/Motown covers
10:00 pm
movie: Finding Nemo (2003) G

Monday June 28
7:00 - 7:45 pm
Rattibook Juke joint blues and rock
8:15 - 9:30 pm
Dick Wagner and the Soul's
Journey Band
Rock n' roll from the
legendary guitarist
10:00 pm
movie: Kindergarten Cop (1990) PG-13

Tuesday June 29
7:00 - 7:45 pm
Carl Michael Quartet
Post-bop jazz
8:15 - 9:30 pm
Leah Al-Saudi Band
Soulful rock and blues
10:00 pm
movie: School of Rock (2003) PG-13

Wednesday June 30
7:00 - 7:45 pm
The Blue Rays
Veteran party blues band
8:15 - 9:30 pm
Measured Chaos
Rock n' roll with gospel blues
10:00 pm
movie: To Sir With Love (1967) G

Thursday July 1
7:00 - 7:45 pm
FUBAR
Good time music for happy people
8:15 - 9:30 pm
Dick Siegel and His Trio
Soulful poetry and
refreshing good spirits
10:00 pm
movie: Step Into Liquid (2008) PG

Friday July 2
7:00 - 7:45 pm
Div Singh
Multi-instrumental singer songwriter
8:15 - 9:15 pm
Madcat and Kane
Acclaimed acoustic blues duo
9:45 - 11:15 pm
The Sun Messengers
Post-Motown funk, R&B

Saturday July 3
7:00 - 7:45 pm
Eric Moore Band
Passionate, uplifting songwriter
8:15 - 9:15 pm
Eric Kelly and the Dirty Johns
Rockabilly country
9:45 - 11:15 pm
Rocita Vibration
Reggae, Calypso

Sunday July 4
7:00 - 7:45 pm
Ann Arbor Civic Band
Puzzistic favorites
8:15 - 9:30 pm
George Bedard and The Kingpins
Fabulous blues
10:00 pm
movie: SoulBiscuit (2008) PG-13

Monday July 5
7:00 - 7:45 pm
The Blue Rays
Veteran party blues band
8:15 - 9:30 pm
Measured Chaos
Rock n' roll with gospel blues
10:00 pm
movie: To Sir With Love (1967) G

Tuesday July 6
7:00 - 7:45 pm
FUBAR
Good time music for happy people
8:15 - 9:30 pm
Dick Siegel and His Trio
Soulful poetry and
refreshing good spirits
10:00 pm
movie: Step Into Liquid (2008) PG

Wednesday July 7
7:00 - 7:45 pm
Div Singh
Multi-instrumental singer songwriter
8:15 - 9:15 pm
Madcat and Kane
Acclaimed acoustic blues duo
9:45 - 11:15 pm
The Sun Messengers
Post-Motown funk, R&B

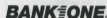
Thursday July 8
7:00 - 7:45 pm
Ann Arbor Civic Band
Puzzistic favorites
8:15 - 9:30 pm
George Bedard and The Kingpins
Fabulous blues
10:00 pm
movie: SoulBiscuit (2008) PG-13

Friday July 9
7:00 - 7:45 pm
Ann Arbor Civic Band
Puzzistic favorites
8:15 - 9:30 pm
George Bedard and The Kingpins
Fabulous blues
10:00 pm
movie: SoulBiscuit (2008) PG-13

Saturday July 10
7:00 - 7:45 pm
Ann Arbor Civic Band
Puzzistic favorites
8:15 - 9:30 pm
George Bedard and The Kingpins
Fabulous blues
10:00 pm
movie: SoulBiscuit (2008) PG-13

Sunday July 11
7:00 - 7:45 pm
Ann Arbor Civic Band
Puzzistic favorites
8:15 - 9:30 pm
George Bedard and The Kingpins
Fabulous blues
10:00 pm
movie: SoulBiscuit (2008) PG-13

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TOP OF THE PARK RULES

No dogs or pets.

No picnics.

Shirts and shoes are required.

No scooters, roller blades, or skateboards.

PARKING

Please bear with us. Due to construction in the areas near Huron and Fletcher Streets, we strongly recommend that patrons attending the Power Center Series use the Thayer Street Parking Structure, located at Washington and Thayer. The Fletcher Street Parking Structure will be available, however parking is limited. We truly appreciate your patience and recommend early arrival for Power Center performances. Come out and enjoy Top of the Park before and after the shows and avoid the traffic!

CLASSICAL CONCERT SERIES

Ticket prices: \$8 per event, or \$20 for the series

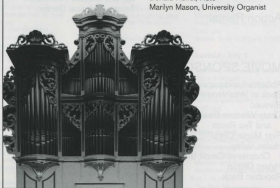
Coordinated by University of Michigan organist Marilyn Mason, the Classical Concert Series takes place at 4:00 pm in Blanche Anderson Moore Hall on North Campus. Tickets can be purchased using the enclosed order form, by calling the AASF Ticket Office at 734.764.2538 or at the door.

Sunday, June 13
Duo Cantaro
Brenda Wimberly, Soprano and Marilyn Mason, University Organist

Sunday, June 20
Timothy Tikker and Deborah Frauff, Organists

Sunday, June 27
Tapani Yrjölä, Violin, and Michelle Johns, Organist

Sunday, July 4
Gala Celebration of American music for flute and organ
Donald Fishel, Flute
Marilyn Mason, University Organist



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Many, many thanks to those individuals whose generosity make the Ann Arbor Summer Festival a reality. These lists contain donors who contributed to the Festival during the calendar year 2003, as well as calendar year 2004, prior to our printing deadline. Please forgive us if we've missed you. (And let us know.)

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A self-portrait of Caravaggio as Boy with Sheep. He made his first self-portrait in The Shepherd.

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