

2-27-2023

II.x; 03-06 Playbill - The Color Purple

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Recommended Citation

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GOODMAN THEATRE 1994-95



A WORLD CLASS SEASON - THE GOODMAN THEATRE 1994-95

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The Merchant of Venice

BY WILLIAM SHAKESPEARE

Seven Guitars

BY AUGUST WILSON

Three Sisters

BY ANTON CHEKHOV

Journey To The West

ADAPTED AND DIRECTED BY MARY ZIMMERMAN

Another Midsummer Night

MUSIC BY JEFFREY LUNDEN

BOOK AND LYRICS BY ARTHUR PERLMAN

Teatro by Ed Paschke, 1993
courtesy of Phyllis Kind Gallery

Stagebill

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**From its very
beginnings New York
City Ballet had a policy
of choreography first,
stars second.**

**But when its principal
dancers tour on their
own, they shine.**

**LAURA JACOBS turns
the telescope to
Principal Dancers of
New York City Ballet,
at the Auditorium
Theatre, March 16-19.**



Semantics have always been a part of New York City Ballet. The master of the aphorism, choreographer George Balanchine, was almost as influential as his ballets. "La Danse, c'est une femme"; "See the music, hear the dance"—these philosophical treatises. Company co-founder Lincoln Kirstein. This superb essayist has made an art of articulating the City Ballet metaphor and movement. Is it any wonder that he was the darling of intellectuals?

There are some misconceptions, though. One of the most of City Ballet mythology is that it is a "starless" company. Early on, Balanchine decided to play down casting—there was dancing, but on what was being danced. Choreography was the repertory was all. This does not mean that NYCB has no shooting stars, comely comets, a Venus (Allegra Kent), or the Milky Way (Suzanne Farrell), as well as the odd luminous (Edward Villella) eclipse. Even Mikhail Baryshnikov.

There will be eight stars (and four soloists) on view when New York City Ballet comes to the Auditorium Theatre. The four top women are of the same generation, though not herself. The reigning ballerina at NYCB, Nichols is beyond ambition, which may explain the moral dimension. She is defined as much by what isn't there—no stress, no star airs or "love me" flirtation—as by what is. She is like the piano voice in a Mozart concerto: too crystalline in tone, heated by passing complexity, too orchestra. She's a must-see.

SATELLITE T

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Advertising Offices—Chicago: 500 North Michigan Avenue, Chicago, Illinois, 60611, (312) 565-0890. New York: 144 East 44th Street, New York, New York, 10017 (212) 687-9275. Washington: Kennedy Center for the Performing Arts, Washington, D.C., 20566, (202) 416-7940.