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**CAL PERFORMANCES PRESENTS THE JOFFREY BALLET
PERFORMING TWYLA THARP'S *DEUCE COUPE*, LAURA DEAN'S *SOMETIMES IT
SNOWS IN APRIL* AND ROBERT JOFFREY'S *PAS DES DESSES*
THURSDAY–SATURDAY, OCTOBER 4–6 IN ZELLERBACH HALL**

**THE ENGAGEMENT INAUGURATES A MONTHLONG TRIBUTE TO
CHOREOGRAPHER TWYLA THARP THAT INCLUDES PERFORMANCES BY MIAMI CITY BALLET
(OCT. 26–28) AND AMERICAN BALLET THEATRE (NOV. 7–11)**

**A *SIGHTLINES* pre-performance talk will be given by dance critic Elizabeth Zimmer,
Friday, October 5 at 7:00 at Zellerbach Hall**

**An array of education and community events, including a lecture and film series, is offered in
conjunction with the focus on Tharp**

BERKELEY, August 29, 2007—Fresh from celebrating its 50th anniversary, Chicago-based **Joffrey Ballet** returns to Cal Performances with a program of works that demonstrates its pioneering role creating boundary-pushing new works by modern American choreographers. The company will perform **Twyla Tharp's** seminal *Deuce Coupe*, set to the music of the **Beach Boys**; **Laura Dean's** *Sometimes It Snows in April*, part of Artistic Director Emeritus **Gerald Arpino's** full-length ballet, *Billboards*, set to the music of **Prince**; and **Robert Joffrey's** sly homage to classical ballet, *Pas des Déesses*, which was featured in the very first Joffrey Ballet program, set to 19th century piano music by **John Field**, and performed here by company pianist **Paul Lewis**.

A *Sightlines* pre-performance talk with dance critic **Elizabeth Zimmer** will take place **Friday, October 5, at 7-7:30 p.m. at Zellerbach Hall**. This *Sightlines* event is free to all ticket holders.

The Joffrey Ballet's engagement kicks off Cal Performances' salute to one of the true mavericks of modern dance, **Twyla Tharp**. She is a phenomenon in American dance, merging jazz, ballet and modern dance with a penchant for popular culture and a post-modernist flair. In recognition of her vast influence, Cal Performances presents three acclaimed American ballet

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companies, all long absent from the Bay Area, dancing key Tharp works. In addition to the Joffrey Ballet, **Miami City Ballet** will perform *Nine Sinatra Songs* and *In the Upper Room* (Oct. 26-28); and **American Ballet Theatre** dances *Baker's Dozen* and *Sinatra Suite* (Nov 7-11).

JOFFREY BALLET PROGRAM

Company co-founder **Robert Joffrey** commissioned *Deuce Coupe* in 1973, revolutionizing forever the way the world views ballet. He suggested **Twyla Tharp** set the piece to the Beach Boys' hit, "Little Deuce Coupe," a paean to the burgeoning youth culture, California-style. This was Tharp's first commission from a ballet company, one of the very first ballet commissions to go to a modern dance choreographer. With its edgy youthful spirit—graffiti artists created the backdrop live on stage—*Deuce Coupe* was a watershed in contemporary ballet, establishing Tharp's reputation for daring, avant-garde work as "one of the bona fide, boundary-stretching geniuses of modern dance" (*The New York Times*).

Deuce Coupe, developed with the combined forces of Tharp's own troupe and those of the Joffrey Ballet, now stands as the first so-called "cross-over ballet" that put such works on the map. In a swirl of the pop-music and dancing that makes up the bulk of *Deuce Coupe*, a lone, female ballerina calmly goes through the ABC's of the entire ballet vocabulary of technique from *Ailes de Pigeon* through to *Voyagé*. Around this white-clad dancer, two tiers of more outgoing dancers gather and perform (one in ballet's regulation toes shoes and the other in Tharp's familiar jazz oxfords). The music's infectious good humor and animation inspire references to the social dances of its era: the frug, the jerk, the swim and the monkey, as well as more formally theatrical arrangements for duets, trios and canons. With the women in brightly colored dresses and the men in vivid, loud-print shirts and pants, the dance evolves like a spontaneously arranged dance party with the lone ballerina in white at its center. The original backdrops were created live on stage by graffiti artists in the 1973 production. That practice was discontinued because of the dangerous fumes, and the original drops were subsequently lost in the 1980s. The Berkeley engagement will use the rarely seen recreated panels.

Joffrey Ballet co-founder **Gerald Arpino's** 1993 anthology *Billboards* advanced the company's tradition of commissioning new works to pop music. *Billboards*, a full-length ballet

set to music by **Prince**, provides the frame for **Laura Dean's *Sometimes It Snows in April***. Her choreography and Prince's propulsive music are joined in a dynamic and elegant mix of rock 'n' classical dance. Dean approaches Prince's varied music in a distinctive way, applying her trademark repetition and complex patterning to build to a powerhouse conclusion that sends a large ensemble leaping, spinning and displaying its flashiest moves to the point of high tension and exhaustion. It's a fascinating gloss on the grand finales of classical ballets, and thus brings this Joffrey bill full cycle in its exploration of ballet and the pop world.

The program's third work, Joffrey's 1953 *Pas des Déesses*, engages a modern sensibility to look back with gentle irony at the ballet traditions of the 19th century, specifically at the way the prima ballerina was held in worshipful esteem, often captured (pre-photography) in idealized lithographs and prints. Joffrey unleashes the static ballerinas of Jacques Bouvier's well-known 1846 lithograph titled *Pas des Déesse*, breathing life into its idealized images. The dance is set to solo piano music by 19th century composer John Field performed live by Joffrey company pianist Paul Lewis

Each of the works on the Cal Performances' program makes conscious and affectionate reference to the traditions of classical ballet while championing the new, offering a path for the continuing evolution of the ballet idiom. In its embrace of the past while forging the future, the Joffrey can be considered the quintessential American ballet company.

JOFFREY BALLETT

Robert Joffrey and **Gerald Arpino's** uniquely American vision of dance first took form in 1956. Co-founders of the Joffrey Ballet, the original company consisted of six dynamic and highly individual dancers. While Joffrey stayed in New York to teach ballet classes and earn money to pay the dancers' salaries, Arpino led the troupe across America's heartland—every night a different venue—in a station wagon that pulled a U-Haul trailer. Their repertoire of original ballets by Joffrey set them apart from other small touring companies, which often performed scaled-down versions of the classics.

The ensemble's first performance in a major city as the Joffrey Ballet occurred in Chicago in 1957 during a terrible snowstorm which fortunately did not dampen spirits. The company was the first to tour the Soviet Union and the first to perform at the White House. The Joffrey Ballet had originally settled down in New York City, where The Joffrey Ballet School still resides, but it was Chicago they ultimately returned to in 1995 to establish their permanent residence.

With Joffrey's death in 1988, Arpino became the Artistic Director and remained in that position until recently stepping down. Currently, **Cameron Basden**, longtime Joffrey company member and personally selected by Joffrey and Arpino, leads the company. The Joffrey Ballet boasts 46 dancers, and performs its regular October-May season at the Auditorium Theatre of Roosevelt University in Chicago, as well as domestic and international tour dates throughout the year. One of the foremost companies in the world, the company regularly performs full length ballets such as *Giselle* and *The Nutcracker*, while balancing those classics with modern dance pieces choreographed by stellar individuals such as Alvin Ailey, Mark Morris, Paul Taylor, Twyla Tharp and George Balanchine, among many others, including, of course, founders Robert Joffrey and the prolific Gerald Arpino. In January 2008, The Joffrey Ballet is scheduled to take possession of its new permanent home in downtown Chicago.

TWYLA THARP

Twyla Tharp began dance classes when she was four, and soon was studying every kind of dance available: ballet, tap, jazz and modern. Tharp attended Barnard College in New York City, where she was able to study concurrently at the American Ballet Theatre School with most of the great masters of modern dance: Martha Graham, Merce Cunningham, Paul Taylor and Erick Hawkins. Graduating with an art history degree, she resolved to make a career in dance. She joined the Paul Taylor Dance Company in 1963, but left to start her own group in 1965.

Tharp's work combines a classical discipline and rigor with avant-garde iconoclasm, her ballet technique making use of natural movements like running, walking and skipping. If modern dance is supposed to be serious and spiritual, hers is humorous and edgy, dynamic and unpredictable. Tharp and many of her dancers have been invited to collaborate and perform with the major ballet companies, first the Joffrey Ballet with her *Deuce Coupe*, *As Time Goes By* and

Sue's Leg (to music of Fats Waller) then American Ballet Theatre, where Mikhail Baryshnikov danced the lead role in her *Push Comes to Shove*, which juxtaposed variations by Mozart with rags by Scott Joplin. Her autobiography, *Push Comes to Shove*, was published in 1992. In the same year, she received a MacArthur Fellowship, one of its so-called genius grants. She continues to work with the world's great ballet companies and to choreograph and direct for film and television.

FOCUS ON TWYLA THARP: HUMANITIES EVENTS

In addition to performances of works by Twyla Tharp by the Joffrey Ballet, Miami City Ballet and American Ballet Theatre, Cal Performances has arranged a variety of related community and campus events. The Osher Long Life Institute (OLLI), an organization on the UC Berkeley campus that provides courses for community members aged 50 and over, offers a fall course titled **Tharp's Impact on American Dance** that features a series of lectures by dance critics and authors, including **Elizabeth Zimmer**, former senior editor at the *Village Voice* (Oct. 4); **Janice Ross**, Associate Professor at Stanford (Oct. 25); and **Marcia Siegel**, Tharp biographer and dance critic for the *Boston Phoenix* (Nov. 8). The class includes discounted tickets to performances by the three companies. A film series titled **Twyla Tharp's Choreography in Film** will be held at Wheeler Auditorium and includes screenings of four films *Hair* (Oct. 9); *Ragtime* (Oct. 16); *Amadeus* (Director's Cut) (Oct. 23); and *White Nights* (Nov. 14).

Marcia Siegel, whose book on Tharp is titled *Howling Near Heaven: Twyla Tharp and the Reinvention of Modern Dance* (2006), will make a second appearance on campus when she gives a lecture on Tharp's work; this event is co-sponsored by The Faculty Club and the Department of Theater, Dance & Performance Studies (DTPS) (Nov. 9). Lastly, DTPS is reconstructing one of Tharp's quintessential post-modern work, *Torelli* (1976) with UC Berkeley dance students directed by Lisa Wymore and Shannon Jackson; the production also includes choreography by Jess Curtis, Kim Epifano and Ariel Osterweis Scott (April 18-27). All of the events are made possible in part by Consortium for the Arts at UC Berkeley.

TICKET INFORMATION

Tickets for the **Joffrey Ballet** on **Thursday and Friday, October 4 and 5 at 8:00 p.m.**; and **Saturday, October 6 at 2:00 p.m. and 8:00 p.m.** at Zellerbach Hall are priced at **\$34.00, \$52.00, \$76.00 and \$90.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.net; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperformances.net.

For select performances, Cal Performances offers UCB student, faculty and staff, senior and community rush tickets. Rush tickets are announced two hours prior to a performance and are available in person only at the Ticket Office beginning one hour before the performance; quantities may be limited. Rush ticket sales are limited to one ticket per person; all sales are cash only. Rush ticket prices are \$10.00 for UCB students; \$15.00 for UCB faculty and staff (UCB ID required) and seniors age 65 or older; and \$20.00 for all other community members. Information is available at 510-642-9988, press 2 for the rush hotline, two hours prior to a performance only.

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Cal Performances 2007/08 season is sponsored by Wells Fargo.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Friday, October 5 from 7-7:30 p.m.
SIGHTLINES

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave, Berkeley

A *Sightlines* pre-performance talk will be given by dance critic **Elizabeth Zimmer**. *Sightlines* is a continuing program of pre- and post-performance discussions with Cal Performances' guest artists and scholars, designed to enrich the audience's experience. These events are free to ticket holders.

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Thursday & Friday, October 4 & 5 at 8:00 p.m.
Saturday, October 6 at 2:00 p.m. & 8:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave, Berkeley

Dance Series: Focus on Twyla Tharp

Joffrey Ballet

Twyla Tharp, choreographer
Robert Joffrey, choreographer
Laura Dean, choreographer
The Beach Boys, composer
Prince, composer
John Ford, composer
Paul Lewis, pianist

Program:

Deuce Coup (1973): music by The Beach Boys; choreography by Twyla Tharp
Sometimes It Snows in April (1993) from Gerald Arpino's *Billboards*: music by Prince,
choreography by Laura Dean
Pas des Déesses (1954): music by John Field; choreography by Robert Joffrey

Tickets: \$34.00, \$52.00, \$76.00 and \$90.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.net; and at the door.

HUMANITIES EVENTS

Thursday, October 4 & 25 from 2:00-4:00 p.m.
Thursday, November 8 from 1:45-3:00 p.m.

Osher Life Long Learning Institute
Alumni House, UC Berkeley Campus

CLASS

Program:

A class titled **Tharp's Impact on American Dance** is offered by the Osher Lifelong Learning Institute. Designed for participants aged 50 and above, it features a series of lectures by dance critics and authors and discounted tickets to performances by the Joffrey Ballet, Miami City Ballet and American Ballet Theatre. For more information go to www.oli.berkeley.edu or call 510-642-9934. Pre-registration is required.

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Tuesday, October 9, 16, 23 at 7:00 p.m.
Tuesday, November 14 at 7:00 p.m.

Wheeler Auditorium, UC Berkeley Campus
Telegraph at Bancroft Ave., Berkeley

FILM SERIES

Program:

The film series titled **Twyla Tharp's Choreography in Film** includes *Hair* (Oct. 9), *Ragtime* (Oct. 16), *Amadeus* (Director's Cut) (Oct. 23) and *White Nights* (Nov. 14).

Tickets: \$3.00, available at the door.

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Friday, November 9 from 4:00-5:30 p.m.
LECTURE

Faculty Club, Great Hall, UCB Campus
College at Bancroft Way, Berkeley

Program:

A talk by Marcia Siegel, Boston Phoenix dance journalist and author of *Howling Near Heaven: Twyla Tharp and the Reinvention of Modern Dance*. This event is presented by Cal Performances in association with The Faculty Club and the Department of Theater, Dance and Performance Studies. For further information go to <http://theater.berkeley.edu> or call 510-642-9925.

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Friday & Saturday, April 18 & 19 at 8:00 p.m.
Friday & Saturday, April 25 & 26 at 8:00 p.m.
Sunday, April 20 & 27 at 2:00 p.m.

Zellerbach Playhouse, UCB Campus
Dana at Bancroft Way, Berkeley

Berkeley Dance Project

Program:

Produced by the Department of Theater, Dance and Performance Studies, Twyla Tharp's quintessential post-modern work, *Torelli* (1976) is reconstructed with UC Berkeley dance students in a program directed by Lisa Wymore and Shannon Jackson, which also includes choreography by Jess Curtis, Kim Epifano, and Ariel Osterweis Scott. For tickets and additional program information, call 510.642.9925 or go to <http://theater.berkeley.edu>.

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