

*Ann Arbor
Summer
Festival 92*

P. O. Box 4070
Ann Arbor, MI 48106

Non-Profit
Organization
U.S. Postage
PAID
Ann Arbor, MI
Permit No. 154

SUMMER FESTIVAL 1992

BOBBY McFERRIN

CARMEN McRAE

PAUL WINTER CONSORT

MANHATTAN TRANSFER

PILOBOLUS


KINGSTON TRIO



If you receive more than one copy of this
brochure, please share it with a friend.

ANN ARBOR 1992 SUMMER FESTIVAL

MON day TUE sday WED nesday THUR sday FRI day SAT urday SUN day

  <p>The Ann Arbor Summer Festival, Inc. gratefully acknowledges support from the MCACA and Arts Midwest. All programs, activities, and services are provided equally without regard to race, color, religion, national origin, age, sex, or handicap.</p>		KEY: PC = Power Center PCRH = Power Center Rehearsal Hall FCC = First Congregational Church U/MSM = U/M School of Music BT = Burton Memorial Tower AC = Alumni Center		TOP OF THE PARK OPENS 19 JUNE	OPENING NIGHT With BOBBY McFERRIN (8pm PC) 20	WILD SWAN THEATER (1pm PC) CHET ATKINS (8pm PC) 21
CARILLON RECITAL (7pm BT) ROYAL CANADIAN AIR FARCE (8pm PC) 22	ANN ARBOR SUMMER SYMPHONY (8pm PC) 23	DANCE GALLERY (8pm PC) 24	PIANO SUMMIT With Jay McShann, Oliver Jones & Mr. B (8pm PC) 25	THE LETTERMEN (8pm PC) 26	CARMEN McRAE (8pm PC) 27	PILOBOLUS Family Show (1pm PC) ORGAN CONCERT (4pm UMSM) 28
CARILLON RECITAL (7pm BT) PILOBOLUS (#2) (8pm PC) 29	CHRISTOPHER LAUGHLIN (8pm PCRH) 30	AASF/Prism Present BLIND BOYS OF ALABAMA (8pm PC) 1 JULY	PAUL WINTER CONSORT (8pm PC) 2	The Ark Presents JOHN PRINE (8pm PC) ORGAN CONCERT (9pm FCC) 3	Special Holiday Show CAPITOL STEPS (8pm PC) 4	FRED GARBO (1pm PC) ORGAN CONCERT (4pm UMSM) 5
ORGAN LECTURE (7pm AC) CARILLON RECITAL (7pm BT) 6	ORGAN LECTURE (7pm AC) RENO ONCE REMOVED (8pm PC) 7	ORGAN LECTURE (7pm AC) RENO ONCE REMOVED (8pm PC) 8	KINGSTON TRIO (8pm PC) 9	GARTH FAGAN DANCE (8pm PC) ORGAN CONCERT (9pm FCC) 10	MANHATTAN TRANSFER (8pm PC) 11	AASF/The Ark Presents The SONG SISTERS (1pm PC) ORGAN CONCERT (4pm UMSM) 12

WELCOME TO THE ANN ARBOR SUMMER FESTIVAL

1992

GETTING TO THE FESTIVAL

FROM SUBURBAN DETROIT — I-696 West to I-275 South to M-14 West to Ann Arbor. Exit "Downtown Ann Arbor". Follow Main St. to E. Washington. Left on Washington, which ends at the Power Center.

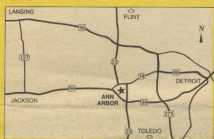
FROM DETROIT — I-94 West to State St. exit. Follow State 4.5 miles to E. Washington. Right on E. Washington.

FROM JACKSON — I-94 East to exit #172 (Jackson Rd.). East on Jackson 2 miles to Fletcher. Turn right on Fletcher.

FROM FLINT — US-23 South, exit Geddes going west. Geddes becomes Fuller, which becomes Glen, which ends at the Power Center.

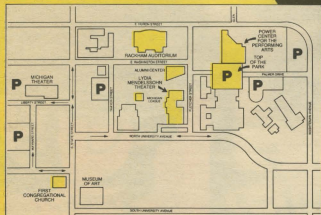
FROM LANSING — I-96 East to US-23 South. Exit Business-23 ("Downtown Ann Arbor"). Follow Main to E. Washington. Left on Washington.

FROM TOLEDO — US-23 North, exit Geddes going west. Geddes becomes Fuller, which becomes Glen, which ends at the Power Center.



CONVENIENT PARKING

Large parking decks are conveniently located near the Power Center for the Performing Arts. Limited metered street parking is also available. See map for locations of alternate parking sites.



ENJOY HISTORIC ANN ARBOR

These fine hotels and restaurants offer special values to Festival patrons. Contact them directly for further information.

RESTAURANTS

THE EARLE, 121 W. Washington, between Main and Ashley. Authentic cuisine cooking from the provinces of France & Italy, award-winning wine list. 313/994-0211.

ESCOFFIER, 300 S. Thayer, between N. University and E. Washington in the Bell Tower Hotel. Voted Ann Arbor's best. Escoffier offers fine French cuisine in an elegant setting. Award-winning wine list. 313/995-3800.

GANDY DANCER, 401 Depot. An historic landmark with a daily changing menu featuring fresh fish, pasta, and other fine cuisine. 313/769-0592.

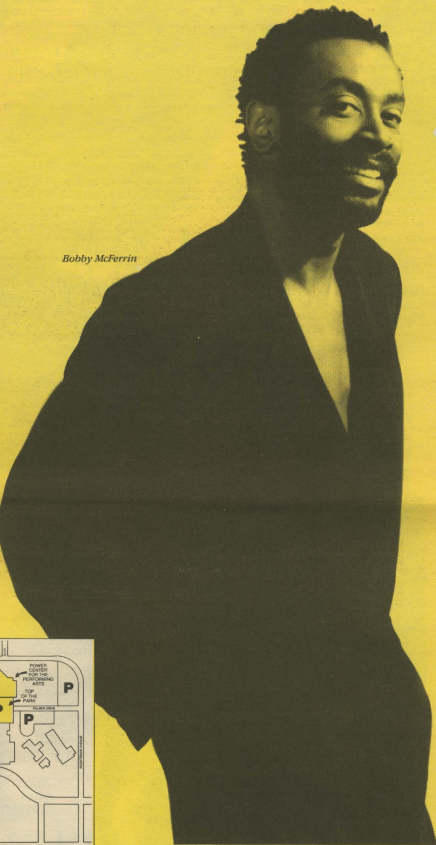
MOVEABLE FEAST, 326 W. Liberty. French and American regional food, lunch and dinner served in a gracious Old West Side home. The wine list features fine and moderately priced French and California wines. Private rooms available. 313/663-3278.

SEVA, 314 E. Liberty, between Fifth Ave. and Division. The Midwest's premier natural food restaurant. Beer and wines from around the world. Voted Ann Arbor's best inexpensive restaurant. 313/662-1111.

WASHINGTON STREET STATION, 114 E. Washington, between Fourth Ave. and Main. Features contemporary American foods, such as BBQ ribs, fresh seafood, pasta, poultry, prime rib, pizza and homemade desserts at moderate prices. 313/663-0070.

OLIVE GARDEN, 445 E. Eisenhower Parkway. Northern and southern Italian cuisine, featuring fresh pasta made daily, served in a garden setting. Varied menu, large wine selection and reasonable prices. 313/663-6875

Bobby McFerrin



Ritobolus



SPECIAL TICKETING SERVICES

SIT WITH FRIENDS

Mail your order forms in one envelope, and we'll be sure that your seats are together.

GREAT RATES FOR GROUPS

Substantial savings are available for groups purchasing 20 or more tickets to any single Festival performance. Call 313/747-2278 for more information.

SPECIAL SERVICES AND HANDICAPPED ACCESS

The Top of the Park and the Power Center are handicapped-accessible (elevator reaches Power Center main floor only). Infrared hearing sets are available at the Power Center. Handicapped parking spaces are reserved on the fifth floor of the Fletcher parking structure, near the box office. Patrons with special needs are encouraged to contact the Festival office at 313/747-2278 for additional information and assistance.

HAVE A CHANGE IN PLANS?

If you are unable to use tickets for a performance, you may return them prior to the show date for a receipt for a tax-deductible donation.

QUESTIONS? PROBLEMS? GIVE US A CALL The Festival staff is here to help. Call 313/747-2278 if we may be of assistance.

ENJOY UNIVERSITY OF MICHIGAN'S ATHLETIC FACILITIES

You may order passes for the U/M Golf Course and other athletic facilities. Regular fees apply. Indicate your interest on the ticket order form, and additional information will be mailed.

TOP OF THE PARK

Each summer, the plaza level of the Fletcher St. parking deck is transformed into the Top of the Park — the perfect meeting spot for Festival-goers before and after performances, and a popular destination for all visitors.

People of all ages gather nightly for dinner, a snack, ice cream, a cool drink, or just to enjoy the summer evening ambience. Each night at 7:00 p.m., free concerts are presented by a wide range of outstanding performers. At 10:00 p.m., full-length feature films are shown on the Festival's enormous outdoor screen.

A complete schedule of free events at the Top of the Park will be announced in June. Look to the Ann Arbor News for daily updates and concert information.



NORTHWEST AIRLINES

The Ann Arbor Summer Festival is proud to announce that **CONLIN-FABER TRAVEL** is the official travel agency and **NORTHWEST AIRLINES** is the official airlines for the 1992 Summer Festival.

ACCOMMODATIONS

ANN ARBOR HILTON, 610 Hilton Blvd. on Business I-94 (S. State St.), 24-hour indoor pool, special \$65 weekend rate, three miles from Festival theaters. 313/761-7800.

BELL TOWER HOTEL, 300 S. Thayer. Newly renovated, located on the U/M campus, one block from Festival theaters. 313/769-3010. Official Festival hotel.

CAMPUS INN, located on Ann Arbor's most exciting corner, 615 E. Huron, one block from Festival theaters. 313/769-2200.

RED ROOF INN, 3621 Plymouth Rd., exit 41 off US-23, convenient to downtown, restaurant adjacent, renovated rooms, free movies/ESPN, \$5 off with coupon. 313/996-5800.

WEBB'S INN, 3050 Jackson Rd., I-94 exit 172, convenient to downtown, award-winning restaurant, live entertainment. Call for special Festival hotel rates. 313/769-2500.

OPENING NIGHT WITH BOBBY McFERRIN

Don't worry, be happy, as three-time Grammy Award winner Bobby McFerrin kicks off the Festival with his brilliant rhythmic phrasings and unique vocal style. Celebratory post-concert dessert reception completes this extraordinary evening!

JUNE 20, SAT AT 8 PM Power Center, \$25, \$22, \$19
Dessert Afterglow; \$15, Power Center Lobby

CHET ATKINS

Rediscovered as a regular on Garrison Keillor's *Prarie Home Companion*, guitarist Chet Atkins was already a legend in country music, with eight Grammy Awards and another nomination in 1991. A Country Music Hall-of-Famer!

JUNE 21, SUN AT 8 PM Power Center, \$20, \$17, \$14

ROYAL CANADIAN AIR FARCE

Now in its 18th season on CBC radio, the Air Farce has become a national comedy institution in the Great White North. Nothing is sacred, as political silliness is laid bare for all to enjoy. "As topical as they are funny."

JUNE 22, MON AT 8 PM Power Center, \$16, \$13, \$10

PIANO SUMMIT: A TRIUMVIRATE OF TALENT
JAY McSHANN, OLIVER JONES, MR. B

A special swinging fraternity of artists who are masters of their musical craft. Together they prove that the sum is greater than the parts: Canadian pianist Oliver Jones, legendary singer/pianist Jay McShann, and Ann Arbor's own boogie-woogie king, Mr. B.

JUNE 25, THU AT 8 PM Power Center, \$16, \$13, \$12

THE LETTERMEN

Returning by very popular demand, the group was the talk of the '91 Festival, performing such hits as "Theme From A Summer Place" and "Can't Take My Eyes Off Of You!"

JUNE 26, FRI AT 8 PM Power Center, \$23, \$20, \$17

CHRISTOPHER LAUGHLIN

Hailed as "one of the most promising guitarists of the new generation," Laughlin has toured extensively under the auspices of the U.S. "Arts America" program. His recital will feature Spanish guitar works of the 16th century.

JUNE 30, TUE AT 8 PM Power Center/Rehearsal Hall
General admission \$12

VIRTUOSO ORGANIST SERIES

Now a Festival tradition, these twilight concerts will be held at the First Congregational Church, located at the corner of State and William Streets. Performances begin at 9 PM.

JULY 3 — ALL-BACH CONCERT — Felix Friedrich, organist. All seats \$5
JULY 8 — 500 YEARS OF MUSIC IN THE NEW WORLD — David Wagner, organist and WORIS radio personality. All seats \$5
JULY 10 — DUO SONANDO — Marilyn Mason and Michele Jantos perform "The Six Concertos of Antonio Soler" for two organs. All seats \$5

MUSIC IN THE NEW WORLD

Three Sunday afternoon concerts celebrating 500 years of music in the New World. Recitals will be held in the Margaret Dow Towley Center in the UM School of Music, 1100 Bates Dr. Performances begin at 4 PM.

JUNE 28 — Pierre D'Archambeau, Violinist; Marilyn Mason, Organist. All seats \$5
JULY 5 — Rose Kirri, Organist. All seats \$5
JULY 12 — Linton Powell, Organist. All seats \$5

Order an **ORGAN SERIES PASS** and save on all six organ concerts. \$24. For information about the lecture series accompanying these concerts, call (313) 764-2500.

The 1992 Ann Arbor Summer Festival Season is Dedicated with Love to the Memory of Sadye Power.

CARMEN McRAE

A "singer's singer," legendary jazz vocalist Carmen McRae has received universal praise from jazz critics. There is simply no finer singer alive today.

JUNE 27, SAT AT 8 PM Power Center, \$23, \$20, \$17

ANN ARBOR SUMMER FESTIVAL AND PRISM PRODUCTIONS PRESENT

BLIND BOYS OF ALABAMA

Inspiring audiences for over forty-five years with their passionate gospel harmonies, the Blind Boys will blow the roof off the Power Center in a sound wave of faith, spiritual love, and fervent joy.

JULY 1, WED AT 8 PM Power Center, \$16, \$13, \$10

PAUL WINTER CONSONT

An evening with the Consort promises to hold you transfixed, as ethereal jazz resonates with hauntingly beautiful folk melodies and the timeless sounds of the natural world.

JULY 2, THU AT 8 PM Power Center, \$20, \$17, \$14

THE ARK PRESENTS

JOHN PRINE

With an unadorned country-folk music style, singer/songwriter John Prine has gained national attention for his exemplary storytelling ability, smoky voice and acoustic guitar. An Ark favorite.

JULY 3, FRI AT 8 PM Power Center, all seats \$17.50

THE ARK PRESENTS

LEON REDBONE

Master singer/guitarist Leon Redbone beckons you to savor American music from long ago with a voice that's rich as molasses and a style that's refreshingly witty.

JULY 5, SUN AT 8 PM Power Center, all seats \$17.50

CAPITOL STEPS

As a special July 4th holiday treat, the Steps return to Ann Arbor with their own wickedly funny view of Washington. Parodying the trials and tribulations of political leaders, presidential hopefuls, and Supreme Court nominees, the Steps were one of the most talked-about hits of the 1991 Festival.

JULY 4, SAT AT 8 PM Power Center, \$20, \$17, \$14

THE KINGSTON TRIO

The original sound is back! America's favorite folk trio won the hearts of millions in the early '60's with such hits as "Scarlet Ribbons" and "Tom Dooley." Their crisp, clean, three-part harmonies continue to attract new audiences as well as old friends.

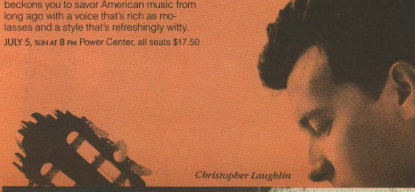
JULY 9, THU AT 8 PM Power Center, \$20, \$17, \$14

MANHATTAN TRANSFER

Celebrate the last night of the Festival with the sparkling harmonies of the Manhattan Transfer. Grammy award-winners, the group sings with such show-stoppers as "Down in Birlinton," and "Route 66." Pre-concert supper at Ecoflor makes this an evening to remember.

JULY 11, SAT AT 8 PM Power Center, \$25, \$22, \$19
Ecoflor Pre-Concert Supper, \$40 (Cash bar, limit 80 people. Proceeds benefit the Festival.)

MUSIC



Christopher Laughlin

RENO

"Do they think I'm Spalding Bogossian?" asked solo artist Reno when she presented her show at the 1991 Serious Fun! Festival at Lincoln Center. She was alluding to of course, two famous alumni of the New York City festival and the Ann Arbor Summer Festival, Spalding Gray and Eric Bogossian. The truth is, Reno is well on her way to establishing her own brilliant reputation.

RENO ONCE REMOVED

Reno is a woman with a powerful and breathlessly funny stream of consciousness. In her new show, "Reno Once Removed," you step in that stream and whoosh, she carries you away in a ride that's fast, thrilling, and unpredictable. In 90 kinetic minutes, this manic performer makes dozens of stops. The Bonin Hall, her parents' basement, 14th Street in New York City.

"Reno Once Removed" received rave reviews during her sold-out run as part of the N.Y. Shakespeare Festival's 1991/92 season at the Public Theatre.

"Over the top. The minute the lights go up and she starts these for 90 minutes... now that's serious fun!" *The Village Voice*

JULY 7, TUE AT 8 PM
JULY 8, WED AT 8 PM Power Center, \$18, \$15, \$12

THEATER

Reno

PILOBIOLUS DANCE THEATER

The all-time Festival crowd-pleaser, Pilobolus brings brilliant humor and sensual movement to its astounding mix of modern dance, acrobatics and theater. Two different programs will showcase new and favorite pieces from the company's ingenious repertoire. (Possible nudity.)

JUNE 28, SUN AT 8 PM
JUNE 29, MON AT 8 PM Power Center, \$20, \$17, \$14

GARTH FAGAN DANCE

From his native Centerville heritage and his tenure with Alvin Ailey and Martha Graham, Garth Fagan weaves powerfully expressive dances that are varied, richly textured and accessible. The handsome, exotic, completely concentrated Fagan dancers move as if they were born speaking Fagan's language and they love the feel of it in their bodies.

JULY 10, FRI AT 8 PM Power Center, \$20, \$17, \$14

Garth Fagan



WILD SWAN THEATER PRESENTS THE PIED PIPER OF HAMELIN

Colorful medieval costumes, lively music and dance, and dozens of funny, fanciful puppets set the stage for the charming story of the piper who saves Hamelin from its plague of rodents. The production is accessible to the hearing-impaired through sign language and to the visually-impaired through audio description.

JUNE 21, SUN AT 1 PM Power Center, \$5/adults, \$3/children

PILOBIOLUS

SPECIAL FAMILY PERFORMANCE
A treat for kids of all ages. This special program for young people stretches the boundaries of dance as the dancers stretch themselves into seemingly impossible shapes. "Pilobolus is a Mad-Hatter's tea party."

JUNE 28, SUN AT 1 PM Power Center, \$10/adults, \$5/children

Celebrate Ann Arbor returns! Alan Lomax, ethnomusicologist and composer of the Ball T... contributes to
JUNE 24, wed

D

Frederick Garbo



Newly expanded families can Top of the performance by Dayton H. Mervyn's, Ta

He's back! The main mis Dog, Fred is juggling turn creation of Zoppin — I
JULY 5, SUN AT \$10/adults, \$

THE AN
THE
Two of the re formers, the audience cious harm songs
JULY 12, SUN, \$10/adults, \$

Order a **KID** shows: \$28

ANCE

DANCE GALLERY PRESENTS
MOVE IT!

Celebrate Ann Arbor dance as Dance Gallery returns to the Festival. Artistic Director Alan Lommasom, known for both physically and sensually, presents two area premieres. Guest artist Janet Lilly, formerly of the Bill T. Jones/Arnie Zane Company, contributes two whimsical works.

JUNE 24, 8:00 PM Power Center, \$13, \$11

ANCE

large and his the Graham by expressive and notic, com- rancers move again? fun- it in their

DANCE

0, \$17, \$14



THREE CHEERS FOR KIDS

Newly expanded to four Festival weekends, families can enjoy free outdoor activities at the Top of the Park preceding each ticketed performance. This program made possible by Dayton Hudson Foundation on behalf of Mervyn's, Target Stores, and Hudson's.

FRED GARBO

He's back! Known to many young fans as the main inside Scoonie Street's Barkley the Dog, Fred is a constant amusement — from juggling running chain saws to the hilarious creation of an on-stage escalator and "Fred Zepplin — The Inflatible Man."
JULY 5, save 1 low Power Center, \$10/adults, \$5/children

THE ANN ARBOR SUMMER FESTIVAL AND THE ARK PRESENT THE SONG SISTERS

Two of the region's most popular family performers, this dulcet duo touches everyone in the audience with their infectious spirit, lush vocal harmonies and delightfully original songs.
JULY 12, save 1 low Power Center, \$10/adults, \$5/children

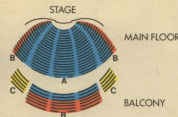
Order a KIDS PASS and save on all four shows: \$28/adults, \$14/children.

CONVENIENT BOX OFFICE LOCATIONS

IN ANN ARBOR
Beginning Monday, May 11, tickets may be purchased at the Michigan Union Ticket Office, 530 S. State St. Hours are Mon.-Sat. from 9:00 a.m. to 6:00 p.m. (Closed Sundays, Memorial Day, and July 4.)
During the Festival, the Power Center Box Office will open at 6:00 p.m. on the evenings of performances and will remain open through intermission. For all performances not at the Power Center, venue box offices will open one hour before performance times.

AROUND MICHIGAN AND NORTHEAST OHIO
Beginning Monday, May 11, Festival tickets may be purchased at a Ticketmaster outlet, including Hudson's locations.

POWER CENTER SEATING



FESTIVAL PASSES

FESTIVAL PASS. A discounted ticket to EVERY major Festival presentation. The ultimate Festival experience for \$229. Save \$39! Includes 6/20, 6/21, 6/22, 6/25, 6/26, 6/27, 6/29, 7/2, 7/4, 7/11, 7/19, 7/10, and 7/11. Winter Consort, Save \$9.

"B" PASS. Bobby McFerrin, Blind Boys of Alabama, and Mr. B (Piano Summit) for only \$50. Save \$9. "B" there or "B" square!

DANCE PASS. Dance your way through leap year for \$45. Includes Pilobolus (6/29), Garth Fagan and Dance Gallery. Save \$8.

LAUGH PASS. The joke's on us when you save \$9 on Canadian Air Force, the Capitol Steps, and Reno Once Removed (7/7). It's no laughing matter, only \$47.

NOT SO SERIOUS FUN SERIES. A little song, a little dance, a little satz'z down your pants, for only \$47 — save \$9! Includes Canadian Air Force, Pilobolus (6/29) and Reno (7/7).

DON'T FRET PASS. Pluck a good one for only \$49. Save \$8! \$80 on Chet Atkins, Leon Redbone and the Kingston Trio.

OLYM-PASS. Scale the heights of the Festival with the Piano Summit, Blind Boys, and Leon Redbone for only \$42. Save \$8.

KIDS PASS. The whole family can have a whole lot of fun for not a whole lot of money: \$28/adults, \$14/children. Save up to \$7 on four shows.

ORGAN SERIES PASS. A classical good value. Six organ concerts for \$24. Save \$6.

TICKETS

ORDER YOUR TICKETS BY PHONE
BEGINNING MONDAY, MAY 11
(313) 763-TKTS

ORDER BY MAIL

Mail your order form to the Ann Arbor Summer Festival, P. O. Box 4070, Ann Arbor, MI 48106. Mail orders will be accepted through June 17.

EARLY ORDERS RECEIVED BY MAY 1
ARE RICHLY REWARDED

FREE 1992 SEASON POSTER

A voucher redeemable for a free copy of artist W.C. Burghard's 1992 Summer Festival season poster will be returned with mail orders received before May 1.

SPECIAL DINNER VALUES

An evening at the Festival begins with dinner at one of Ann Arbor's fabulous restaurants. Order your tickets early and receive coupons redeemable for significant savings. Coupons redeemable June 20-July 12, 1992 only.

PRE-PAID PARKING

Patrons who order tickets early may also pre-pay for unreserved parking in the Fletcher St. structure, \$3.00 per evening.

ABOUT YOUR ORDER

All tickets sales are final. No refunds. No exchanges.

Children under three will not be admitted to any evening performance. Children of all ages are welcome to attend Sunday afternoon family performances.

Every effort will be made to satisfy requests for special needs, including wheelchair seating. Please let us know how we may help you.

FESTIVAL FRIENDS

Contributors Enjoy Special Ticket Ordering Privileges

ADVANCE TICKET NOTICE is provided to donors who have made a current-year gift of \$30 or more. Brochures are mailed at least one week prior to general distribution, an opportunity to order tickets ahead of public sale. Orders are filled in order of receipt.

PRIORITY SEATING is afforded to donors who have made a current-year gift of \$50 or more. If received before May 1, ticket orders from these individuals are filled first, in order of gift amount.

NO TICKET HANDLING CHARGE is assessed for Festival 400 members and Festival 400 Founders.

Please print clearly

NAME _____
ADDRESS _____
CITY, STATE, ZIP _____
DAYTIME TELEPHONE _____ EVENING _____
MAIL TO: Ann Arbor Summer Festival, P.O. Box 4070, Ann Arbor, MI 48106

Check or Money Order Payable to AASF
 VISA MASTERCARD DISCOVER
CARD NUMBER _____
EXPIRATION DATE _____
SIGNATURE _____ (Please be sure the name is the same as on the card)

Call (313) 763-TKTS
After May 11

ORDER

Ann Arbor Summer Festival '92 NOW

Name of Performance or Series Pass	Date and time of Performance	Special Needs	Number of Tickets	Price Per Ticket/Pass	Amount	
Pre-Paid Parking				\$3 per day		
Programs are subject to change without notice. No exchanges or refunds.					Subtotal	
* Please send me information about passes for UIM Athletic Facilities.					OPTIONAL CONTRIBUTION \$30 suggested	
BE A FRIEND OF THE FESTIVAL! Ticket sales cover only half of the Festival's annual operating expenses. We rely on supporters like you for the remainder. Cuts in government funding have made your support more important than ever. Please help secure the future of the Summer Festival by sending a tax-deductible contribution with your ticket order.					*Handling Charge \$4.00	
THANK YOU FOR YOUR SUPPORT!					GRAND TOTAL	

*Festival 400 and Festival 400 Founders are exempt.

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CHELSEA, MICHIGAN 48118



10

The 1993 Ann Arbor Summer Festival kicks off with an offbeat "family gathering" as Ann Arbor's very own Chenille Sisters welcome the world's most loquacious siblings, the Smothers Brothers, to Opening Night.

"Mother always liked you best" has become more of a slogan than a source of tension for Tom and Dick Smothers. The perennial argument actually began on stage, not in the Smothers playroom as some may have guessed. Now marking their 35th Anniversary in show business, there is no arguing about their success in the entertainment industry.

It all began as a temporary summer job at San Francisco's Purple Onions. From there, the duo created an enduring career that has seen numerous guest appearances on television programs, a hot-selling video, and continuous sold out coast-to-coast concert tours.

The Brothers' career got its most significant boost from the successful run of their own prime-time series on CBS-TV in the late 1960's, *The Smothers Brothers*

Comedy Hour. In January, 1993, they joined forces with E! Entertainment Television to bring back the best of those 71 episodes, edited with celebrity interviews and the Brothers' commentary on the historical setting of those first broadcasts.

Welcoming the Smothers Brothers to the Power Center are Ann Arbor's favorite daughters, The Chenille Sisters. The Sisters — Cheryl Dandy, Connie Huber and Grace Morand — premiered their wryly humorous vocal act at the 1985 Ann Arbor Art Fair, which led to an opening for *The Persuasions* later that year at The Ark of Ann Arbor. Local popularity surged, and national fame inevitably followed when Garrison Keillor discovered them and invited the trio to appear on his nationally-syndicated radio show, *Prairie Home Companion*.

THE SMOTHERS BROTHERS

SPECIAL GUEST:

The Yo-Yo Man

HOSTED BY

THE CHENILLE SISTERS

Saturday, June 19 at 8 p.m.

Power Center

This event is generously sponsored by Jiffy Mixes

A WONDERLAND OF TOYS



**WHITE RABBIT
TOYS**

TRAVER VILLAGE SHOPPING CENTER
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*Celebrating the
Ann Arbor Summer Festival*



The right bank can make a difference.®

Off-BOARD COMMITTEE MEMBERS

The Festival extends sincere appreciation to the following individuals who donate their time and expertise by serving on various committees.

Karl G. Bartscht
Development

Steve Bergman
Music

Eunice Dobbs
Development

Deanna Dornier
Development

Jim Fleming
Music

Patricia Garcia
Marketing

William J. Hennessey
Visual Arts

Jeffrey Kuras
Theatre

Janet Muhleman
Marketing

Lara Pollack
Dance

Cedric Richner
Development

David Siglin
Music

Peter Spurling
Dance

CARILLON SERIES

The marvelous bells in Burton Memorial Tower will ring out, beginning at 7:00 p.m. on Monday evenings during the Festival in a series co-sponsored by the University of Michigan School of Music Carillon Department and Leo Ansis du Carillone. Concert programs include music specifically written for the carillon, as well as arrangements of popular melodies. All programs are free. Guest carillonneurs are as follows:

June 21: Ulla Laage
June 28: Margo Halsted
July 5: George Matthew, Jr.

FRIENDS' COUNCIL

The Friends' Council plays a major role in planning and carrying out many special events associated with the Festival. Warm thanks to this wonderful volunteer group.

Agnes Reading
President

Martha Ause
Karen Berger

Susan Chandler
Carole Clark
Rosalie Edwards
Doris Estep

Sharon Greenfield
Ann Teltel
Wendy Holmes
Elben Kerans
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WILD SWAN THEATRE

WIND IN THE WILLOWS

Sun, June 20 at 1 p.m. Power Center

This lively adaptation of the much-loved children's classic includes an original score by Eric Santos. Like all Wild Swan Theatre productions, the show is accessible to hearing-impaired individuals through sign language and visually-impaired individuals through audio description.

RIDERS IN THE SKY

Sun, June 27 at 1 p.m. Power Center

Galloping in from the wild, wild west, it's *Riders in the Sky* with a special family concert by the "lartest performers." You won't want to miss a single yodel as this hilarious trio of singing cowboys ride herd on a whole stampede of classic western favorites!

BILL HARLEY

Sun, July 4 at 1 p.m. Power Center

Singer/songwriter and popular storyteller on National Public Radio, nationally-loved performer Bill Harley sheds a bright, comical light on childhood and parenting. The *Los Angeles Times* says, "Harley's audiences are families, but it's hard to tell who enjoys him more — parents or children. His material works on both levels." His songs are direct and honest, his stories are filled with the details of daily life, and everything he does has a delightful dose of fantasy mixed with a healthy portion of reality. In Harley's world, anything can happen — six-year-olds turn into dinosaurs, the moon speaks, term papers become singable songs, and frustrated dads whose televisions out windows — and throughout there is a nugget of truth for everybody.

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Sunday, June 20

Free concerts
11 a.m. Michael Lee (mime)
11:50 a.m. Mask Puppet Theatre
12 noon Zozmo the Magnificent
12:50 p.m. Police Car Demonstration
Free workshops
11 a.m. — Ann Arbor Art Association: Multicultural Art
1 p.m. — Kelsey Museum: Hieroglyphics Workshop
Lettie Science Center: Nature

Sunday, June 27

Free concerts
11 a.m. Herm Seeman (bassoon)
11:50 a.m. Discussions (jazz/rock et al.)
12 noon Jeff DeGraff (original songs)
12:50 p.m. Mame @ the C/M vocal

Sunday, July 4

Free workshops
11 a.m. — Hands On Museum: Sound Toys
1 p.m. — The Scrap Box: Junk Art
Don Shall: Origami

Sunday, July 4

Free concerts
11 a.m. Terpsichore (dance)
11:30 a.m. Mousumi's Retreat (music)
12 noon LaLion Williams (storytelling)

Sunday, July 11

Free workshops
11 a.m. — Ann Arbor Art Association: Multicultural Art
1 p.m. — Lettie Science Center: Nature Art
Ann Arbor School for the Performing Arts

Sunday, July 11

Free concerts
11 a.m. Suzuki Institute (voians)
11:30 a.m. Mark & Max the Moose (puppets)
12 noon Habitat All For (dance)
12:50 p.m. Finerock (storytelling)

Sunday, July 11

Free workshops
11 a.m. — Ann Arbor Art Association: Multicultural Art
1 p.m. — Don Shall: Origami
Quik Festival Day with UDD
Museum of Art (workshop)

Get smart. Get a life. GET PARALLEL: Welcome to a rare collaboration between two of Ann Arbor's most fearless and inventive choreographers — Peter Sparling, Chair of the University of Michigan Department of Dance, and Whitley Setrakian, Artistic Director of Ann Arbor's own People Dancing. Get Parallel intertwines the work of two artists whose styles vary widely but converge in the quest for physical and aesthetic innovation.

A nationally-recognized choreographer who regularly ventures into uncharted territory in dance, sound and theatre, Whitley Setrakian's company, People Dancing, has garnered numerous awards and grants. Along with a new solo work and a gem from the People Dancing repertory, her troupe will present three new group works funded, in part, by a Creative Artist Grant from the Arts

Foundation of Michigan. The works complete a cycle of dance/theatre pieces based on non-pivotal characters from the plays of William Shakespeare. Company members include Terri Sarris, Jeanette Fisher, Laurie Zabele, Janet Lilly and Jeremy Steward.

PeTer SPARLiNg AND WhITLEY SETrAKiAN

GET PARALLEL
Tuesday, June 22 at 8 p.m.
Power Center

Peter Sparling brings to the collaboration an international reputation as performer and choreographer. In addition to the expertise he brings to the University of Michigan Dance Department, his talents are featured locally in projects with Ann Arbor Dance Works, Dance Gallery and Performance Network. Sparling will present two new group works



— Sign Waves and Local Color — for their Ann Arbor premieres, featuring Linda Springs, Jessica Fogel, Noonie Anderson, Pat Plasko, Jeremy Steward and others. Sparling's remarkable solo works will also be featured, including *Jealousy*, a portrait of primal passion based on the medieval-inspired music of Alfred Schnittke.

DoROThY DONeGAN

Wednesday, June 23 at 8 p.m.

Power Center

This event is generously sponsored by Wolverine Temporary Staffing Services

10

A veritable mainstay of the Festival, Ann Arbor could scarcely let the Festival's 10th Anniversary Season go on without her.

Hearing Dorothy Donegan is a little like listening to a complete history of the modern piano. She takes the Romantic sensibilities of Chopin and Rachmaninoff and jazzes them up, then boogie-woogies faster and harder than anyone else, next borrows some of mentor Art Tatum's runs and plays sophisticated homage to the master's improvisational style. Throughout, she is a riveting stage presence.

Donegan was born in Chicago

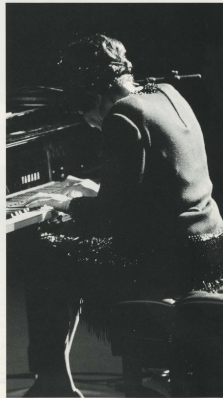
and by the time she was 12 she was playing house rent parties on the Southside for 25 cents an hour. Donegan subsequently enrolled at the Chicago Conservatory. As the first African-American woman to play at Chicago's historic Orchestra Hall, she hoped to pursue a career in classical music.

"THE LAST OF THE RED HOT MAMAS"

But the barriers for a young black woman were just too great to overcome at that time and Dorothy abandoned her early dream. She headed for New York to play in jazz clubs, where she soon earned a devoted following. A new career marked by appearances in a Broadway play and a Hollywood film (*Servants of 1945*)

was interrupted several times for marriage and family. She would soon quit music altogether in 1953 to study sociology at USC.

In the 1960's Donegan was again performing in L.A. clubs, but her career didn't take an upswing until 1974 when she appeared in a Carnegie Hall tribute to Josephine Baker. Since then, she has routinely toured Europe and continues to enjoy a cult following in the United States.



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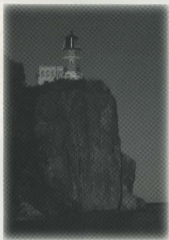


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The FoUR FReSHMeN

Thursday, July 24 at 8 p.m.

Power Center

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Though it was a style that would later leave traces in the music of the Beatles, the Beach Boys, the Lettermen and Chicago, the "Freshmen Sound" originally came to the public's attention in 1950 when the legendary Stan Kenton convinced Capitol Records to record four talented young men from Butler University in Indiana. During the two decades that followed, the quartet recorded more than 25 albums that have been critically acclaimed and embraced by audiences internationally.

The famed quartet pioneered what has become known, appropriately, as the "Freshmen Sound", a simple chord-like barbershop quartet harmony featuring a lead male voice at the top of the chord. They use an innovative "open harmony" style, spreading their four voices over the range that a five-voice group would normally cover.

As with other successful groups, over the years the quartet's makeup has changed, but the constant has been lead singer Bob Flammigan, who stepped down in 1992 to make way for a new generation of men who will carry the Freshmen tradition into the 21st century. The new lineup features Mike Beisner, Bob Ferreira, Greg Stegeman and Kevin Stout, all consummate musicians in their own right who have received high marks for their vocal and artistic prowess. As a group, they're still making the grade.

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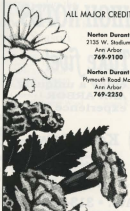
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The OHio BALLeT

Friday, June 25 at 8 p.m. Power Center

This event is generously sponsored by Miller, Canfield, Paddock & Stone

Critically acclaimed both at home in the United States and internationally, the 19-member **Ohio Ballet** is renowned for its "clean, classical style" and "bounding virtuosity."

During the company's recent biennial season in New York City, Anna Kisselgoff of the *New York Times* made note of the troupe's "total commitment" and added, "There is something galvanizing about their ensemble spirit." Other writers have applauded the group's remarkable balance between the athletic and the musical, calling the Ohio Ballet "changed and intense," yet "lyric and rapturous."

Under the careful hand of Founder and Artistic Director **Heinz Poll**, the troupe's repertoire celebrates the individuality and personality of its dancers without sacrificing the overall look of the ensemble.

Born in Germany, Poll studied, danced and choreographed his way from the Municipal Theatre in Goettingen and the Berlin State Opera Ballet to the National Ballet of Chile, the Ballet de Jouvence, Mouskies de France, and finally, to the faculty of the National Academy of Ballet in New York City. From there, an invitation to teach in

Ohio resulted in the creation of the Chamber Ballet in 1968, a small ensemble which later became the Ohio Ballet. Over the next twenty-five years, the company would evolve into a leading American presence in contemporary ballet.

The company has a large repertoire of works choreographed by Poll, as well as ballets by such notable choreographers as George Balanchine, Antony Tudor, Paul Taylor, Laura Dean, and Lynne Taylor-Corbett. Artistically, the Ohio Ballet places emphasis on sophisticated lighting and a maximum use of space — accentuating dancer speed and vitality.



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The visual arts play an important role at the Festival, complementing the exciting performances on stage with lively, colorful artwork. This year, five artists display works in several locations around the Power Center.

In the Lobby, the Festival celebrates its Tenth Anniversary with an exhibition of ten years of Festival posters, all by Ann Arbor artist W.C. Burgard. Many of the posters displayed are the coc-of-a-kind originals on which the printed posters were based.

Also in the Lobby are polychromed reliefs on a musical theme by Dearborn artist Martha Gelardin, and two large, ceramic sculptural "Twisted Earthscapes" by John Stephenson.

In the Green Room, David Capps presents a series of photographs of musicians, and

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ceramicist Susanne Stephenson displays an array of her colorful vessels and wall pieces. The artists will present a Gallery Talk on Sunday, June 20 at 5:00 p.m. in the Power Center Lobby, followed by an Opening Reception.

On Monday, June 28 at 7:00 p.m., W.C. Burgard will offer a special presentation entitled **Ten Years of Festival Posters**. Burgard will speak about the inspiration and creative process behind the posters.

Both events are free and open to the public.

ENRICHMENT EVENTS

TWO-CONTINENT CANOE EXPEDITION

A 21,000 MILE VOYAGE OF EXPLORATION
Sunday, July 11 at 7:30 p.m.
Power Center Rehearsal Hall

This is no lay-by day-trip down the river, but then again, Valerie Pons Kruger is no ordinary traveler. With little but a mythic sense of adventure and two sturdy canoes, Kruger and her husband Verlen Kruger journeyed 21,000 miles from the Arctic Ocean to Cape Horn. As part of the Quilt Festival Day presented jointly by the Festival and the University of Michigan Museum of Art, Kruger will display three magnificent commemorative quilts representing her journey, and tell the very singular tale of her trials and triumphs on the water.

MUSIC IN THE NEXT CENTURY

Saturday, July 10, at 9 p.m.
U-M Alumni Center

Is another Stravinsky in the offing? Will electronic instruments supplant the orchestra? What about opera? Will audiences flee from contemporary music like they do in our century?

John Guinn, music critic of the Detroit Free Press, will explore some possible developments music may undergo in the 21st century in a presentation entitled "Some Directions Music Could Take in the Next Century." U-M School of Music Dean Paul Boylan will moderate the event.

This event is made possible by a grant from the Michigan Humanities Council and is free and open to the public.

Hailed as "the greatest voice alive," Williams has rightfully earned praise as the "singer's singer."

Williams' early influences include Nat "King" Cole, Herb Jeffries and Joe Turner. He began singing with the Johnny Long Orchestra in his native Chicago's South Side at age 17, and a natural flair for the lyrical earned him a spot in the Lionel Hampton band in 1943, placing him alongside star vocalist Dinah Washington.

His big break came in 1954 when he caught the attention of the immortal Count Basie, who considered him his "Number One Son." In 1955, Williams recorded his first album, *Every Day*, with the Basie band, which produced such hits as "Alright, O.K. You Win," "Roll 'Em Bene," and the album's smash hit "Teach Me Tonight." *Every Day* became immensely popular, earning Williams the national and international acclaim that has continued to grow to this day.

Williams parted company with the Basie Orchestra in 1961 and began an impressive solo career that includes more than 45 albums with such jazz notables as Benny Carter and George Shearing. Ever the con-



JOE WILLIAMS

Saturday, June 26 at 8 p.m.

Power Center

This event is generously sponsored by Kelly Services

summative live performer, he continues to appear at the world's major jazz festivals, including his third appearance at the upcoming 1993 Montreux-Detroit Jazz Festival.

Williams' honors include a star on the Hollywood Walk of Fame, a Grammy Award, selection as "Best Vocalist" in the 1992 Downbeat Magazine Annual Readers' Poll, and two honorary doctorates. He has appeared on numerous television programs, including multiple broadcasts with The Boston Pops. He made more appearances on "The Tonight Show with Johnny Carson" than any other male jazz vocalist, and held a recurring role as Clare Huxtable's father ("Grandpa Al") on The Cosby Show for several years.

But for all the kudos, the hard work doesn't stop. "Every accolade," he says, "is an encouragement for me to do even better next time."

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June 27 - Baroque Music of Pachelbel and Bach for Voices and Organ with Marilyn Mason, University Organist and the Cantata Singers

July 4 - Music For Organ and Strings, featuring the Michigan premiere of the Salieri Concerto, with Mark Wickens, Director of Music, First Presbyterian Church, Brighton, MI, and the University String Ensemble

July 11 - Early Italian Organ Music, with Jerry Edman, Polish organist from Warsaw in his first U.S. appearance.

Twilight concerts at the First Congregational Church, located at the corner of State and Williams Streets. All concerts begin at 9:00 p.m.

July 7 - Bells and Pipes Galore, with the Detroit Handbell Ensemble, Susan Berry, Director, Michele Johns, Organist

July 9 - Bach and the School of Bach, with German organist Roland Munch.



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THE ARK AND THE ANN ARBOR SUMMER FESTIVAL PRESENT

RiDERS iN The SKY

Sunday, June 27 at 8 p.m.

Power Center

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Take one part Gene Autry, add a dash of Will Rogers and a touch of Groucho Marx and you've got Riders In The Sky, the hottest act from the dusty desert and moonlit plains since the heyday of the TV western. "Fresh and exciting! If Riders in the Sky can't cure your dog-day blues, nobody can."

Their act hark back to the popular old-time radio shows and the B-Western movies of the '30's and '40's, complete with stage sets decorated with cactus, tumbleweed, bleached cattle bones, and a make-believe campfire.

Ranger Doug (Doug Green), Woody Paul (Paul Chrisman), and Too Slim (Fred LaBour) have been regulars on Grand Ole

Opera, and for four seasons hosted "Tumbleweed Theater," a daily Western movie showcase on the Nashville Network.

Despite the parodic strain that runs through their act, the Riders in the Sky really love the old western songs they perform. Says Ranger Doug: "We sing about the wide-open spaces, the beauty of the West, the wonder of nature and the free life of the cowboy astride his faithful pony."



10

Lauded by critics at a host of regional classical music festivals, the St. Clair Trio is fast becoming one of the most sought-after ensembles on the chamber music scene.

The Trio's program includes works by Turina, Francaix, Kreisler, and the Ann Arbor premiere of the Detroit-inspired "City Sketches" by award-winning composer, Dr. James Hartway, who will be on hand to introduce and discuss this unique work.

The St. Clair Trio features violinist Emmanuelle Boisvert, concertmaster of the Detroit Symphony Orchestra — a graduate of the prestigious Curtis Institute of Music in Philadelphia, and the first woman to be appointed to her esteemed position in any major symphony orchestra. Beyond ensemble work, her magnificent solo endeavors are lauded by audiences and critics alike.

From the other side of Maestro Neeme Jarvi's podium comes Marey Chantoux, Assistant Principal Cellist of the Detroit Symphony Orchestra. After four years as Detroit Symphony Pianist, her extraordinary

sT. CLAIR TrIO

Monday, June 28 at 8 p.m.

Power Center Rehearsal Hall

This event has been generously sponsored by Edward Surovell Co./Realtors.

ary talents as a cellist were recognized from the podium of Maestro Antal Dorati, facilitating a promotion to her current post and making her one of the very few musicians in the United States to hold two disparate titles in a major orchestra.

Ever since a 1985 review in the Washington Post spoke of her "dazzling debut," award-winning pianist Pauline Martin has proceeded to garner even more critical praise throughout the United States, Canada and Europe. Holding a Doctor of Musical Arts degree from the University of Michigan where she studied with André Watts and Gary Graffman, her "corkerful... thoroughly engrossing" style has earned her numerous solo opportunities with major symphony orchestras.

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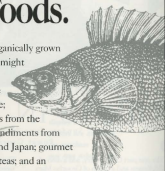
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PReSERVATIOn HALL JazZ BAnD

Tuesday, June 29 at 8 p.m.
Power Center



This event is generously sponsored by Society Bank.

10

The building needs a paint job, but no one would dare to wield a brush. Some of the floor boards are loose, but no one would dare to nail them. The seats for listeners are old benches and odd kitchen chairs, but the people who fill them do so with reverent eagerness. For when the music starts up in the 240-year-old structure now called Preservation Hall, in the heart of New Orleans' French

Quarter, the sounds of history and the palate of modern times meet in perfect union.

Preservation Hall was founded in 1961 to give audiences a chance to rediscover the vitality and charm of the original jazz form, played live by the dwindling ranks of the original musicians, all contemporaries of such legends as Louis Armstrong, Bunk Johnson, King Oliver, Bessie Smith and Jelly Roll Morton. When not touring, playing sold-out houses at concerts and festivals around the world, the Preservation Hall Jazz Band returns to play in the rickety old building where it all began.

Forget complicated arrangements, nasal abstractions and the frantic noise of some jazz forms — this music sings with a classic simplicity, propelled by the moderate, relaxed tempos which recall the beat of a Southern seaside city. This is the real stuff . . . music born from street parades and saloons, from river boats and the hearts of passionate people. And it is evident throughout, from the first roaring strains to the final chorus of "When the Saints Go Marching In," the Preservation Hall Jazz Band has a simple mission, as expressed by one New Orleans trumpeter: "Play pretty for all the people."

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Nina Perlone and musician friends who donated the proceeds from their May 12 concert to the Festival.

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Some of our favorite Summer Festival memories include dancing on stage with Queen Ida & The Bon Temps Zydeco Band, being a part of the entire audience caught up in the spirit of Sweet Honey In The Rock, and the singing of David Katz, the newest member of The Lettermen - Cliff and Ingrid Sheldon. To me, the Festival offered, and still offers, a rare opportunity to hear legends in jazz right here in a town more noted for its classical music. It was great to have heard Dizzy and Sarah; it will be equally great to hear Joe Williams and George Shearing - Dick King. My favorite Festival memory is remembering opening night the first year, when in the late afternoon, Gail Rector and Gene Power were in their shirt sleeves planting petunias in the planter boxes at the Top of the Park - Carla Mandel. My favorite memory is out of that first year's excitement - of getting the Festival launched, and to experience the joy of the crowds after performances at the Top of the Park having refreshments, seeing the films, and occasionally having the featured artists, such as Marcel Marceau, among them - Gail Rector. Such diversity! Jazz, dance, comedy, folk, contemporary music, country, theater - something for everyone. Strolling along the Top of the Park on a warm summer night, seeing old friends, making new, catching the movie while you nibble ice cream - this is what we dream about all winter long! - Richard and

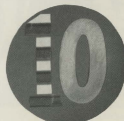
Deanna Dornier. One of the objectives of the Ann Arbor Summer Festival has been to present celebrated artists as well as local groups and performers.

Ann Arbor is fortunate

to have many talented people who deserve opportunities to perform and the Ann Arbor Summer Festival makes it possible - Estelle Titicus. All of this voluntary activity must be motivated in the hearts and minds of many talented, yet busy, people by something more than self-interest and "politics". I have enjoyed being a part of such a group - Sadie Garner. Bob Alexander and I were leaving a wonderful performance at the Power Center. It was a warm July night in 1991 and as we entered the Top of the Park we were taken back at the sight of at least 500 people strolling, talking and having a grand time and there were another 500 settled down watching the movie. I looked at Bob and said, you must feel very proud! I'll always remember that smile - knowing his dream had come true. Let's keep it going for years to come - Judy Alexander. One of my most vivid memories of the Summer Festival occurred during the inaugural 1984 season - during the dance pre-

TEN YEARS of THE ANN ARBOR SUMMER FESTIVAL

WHAT A GRAND TIME IT'S BEEN!



Celebrating ten spectacular seasons featuring the finest in international, national and community talent, the Ann Arbor Summer Festival is pleased to offer this special *Ten's Anniversary* section filled with facts and remembrances of years past.



1,000 Years of Jazz (1983)
 Abbey Lincoln (1992)
 The Acting Company in "A Ye Like It", and "Orlando" (1986)
 The Alchemicians (1987 & 1991)
 American Repertory Theatre (1984 & 1989)
 Ann Arbor Civic Theatre (1985)
 Chet Atkins (1992)
 Ballet of Montreal (1985)
 Betty Comden and Adolph Green (1984)
 Blind Boys of Alabama with The Soul Stirrers (1992)
 Eric Bogosian in "Sex, Drugs, Rock & Roll" (1991)
 William Bolcom & Joan Meers in Concert (1986)
 Dave Brubeck (1987)
 Zoe Caldwell in "Come A Waltzing With Me" (1985)
 Canadian Brass (1985)



Capital Steps (1991 & 1992 & 1993)
 Ray Charles, The Ralettes, & The Ray Charles Orchestra (1991)
 The Chenille Sisters (1989 & 1990 & 1993)
 Circle Repertory Co. (1987 & 1988)
 Cleo Laine & John Dankworth (1990)
 Judy Collins (1986 & 1989)
 The Copanetics (1987 & 1989)
 Dance Gallery (1990 & 1992)
 Detroit Chamber Winds (1987)
 Detroit Symphony with Philippe Entremont (1984)
 Dorothy Donegan (1990 & 1991 & 1993)
 Dukes of Dixieland (1988)
 The Earth Players in "Sophie" (1988)
 Garth Fagan Dance (1992)
 Famous People Players (1987)
 Melissa Flesky (1988)
 Pete Fountain & His New Orleans Jazz Band (1990)
 Fred Curbo (1991 & 1992)
 German Youth Orchestra (1985)
 Dizzy Gillespie & The J. C. Heard Orchestra (1986)
 Brian Glow's Magic Show (1985)
 Spalding Gray in "Terrors of Pleasure" and "Manure in a Box" (1990)
 Michael Gurr (1987)
 Harbinger Dances Company (1987)
 Emorylou Harris (1990 & 1993)
 Al Hirt & His New Orleans Jazz Band (1989)
 Interlochen World Youth Symphony Orchestra (1985)
 Erta James & the Boots Band (1990)
 Kingston Trio (1992)
 Christopher Laughlin (1992)
 Morris Lawrence & The Afro-musicology Ensemble (1986)
 The Lettermen (1988 & 1991 & 1992)
 Ramsey Lewis (1990 & 1991)
 Little Anthony & The Shirelles (1990)
 Lar Lubovitch Dance Company (1988 & 1989 & 1991)



Manhattan Transfer (1992)
 Marcel Marceau (1984 & 1985 & 1986 & 1987 & 1988)
 Market Theatre in "Aurora" (1985)
 Martha Reeves with The Contours (1991)
 Kevin McCarthy in Give 'Em Hell, Harry (1990)
 Bobby McFerrin (1992)
 Bob McGrath (1986)
 Don McLean, presented by The Ark (1987)
 Mel Tormé (1989 & 1993)
 M.I.D.I. Music Festival (1987)
 Momix (1987)
 National Arts Centre Orchestra (1985)
 Nicholas & Louis Dance (1989)
 Northwood Orchestra (1984 & 1985)
 The Nylons (1989)
 J. Parker Copley Dance Co. (1986 & 1987 & 1988)
 People Dancin': Whitley Setrakian & Dancers (1987 & 1989 & 1991 & 1993)
 Piano Summit with Jay McShann, Oliver Jones & Mr. B. (1992)
 Pikelious (1984 & 1986 & 1988 & 1990 & 1992)
 The Players & The Drifters (1989)
 Preservation Hall Jazz Band (1991 & 1993)
 John Prime, presented by The Ark (1992)
 Queen Ida & The Bon Temps Zydeco Band, (1990)
 Red Grummer (1991)
 Leon Redbone, presented by The Ark (1992)
 Reno Once Removed (1992)
 Riders in the Sky, presented by The Ark (1990 & 1991 & 1993)
 River City Brass Band in "San Spangled Bear" (1990)
 Royal Canadian Air Force (1992)
 School of Music Opera Theater in The Secret Marriage (1984)
 Sherrill Milnes and the Northwood Orchestra (1984)
 Song Sisters, presented by The Ark (1992)
 Sonny Rollins (1989 & 1991)
 Peter Sparling (1988 & 1993)
 Sweet Honey in the Rock (1991)
 Sandman Sims, Chuck Green and Leon Collins (1986)
 Theatreworks U.S.A. "Rap, Bug, & Dragons" (1988 & 1989)
 Toronto Dance Theatre (1985)
 Uncle Bossa, presented by The Ark (1985)
 Doug Vanose & Dancers (1989 & 1991)
 Sarah Vaughan (1988)
 Edward Villella (1984)
 Waves (1984 & 1986)
 Wild Swan Theatre (1990 & 1991 & 1992 & 1993)
 Paul Whiteman Historic Concert (1985)
 William Windom in "Tharbo I" and "Tharbo II" (1985)
 Paul Winter Consort (1992)
 The World Famous Count Basie Orchestra (1988)
 World Saxophone Quartet, presented by Edgemo Jazz (1987)
 Peter Yarrow (1990)
 Young People's Theatre in "Pao In Boon" (1986)



Ann Arbor Summer Festival,
 1984 - 1993
 Power Center
 Presentations



Eugene B. Poyer



sensation by WAVES. Within minutes, the stage exploded with color, movement and music and the magic lasted until the very last curtain call. I went directly home and called everyone I knew and urged them to go to the Power Center the next night for WAVES' second performance! - Susan Stones. The Capitol Steps certainly learned a lot in their trips to the Summer Festival. For example, we learned that "Ann Arbor" is an ancient Indian word meaning "Land of Cappucino Bars and Natural Fibers." Or is it "Gateway to Detroit"? I forget. But if it's not kissing up to say it, we love Ann Arbor audiences. You can be sure that if they pelt you with tomatoes, they're organically-grown and pesticide-free. Thanks for having us back! - Elaine Newport, The Capitol Steps.

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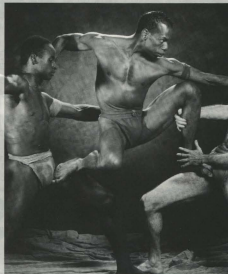
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A twelve-member, multi-racial professional dance ensemble, the Joseph Holmes Chicago Dance Theatre is as unique in its multi-cultural foundation as it is impressive in its commitment to innovation in movement and dance. From the individual styles of the dancers to the audiences they draw to their performances, this vibrant company seeks in every aspect to celebrate the diversity and pluralism that is dance.

Under Artistic Director Randy Duncan's deft guid-



ance, the company continues to soar to unparalleled heights, building on the exuberant style that was Holmes' foundation. Winner of several prestigious Ruth Page Awards for Outstanding Choreography and five-time nominee for the National Association of Contemporary Performing Artist of the Year, Mr. Duncan and company capture the energy and excitement of the contemporary world.

Beyond the impressive athletic aesthetics, the group is nationally recognized for its "Chance-to-Dance" program which aims to expose inner city minority youth to dance. Founded in 1979, the program has become an integral part of the company and its mission. Currently, Chance-to-Dance is being presented in more than 30 schools across the United States, and it has served as a model for similar programs throughout the nation.

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SAFFIRE
THE UPPITY BLUES WOMEN

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Not many women (or men) in their mid-forties are willing to give up the security of their everyday lives to chase a dream. But in the last four years, the members of Saffire - The Uppity Blues Women have left their secure 9-to-5 jobs to become one of the hottest up-and-coming blues acts in the world.

The trio came together in 1984 when Ann Rabson

and Gaye Adeghalola had been playing gigs as a duo

on the side. Earlene Lewis was a student in one of Ann's

computer classes. When she had to take a make-up quiz, she suggested setting up the test at her house so Ann and Gaye could rehearse on her piano while she was taking the test. Moving her eyes from her test paper to the bass propped in the corner, Earlene says, "It wasn't a tough choice, let me tell you." The trio was formed that afternoon.

Beyond the critical praise and the ovations at numerous blues festivals, the biggest pay-off for the women is that they're getting to live their dreams of playing music all over the world. "We didn't expect anything," Ann says. "We were just having a good time. But now people come up to us and say, 'You know, I always wanted to be an artist, actress, or something other than what I am. I always thought that I couldn't. After listening to you, I went out and did it.'"

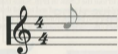
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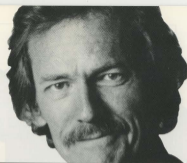
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for the performing arts.

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Gelman Sciences is proud to be the sponsor for Gordon Lightfoot.



GORDON LIGHTFOOT

Sat., July 3 at 8 p.m.
Power Center

This event is generously sponsored by Gelman Sciences.

10 Renowned folk singer/guitarist Gordon Lightfoot has produced an extensive collection of hit songs which has brought him fans all over the world. A short list could include: "Early Morning Rain," "Canadian Railroad Trilogy," "Cotton Jenny," "Don Quixote," "Sundown," "Shadows," "If You Could Read My Mind," "Carfree Highway," "The Wreck of the Edmund Fitzgerald," "Beautiful," "Alberta Bound" . . . and the list goes on.

Nearly endless, too, are the accolades that Lightfoot has gathered over the course of his extraordinary career, including a mantle's worth of platinum and gold albums, four Grammy nominations, and a grand total of sixteen Juno Awards, including the Juno Hall of Fame Award. As an international musical ambassador, Lightfoot has also been awarded the prestigious Order of Canada.

Gordon Lightfoot's musical saga began in the small town of Cecilia, Ontario, where he found his first musical vehicle in the church choir. He taught himself to play the guitar in high school, and set out to become a top-notch performer on the Toronto club scene. People were listening, and United Artists Records signed him to record five albums before he moved to the Warner Brothers/Reprise label in 1969. Immensely, his immensely successful album *If You Could Read My Mind* (1970) catapulted Lightfoot into the forefront of American folk music.



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the CAPiToL STEPS

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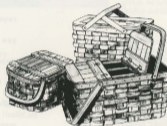


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10

His modus operandi is musical spoofism with a non-partisan punch. Sharp, smart, funny and zinging with energy, a "Steps" show leaves no comic stone unturned, no flub unpublicized, no scandal unscrutinized. Everyone and everything is fair game.

It all started in 1981 at a Christmas party in the office of former U.S. Senator Charles Percy. A band of scrupulously irreverent Congressional staffers put together some skits and song parodies with a White House theme. They were an immediate hit and, like most things in Congress, they never knew when to stop.

Now, nine albums and over a thousand appearances later, the Capitol Steps (named for a famed trusting stop of Rep. John "Abscam" Jenrette and his wife Rita) show no sign of mercy. With songs like "Fifty Ways to Hide New Taxes," "I've Grown Accustomed to this Base," "Thank God I'm a Contra Boy," and "We Arm the World," the program varies from day to day, depending on current events and the political mood of the country.

"We try to be bipartisan — but of course!" says one group member. "Washington is a two-party town. First one party screws up and then the other party parties!"

The Capitol Steps make it their business to sense the comic needs of beleaguered constituents everywhere. The result is non-stop topical hilarity that leaves audiences rolling in the aisles.

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10

Something more than mere music is created when The Neville Brothers come together. As novelist John Ed Bradley described in *G.Q. Magazine*:

The Nevilles play . . . and a spooky magic happens. Fruit juice becomes a hurricane cocktail, the fat of foot can suddenly hoof it, the blind, by God, can see.

Each member of the family group is remarkably talented.

Art Neville was first recognized in 1954 when he penned "Mardi Gras Mumbo" (still a staple at the annual celebration today) for his band, The Hawkettes. While Art was backing Little Rich-

ard in the studio and Larry Williams left New Orleans with his saxophone and took off for Memphis where he played with the likes of Big Joe Turner, B.B. King, Wilcox Pickett, and a veritable "who's who" of southern blues.

Meanwhile, the unmistakable falsetto of Aaron charmed the charts with a No. 2 smash, "Tell It Like It Is." That falsetto still makes hits on its own today, as in the chart-topping duet with Linda Ronstadt, "Don't Know Much."

The divergent paths of Art, Charles, Aaron and fourth brother Cyril inevitably converged after 12 years apart when they reunited as a band to record the universally acclaimed *The Wild Tchoupateaux*.

Despite enormous critical attention and respect from their peers, the growth in record sales came slowly. Rolling Stones guitarist Keith Richards called Fyo on the Bop the best album of 1981. And in their hometown of New Orleans, they were becoming the local attraction not to be missed.

But it was in 1987 when the Grammy Award-winning album, *Yellow Moon*, produced by Daniel Lanois, brought mainstream national attention to the group. 1990's *Brother's Keeper* further cemented their status as one of the most ardently sought-after groups in American pop. They have now sold millions of records worldwide and have earned gold and platinum records in 6 different countries. This national and international attention has made them among the most popular groups ever to emerge from the cultural gold mine of New Orleans.

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The Festival would not be possible without many hours of assistance contributed by numerous volunteers-at-large. Some volunteers are available to help occasionally, others donate their time on a regular basis. Thank you all!

For countless hours of volunteer office work, advice and good cheer: Virginia O. Vass

For outstanding good cheer and helpfulness: "The C/Kathies": Kathi Reister & Cathy Chow

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Fri., April 8, 1994 at 8 PM

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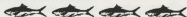
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The THROAT-SINGERS of TuVA

A CELEBRATION OF THE VOICE

and
The PERSUASIONS
Wednesday, July 7 at 8 p.m.
Power Center

This concert is presented with the assistance of the government of Canada / Ce concert est présenté avec l'aide du gouvernement du Canada.

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10 In A Celebration Of The Voice, the Ann Arbor Summer Festival premises an unprecedented "East meets West" collaboration. America's premiere a cappella group, The Persuasions, joins the remarkable Throat-Singers Of Tuva in a unique event not soon forgotten.

A remarkable trio of "overtone" singers from the Russian Republic of Tuva, the Throat-Singers Of Tuva were recently "discovered" as the Iron Curtain fell and access to Russia and its republics opened up. Ever since their initial appearances in the United States, including a performance at the 1992 Rose Bowl, the Tuvans have caused a stir in many journalistic and artistic circles. Described by the New York Times as "astounding music that may soon challenge the most innovative of Western singers,"



the Tuvans were invited to record with Frank Zappa and the Kronos Quartet, both fascinated with the new musical possibilities the Tuvan style has to offer.

It is a unique musical form richly steeped in Tuvan folklore. Tuvan melodies were first sung by shamans, but have lately become secular entertainment in Tuva. Each singer actually produces two or more notes at the same time, which enables him to provide his own harmonies.

Today both men and women join in the art of "overtone" singing, which was exclusive to male Tuvans until the past decade.

Paving the way for Take 6 and Bobby McFerrin, The Persuasions have artistically defied musical fads over the decades. Ever since "The Persuasions sound" was born in 1962 Brooklyn, they have recorded 10 albums of their own and sung back-up for such artists as Bette Midler, Paul Simon and Stevie Wonder. Their performances on a Spike Lee PBS television special and a soundtrack album, *Spide & Co. Do It A Cappella*, have sparked interest in the Persuasions.

And the sound is as fresh as ever. Mixing 1950's doo-wop, African-American church gospel and secular R&B, The Persuasions have been described as "personifying the difference between a tired oldies act and a timeless a cappella attraction."

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The GEORGE SHEARING Duo

WITH NEIL SWAINSON

Thursday, July 8 at 8 p.m.

Power Center

Born in London, George Shearing's formal musical education was not founded in the prestigious conservatories, as one might assume given his equal fluency in the provinces of classical and jazz music. Congenitally blind, he spent four years at the Linden Lodge School for the Blind. His remarkable musical talents won him a number of university scholarships, yet a more financially lucrative option persuaded him to consider a different path — gigging at the neighborhood pub.

So began the career of one of this century's finest piano masters.

Shearing joined an all-blind band in the 1930's and concurrently developed a friendship with the noted jazz critic and author Leonard Feather, a friendship which would soon lead to his debut on BBC radio.

This event is generously sponsored by Chi Systems, Inc.

The jazz "British invasion" finally happened in 1947 when Shearing moved to America. His first record, "September in the Rain," was an overnight success, selling 900,000 copies. Soon after, he played Birdland, the legendary Manhattan jazz spot to which he paid tribute in penning the standard "Lullaby of Birdland" which has been rerecorded by countless jazz musicians.

One of the most honored pianists in the world, Shearing has been invited to play for three U.S. Presidents (Ford, Carter, Reagan), Queen Elizabeth II and Prince Philip of England. Not one to rest on his laurels, Shearing continues to push himself artistically. Two projects brought Shearing to join forces with singer Mel Tormé for two Grammy Award-winning albums in 1982 and 1983. In 1993, the George Shearing Duo will be featured at several prestigious jazz festivals, including the JVC Jazz Festival in New York where he will perform for the second time this year at Carnegie Hall.

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Saturday, November 25, 8 p.m.
Hil Auditorium

Feld Ballets/NY

Friday, October 8, 8 p.m.
Sunday, October 10, 2 p.m.
Power Center

Les Ballets Africains of Guinea

Saturday, October 16, 8 p.m.
Sunday, October 17, 4 p.m.
Power Center

Christopher

Parkening, guitarist
Wednesday, November 3, 8 p.m.
Rackham Auditorium

Albert McNeill Jubilee Singers

Thursday, November 11, 8 p.m.
Rackham Auditorium

Uptown String Quartet

Saturday, November 13, 8 p.m.
Rackham Auditorium

Stratford-on-Ann Arbor

November 16-21, Power Center

The Importance of Being Earnest

by Oscar Wilde
Tuesday, November 16, 8 p.m.
Wednesday, November 17,
1 p.m., 8 p.m.

A Midsummer Night's Dream

by William Shakespeare
Friday, November 19, 8 p.m.
Saturday, November 20, 8 p.m.
Sunday, November 21, 2 p.m.

The Stratford Festival's Ann Arbor performance are made possible by special gifts from the Ann Arbor Area Community Foundation, also Detroit: Journal Corporation, the Detroit Macomber Agency Inc., Ford Motor Company, the Bonard L. Mass Foundation, Miller Canfield Paskin & Stone, the Music Foundation (Pavel & Rita Heydon), Arts Midwest, and other generous friends of the University Musical Society.

Nusrat Fateh Ali Khan

Monday, November 29, 8 p.m.
Rackham Auditorium



Canadian Brass



Kronos String Quartet



Feld Ballets/NY

Handel's Messiah

University Choral Union
Ann Arbor Symphony
Orchestra

Thomas Sheets, conductor
Ruth Golden, soprano
Wendy Hillhouse, mezzo-
soprano

Robert Tate, tenor
Louis Lalorner, bass
Saturday, December 4, 8 p.m.
Sunday, December 5, 2 p.m.
Hil Auditorium

Canadian Brass

Saturday, December 11, 8 p.m.
Hil Auditorium

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Hungarian State Folk Ensemble

Friday, February 11, 8 p.m.
Power Center

Pilar Rioja & Company

Saturday, February 12, 8 p.m.
Power Center

Lincoln Center Jazz Orchestra

Tuesday, February 15, 8 p.m.
Hil Auditorium

New York City Opera National Company

Puccini's Madame Butterfly
Thursday, March 3, 8 p.m.

Friday, March 4, 8 p.m.
Saturday, March 5, 2 p.m.
Power Center

Urban Bush Women

Friday, March 11, 8 p.m.
Power Center

Kronos String Quartet with Hermeto Passal

Saturday, March 12, 8 p.m.
Power Center

Guitar Summit

**Joe Pass, Leo Kottke,
Pepe Romero, Paco Peña**

Monday, March 21, 8 p.m.
Rackham Auditorium

Family Affair

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Feld Ballets/NY

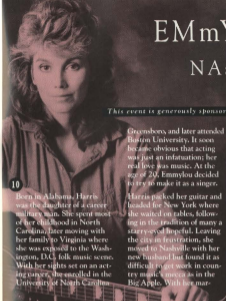
Saturday, October 9, 2 p.m.
special family matinee

Les Ballets Africains of Guinea

Saturday, October 16, 4 p.m.
one-hour family matinee

New York City Opera National Company

Puccini's Madame Butterfly
Tuesday, March 1, 7 p.m.
one-hour introduction for families



EMMYLOU HARRIS

AND THE
NASH RAMBLERS

Friday, July 9 at 8 p.m.
Power Center

This event is generously sponsored by First of America Bank

Ogden, and later attended Boston University. It soon became obvious that acting was just an infatuation; her real love was music. At the age of 20, Emmylou decided to try to make it as a singer.

10

Born in Alabama, Harris was the daughter of a career military man. She spent most of her childhood in North Carolina, later moving with her family to Virginia where she was exposed to the Washington, D.C. folk music scene. With her sights set on an acting career, she enrolled in the University of North Carolina

Harris picked her guitar and headed for New York where she waited on tables, following in the tradition of many a starry-eyed hopeful. Leaving the glam frustration, she moved to Nashville with her new husband but found it as difficult to get work in country music as in the Biz Apple. With her mar-

riage disintegrating and a new baby to care for, she lived on food stamps. Harris finally returned to her parents' home in D.C., convinced that a music career was beyond her reach.

Persuaded by high school friends to give singing another try, Harris accepted an engagement at Georgetown's Cellar Door, and it was there that she was heard by Chm Parsons, former member of the Byrds. Parsons, who was to become Harris' greatest mentor, invited her to perform on his next album.

In 1974, Warner Brothers signed her to record with the now legendary Hot Band. The resulting album, *Faces of the Sky*, established Harris as a country music star. A number of successful recordings followed, including *Elite Hotel* and *Blue Kentucky Girl*, for which Harris earned a Grammy Award for Best Female Country Performance. By 1981, Harris had amassed six Gold records. Then, in 1987, marked the collaboration of Harris with two grand peers — Linda Ronstadt and Dolly Parton. It quickly became a number one album and the most successful country release of the year, with four top ten singles.

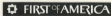
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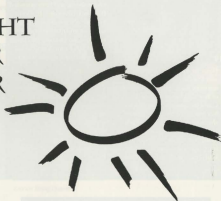


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Mel Tormé is at the peak of a long and remarkable career that has spanned more than 50 years and garnered him accolades not only as a singer, but as a drummer, conductor, songwriter, memoirist, biographer, novelist, TV producer and actor.

According to family legend, Tormé performed his first complete song as a 10-month old infant. The Chicago-born prodigy appeared in his first professional gig at the age of 4, when he sat in one night with the Coon-Sanders Orchestra at the Blackhawk Restaurant. He became a Monday night regular as a result. Soon he was working in vaudeville shows around Chicago, and later, at the ripe old age of 8, he broke into radio, becoming one of the medium's busiest child acts. At 15, Mel began to branch out

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TOUR
Saturday, July 11, 1986
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into composing, and "Lament to Love," his first big song, became a Top Ten hit. By age 18, he was the full-time drummer for Chico Marx's band, and he kept on writing. One of Tormé's greatest hits was "The Christmas Song," which he co-wrote with Bob Wells at the age of 21. The song has since been recorded over 500 times.

Tormé has enjoyed tremendous success as a singer and performer. Moreover, Tormé is one of the few performers who writes and orchestrates his own musical arrangements. As a recording artist he has received 13 Grammy nominations, and in 1982 and 1983 won the Grammy as Best Male Jazz Vocalist for his albums *An Evening With George Shearing* and *Mel Tormé and Top Drawer*. Such kudos are only secondary to Tormé, a true artist universally acknowledged as "the consummate jazz/pop vocal master of our times."

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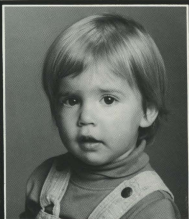
- June 17 7 pm
8:15 pm
Sun Sounds Orchestra
Tribal Tripoli Steel Band
- 18
Frank Allison & The Odd Sox
Surrogate Earth
- 19 7-11
Madcat & Kane
- 20 7-9-30
Wally Dada Polka Band
- 21 7-9-30
Bird of Paradise Orchestra
- 22 7-7-45
Chitra Saunders & Ismina Jordan
Ray Kamaly & Red Hot Peppers
w/special guest Randy Sobane
- 23 7-9-30
Kenn Cox w/vocalist Nancy Davis
featuring saxophonist Vincent Bowen
9:30-10
Hop-A-Long Zeemo (soprano)
- 24 7-9-15
Tropo Ti-Amular, Malini's Dances
of India, Tropo Habitu al-Fon
9:30-11
Huron Valley Chapter of the
Barbershop Society
- 25
Niteflight (jazz rock)
Vigter Road Drum Band
- 26 7-11
Ambassadors (big band)
- 27 7-9-30
RFD Boys
- 28 7-9-30
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- 29 7-9-30
The Heidi-Bassett Blues Insurgents
- 30 7-9-30
Mortgage (soprano)
- July 1 7-11
Sun Messengers
- 2 7-11
Red C (pop rock)
- 3 7-11
Big Dave & The Ultrasonics
- 4 7-7-45
8-9
9-9-30
5 7-9-30
6 7-9-30
7
Footloose Fancies (top dancing)
A2 Civic Band featuring Judy Alexander
Highest Place (a capella group)
Luna's Cxart
Francesca Mora & Nanea Mando
Jazz Ensemble
Tracy Science (soprano)

- 8 7-9-30
9 7-8
8-10-30
10 7-11
11 7-11
Deadbeat Society (soprano/folk)
Repercussions (women) percussion
Paul Vorhagen (jazz)
Louie Smith (jazz)
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FILMS

- June 17 10TH BIRTHDAY PARTY
Dr. Seuss on the Loose Cartoons
Batman (1966)
- June 20 When Harry Met Sally (1989)
- June 21 King Kong (1933)
- June 22 M.A.S.H. (1992)
- June 23 High Noon (1952)
- June 27 BUSTER KEATON NIGHT
Cops (1923)
Steamboat Bill, Jr. (1928)
- June 28 BELA LUGOSI & BORIS KARLOFF
The Raven (1935)
The Black Cat (1934)
- June 29 Bonnie & Clyde (1967)
- June 30 Yojimbo (1961)
- July 4 2001: A Space Odyssey (1968)
- July 5 Allen (1979)
- July 6 Derry Dancin' (1997)
- July 7 Roman Holiday (1953)
- July 11 Seven Brides for Seven Brothers (1954)

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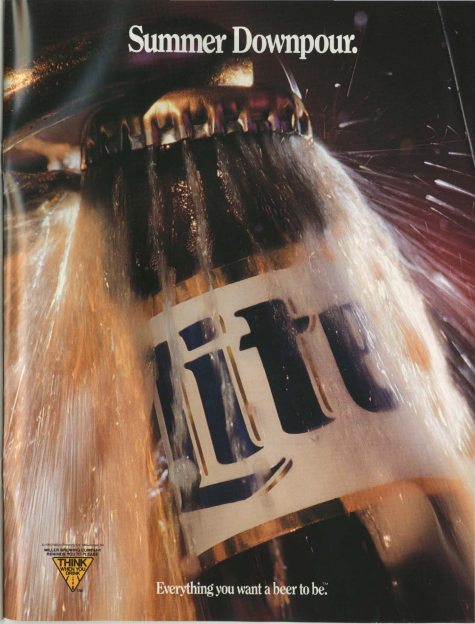
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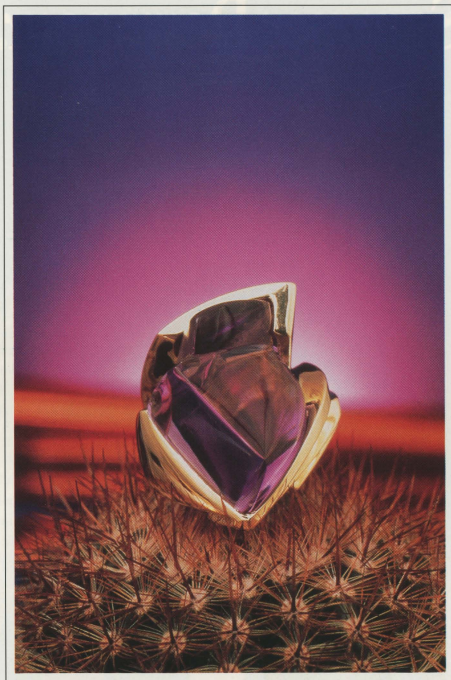
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