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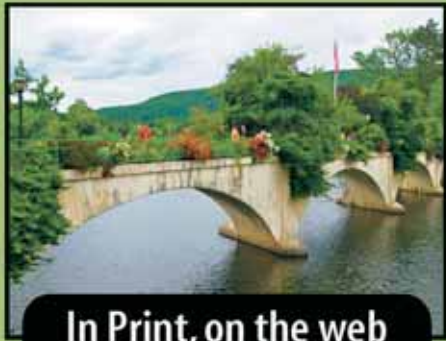
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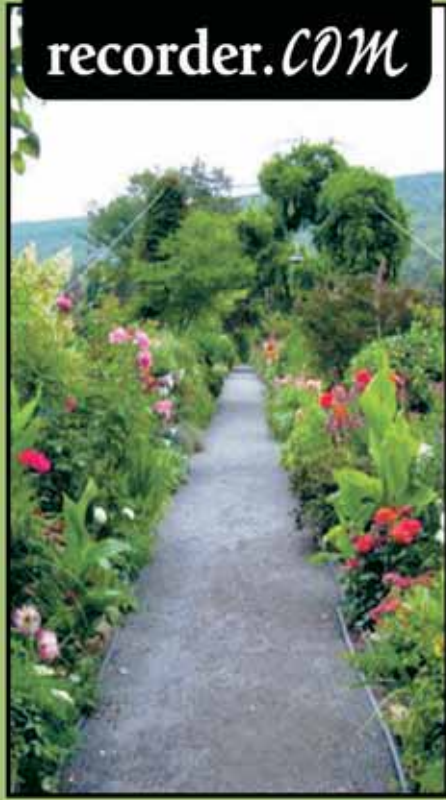
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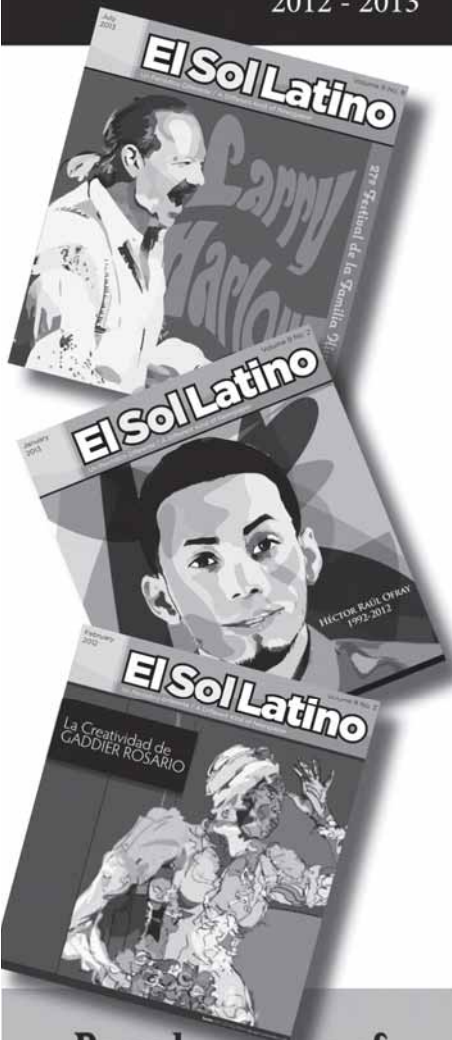
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Thursday, November 7, 2013, 7:30 pm,
Fine Arts Center Concert Hall



A TRIBUTE

Carol Maillard

Louise Robinson

Aisha Kahlil

Nitanju Bolade Casel

Shirley Childress

Jazz Trio

Stacey Wade, piano/keyboard

Parker McAllister, acoustic and electric bass

Jovol Bell, drummer/percussionist

Program will be announced from the stage



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SWEET HONEY IN THE ROCK: A TRIBUTE

SWEET HONEY IN THE ROCK has used her musical voice over the past 39 years to promote activism and awareness regarding social and political equality, justice, civil rights, education, and the rights of women and children. From traditional African chants and field hollers to jazz and rap music, these musicians/composers have created their own unique legacy while always acknowledging the influences of artists they revere and respect, such as: Maya Angelou, Ella Baker, Huddie Ledbetter, Thomas A. Dorsey, and Stevie Wonder.

SWEET HONEY IN THE ROCK spent more than a year developing a special live concert presentation for their debut performance at Jazz at Lincoln Center's Rose Hall, April 15-16, 2011. Due to the rich jazz heritage and tradition of Jazz at Lincoln Center, they wanted to present a concept they felt would not only resonate with their own loyal fan base, but would also appeal to the venue's patrons as well.

SWEET HONEY IN THE ROCK: A TRIBUTE was developed as a celebration of the music and songs of legendary jazz icons; Abbey Lincoln, Miriam Makeba, Odetta, and Nina Simone who have been an inspiration to each member as artists, as activists, and as Black women.

"Nina, Miriam, Odetta, and Abbey were all unquestionably inspirational and brilliant. Each, in their unique way, had the courage to use the power of music as a vehicle to promote change in very troubling times," stated SWEET HONEY IN THE ROCK member, Carol Maillard. "Their expression of beauty, inner strength, vision, and soul gave us a sense of pride. And their music provided an inspiring soundtrack to the journeys we've all taken as African American women," she added.

Although world renowned as a premiere vocal ensemble, SWEET HONEY IN THE ROCK decided to add a jazz trio to compliment this colorful, eclectic tapestry of music. The trio includes noted pianist/keyboard player and music director, Stacey Wade (Al Green, Mary J. Blige, Michael McDonald and Bonnie Raitt), acoustic and electric bassist, Parker McAllister (Dorinda Clark, Cecil McBee and Don Palma) and drummer/percussionist, Jovol Bell (Ed Thigpen, Jack DeJohnette and Kim Burrell).

THE TRIBUTE presentation offers new arrangements of several classic and popular recordings by the quartet of icons. Some of the songs that are performed include Nina Simone's, "Feelin' Good" and "See - Line Woman"; Odetta's, "Another Man Done Gone" and "Midnight Special"; Miriam Makeba's, "Pata Pata" and "Shuku, Shuku"; and Abbey Lincoln's, "A Turtle's Dream" and "Down Here Below."

The show also incorporates material from SWEET HONEY IN THE ROCK'S more traditional repertoire, and also amazing solo performances by each member of the group. It is well-balanced, and also represents the ensemble's first full concert performance with a contemporary jazz trio.

SWEET HONEY IN THE ROCK: A TRIBUTE, LIVE! JAZZ AT LINCOLN CENTER was released by Appleseed Recordings (February 2013) as a double-CD set comprised of 23 selections. Over the past year SWEET HONEY has performed Tribute concerts at several major venues around the country, as well as at some top contemporary jazz clubs including; The Blue Note and BB Kings in New York, Yoshi's Jazz Club in San Francisco, and the Triple Door in Seattle.

ABOUT THE ARTISTS

Challenge and change are the themes underlying the 39-year career of the revered female African-American a cappella ensemble, SWEET HONEY IN THE ROCK. In the course of creating its adventurous and diverse mixture of blues, African, jazz, gospel and R&B music, with excursions into symphonic and dance-theater, 23 vocalists have passed through the group, formed as a quartet in 1973 at a workshop at the D.C. Black Repertory Theater Company in Washington. Dr. Bernice Johnson Reagon, Carol Maillard, Louise Robinson, and Mie drew their name from the first song they learned, "Sweet Honey in the Rock," based on a Biblical psalm. "Sweet Honey speaks of a land that is so rich when you break the rocks open, honey flows. And we thought it was something like us African-American women . . . strong like a rock, but inside [there's] honey – sweet," explains Robinson.

SWEET HONEY's founder, Dr. Bernice Johnson Reagon (who retired from the group in 2004), first became aware of the political power – the "rock" – of song while in jail in 1961 for her participation in a civil rights march in her Albany, Georgia, hometown. After her release, she became a member of the original Student Non-violent Coordinating Committee Freedom Singers and a leader in the Sixties civil rights movement, traveling the country spreading its songs and message – "We Shall Not Be Moved."

With political and social activism as much a cornerstone of its objective as vocally painting a multi-genre rainbow of music with an a cappella (aside from its members' hand percussion) approach that is part of its African American legacy, SWEET HONEY began performing in 1974 and was soon performing at various festivals in the US and Canada, including the Smithsonian Festival of American Folklife at the National Mall in Washington. After the 1976 release of its first album, eponymously titled, the group expanded its touring, which included appearances at the 1979 Musicians United for Safe Energy (MUSE) concerts in New York City that became the "No Nukes" concert film and album. In the summer of 2011, SWEET HONEY and other MUSE musicians (Bonnie Raitt, Crosby, Stills & Nash, et al) performed a benefit concert for disaster relief efforts in Japan.

The ever-growing list of SWEET HONEY IN THE ROCK's musical and activist achievements since its creation is beyond stunning. The ladies have performed in Nairobi and Beijing at the U.N. World Conference on Women, toured the UK, Japan, Africa, Australia and various European locations, been the subject of two PBS documentaries "Gotta Make This Journey" and "SWEET HONEY IN THE ROCK: Raise Your Voice," recorded film soundtracks, received Grammy nominations for several of their albums for children, and shared a Grammy Award for their participation in the multi-artist record "Folkways: A Vision Shared – A Tribute to Woody Guthrie and Leadbelly." They again honored Guthrie in a Centennial Celebration of his birthday presented at the Kennedy Center in Washington in November 2012. The group appeared in a 1986 PBS special, "The Dream and the Drum," on the first national observance of Martin Luther King Day and in early 2012 performed at the unveiling ceremonies for the monument for Dr. King on the National Mall. The same year, SWEET HONEY also debuted their first ever orchestral collaboration, providing the lyrics for composer William Banfield's "Symphony 10: Affirmations for a New World," co-commissioned by the National Symphony Orchestra and the Kennedy Center for the Performing Arts.

The vocalists have always walked their talk, appearing at numerous political rallies (Reagon and Barnwell were arrested at the Free Africa Movement anti-apartheid demonstrations in front of the South African embassy in Washington), presenting women's awareness workshops, performing as part of the Nelson and Winnie Mandela celebration tour in 1990 after Mr. Mandela's release from prison, and holding benefit concerts for the deaf. (For decades, SWEET HONEY's on-stage line-up has included an American sign language interpreter, a position held by Shirley Childress since 1981). In June 2012, SWEET HONEY co-wrote (with Grammy-winning songwriter Barry Eastman, recorded (with hip-hop artist Yonas) and released – on their own SHE ROCKS-5 label – a thought-provoking single and video, "Are We a Nation," inspired by the controversial immigration law enacted in Arizona in 2010. The song captured a Gold Songwriter Award



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from the 27th Mid-Atlantic Song Contest last year and was featured on an all-star compilation, "Bordersongs," that raised money for the No More Deaths organization, which provides water and humanitarian aid along the Arizona/Mexico border.

The backgrounds of the current members of SWEET HONEY are as varied as one would expect. Founder member Carol Maillard, who took a sabbatical from the group between 1976 and 1992, is an accomplished actress and has performed on stage, film, and television. The other founding member, Louise Robinson, returned to the group in 2004 after a 27-year hiatus during which she formed and toured with Bay Area a cappella quintet Street Sounds for 14 years. Aisha Kahlil (the most tenured member of the group at 32 years, joining in 1981) is a master teacher in voice and dance who studied extensively at the Alvin Ailey School; in 2010 SWEET HONEY finished a 20-city national tour as part of the Alvin Ailey American Dance Theater's 50th anniversary celebration, performing original music for a choreographed piece called "Go in Grace," which became their most recent CD (on SHE ROCKS 5) prior to "A Tribute – Live!" A group member since 1985, Nitanju Bolade Casel was previously active in studying, performing and organizing in Dakar, Senegal. Her compositions earned her finalist status in the 2006 and 2007 International Songwriter's Competition. Her experience producing the Grammy-nominated "Experience . . . 101" was good training for her role as producer of "A Tribute – Live!" On-stage sign language interpreter Shirley Childress, who learned sign language from her deaf parents, is a founding member of the Black Deaf Advocates organization. She has interpreted for SWEET HONEY since 1981 and for such stellar authors as Maya Angelou, Alice Walker, and Audrey Lorde.

Members may come and go, even as the group readies a "SWEET HONEY IN THE ROCK 40th Anniversary Celebration: Forty and Fierce" concert presentation for October 2013 – October 2014 to celebrate its fourth decade, but the musical, cultural and political powerhouse that is SWEET HONEY IN THE ROCK will roll on!

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On the Road

As we come to a sudden stop on a road somewhere,
we hear the footsteps of the passing days behind us.

The cold wind blows past our ears and
we are enveloped in a dignified silence.

We look at our feet and then direct our gaze towards the future that stretches off into the
distance.

We slowly start to walk.

The sound of tramping reverberates on the hard earth.

We have a keen and certain sense of being there in the moment.

We feel our heart rates increase to overlap with the beat of our footsteps.

The reverberations that slowly begin to radiate from our bodies overlap with those of the
people we are walking with and resound even louder on the earth.

This is our Yamato beat.

Yamato is the sound of planet earth.

The proof that we are alive and should be loved.

This explosion of noise is sometimes a shock to the system!

It is like the always sweltering, jostling and exhilarating hustle and bustle of a festival.

We globetrot with our footsteps reverberating loudly.

This is the moment when our beat synchronises with your heartbeat.

So, in that moment, we create energy and keep on walking towards the future!

YAMATO 20th Anniversary Tour 「路上」 “Rojoyoh” – The Beat on the Road

Program

1. Opening of the show “The Birth Place of YAMATO”

The first cry of life that began on that day. Yamato’s first rhythm was like this heartbeat. Cast your mind back to the moment when Yamato was born – 20 years concentrated in the reverberations. The pulse of the soul. The resounding rhythm of life.

2. マスラオ Masurao -*Strong Man* (2005)

This piece is performed using a special technique. The Miyadaiko drum is laid flat on its side and is struck horizontally. The people of Miyajima Island in Japan are famous for playing their “Kiyari Taiko” using this method and Japanese Taiko drummers everywhere long to play in this unique fashion. Yamato is no exception. Please enjoy our combination of the Yamato-style with this traditional method of Taiko drumming. Today we face our Taiko drums and we show our courage as we unlock the path to tomorrow.

3. 兆 Kizashi -*The Moment that Something begins* (1995)

This piece was composed in 1995 and is characterized by its speed and its feeling of absolute unity. Even though the drums are struck extremely fast, the movement of the drumsticks and the sounds they create are in perfect unity. The training required to maintain this kind of beauty and dignity can be found in everything in everyday life. We hope you also experience this feeling of unity which has been nourished through us living under the same roof.

4. 壹徹 Ittetsu -*The Concentrated Spirit* (2011)

In this age of endless information, one can feel a strong urge to try many different things. But when you are unable to concentrate on what is important right now, one meaningless day follows another. Contrary to the trend of the times, the term Ittetsu implies a spirit to persevere, focusing on a single purpose with undivided attention. Even if you are awkward and shy in company, the soul of Ittetsu will break through these walls to bestow its ray of light on you.

5. 烈火 Rekka -*The Fire* (2002)

This sessions pitches two male drummers against two female drummers – all four highly skilled. Enjoy the crackling tension and the lightning speed. No one will back down. Which team do you support?

6. 有頂天 Ucho-ten *-On Top of the World* (2009)

This is a moment in which you forget all about the difficulties of life. Be rapturous as if to say, “I am at the top!,” “I am the best!” or “I am in my prime!” Nothing can be achieved if you are cornered by the fear of other people’s opinions. First of all, surrender yourself to the sound of the drums. Beat the drum, sing and dance with friends. This relieves stress and makes you feel like you’re walking on air. You’re already exhilarated, aren’t you?

Intermission

7. 楽打 Rakuda *-Drumming like a camel* (1998)

It’s no exaggeration to say that Yamato couldn’t exist without performing this piece. Since the inclusion of this composition in our performances a few years after the group was formed, playing the drums has become more and more enjoyable. This particular playing style gives us a strong sense of unity with the drums, one that can’t be felt by beating Taiko drums that are placed on the ground. United with the drums, our existence as individuals gradually merges into a unified group. Thanks to the creation of this piece and its style, we have been able to travel all over the world, moving freely with our Taiko drums.

8. 我樂多 Garakuta *-Toys for Scrap* (2005)

If I were to liken myself to anything in this whole wide world, I would say I was like a piece of junk in a box full of toys. Am I discarded even though I was created and loved? But even the life of a piece of junk is full of excitement. I have a lot of friends. Come on everyone, we’re all junk in the same toy box, so let’s clank and clatter together!

9. 路上 Rojyoh *-The Beat on the Road* (2013)

Everyone is standing at some point on the road of life – at one point in the long stretch of history. Born as a product of love, brought up in the bosom of humanity, the heart and soul grow. We all have dreams and strive to attain them but then sometimes we come to a stop, at a loss. We look back, we look back again then we look into the distance and fight back the tears. We start to walk. Again. Slowly. Slowly but surely. We are on the road and we are facing forwards.

*The program is subject to change.



Message from the President

Taiko is a musical instrument deeply familiar to every Japanese. Since the dawn of history, *Taiko*'s rich reverberations have filled people with inspiration and encouragement in a wide range of settings. Its unmistakable sound is still heard throughout Japan today. To many Japanese people, the sonorous beat of *Taiko* is soothing, for it is the sound of Japan itself, resounding at Shinto rituals and festivals in every part of the nation. A number of artists have incorporated *Taiko*'s sound into musical compositions and performing arts. Thanks to the efforts of a number of accomplished *Taiko* individual performers and troupes, captivated by the distinctive boom of this enormous drum, *Taiko* is winning new fans around the world. This musical instrument eminently represents the identity of the Japanese nation.

We the members of Yamato believe in the unique value of *Taiko*. We are committed to preserving its traditions and exploring new possibilities for this majestic instrument.

Our goal is to create ever more opportunities for the boom of *Taiko* to resound worldwide.

Masa Ogawa

YAMATO the drummers of Japan

Yamato was founded in Japan's Nara Prefecture in 1993. Our troupe has given over 2,600 performances in 52 countries and regions. Every year, Yamato tours the world for 6 to 10 months, creating and presenting original Yamato compositions and stages. As a result of this relentless tour schedule, pursued over more than 10 years, audiences around the world await our arrival every year in growing numbers, sustaining and encouraging our efforts more than words can express.

For the players of Yamato, every encounter with our listeners is a unique and precious experience. Our greatest goal is to send our audiences home after each performance with a new vitality and passion for life. As we continue to tour and perform throughout Japan and around the world, whether in concerts, classrooms, school assemblies or workshops, our troupe will continue to cherish and uphold *Yamato*, the spirit of Japan.

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Executive Director
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Associate Artistic Director
ELIZABETH KOEPPEN

Resident Lighting Designer
HOWELL BINKLEY

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STEVEN VAUGHN
CHRISTINA ILISIJE
JASON MACDONALD
IAN SPRING
ELENA D'AMARIO
GEENA PACAREU
OMAR ROMÁN DE JESÚS

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ROUND MY WORLD

2012

Choreography by David Parsons
Lighting Design by Howell Binkley
Music by Zoe Keating, "Arrival," "Walking Man,"
"We Insist," "Legions (Reverie)"
Costume Design by Emily DeAngelis

SARAH BRAVERMAN STEVEN VAUGHN CHRISTINA ILISIJE
JASON MACDONALD IAN SPRING ELENA D'AMARIO

KIND OF BLUE

2001

Choreography by David Parsons
Lighting Design by Burke J. Wilmore
Music by Miles Davis, "So What"
Costume Design by Mia McSwain

STEVEN VAUGHN or IAN SPRING
JASON MACDONALD ELENA D'AMARIO SARAH BRAVERMAN or CHRISTINA ILISIJE

Kind of Blue was commissioned by the Umbria Jazz Festival in Perugia, Italy. It is a tribute to the 75th anniversary of the birth of Miles Davis and features music from his best selling jazz album of all time.

SWING SHIFT

2003

Choreography by David Parsons
Lighting Design by Howell Binkley
Music by Kenji Bunch, "Swing Shift Prelude," "Night Flight,"
"Interhour," "Club Crawl," "Magic Hour," "Grooveboxes"
Costume Design by Mia McSwain

SARAH BRAVERMAN STEVEN VAUGHN CHRISTINA ILISIJE
JASON MACDONALD IAN SPRING ELENA D'AMARIO
OMAR ROMAN DE JESUS GEENA PACAREU

Swing Shift was commissioned in celebration of the Louisiana Purchase Bicentennial by the Performing Arts Society of Acadiana; Irvin David in honor of his wife Karin; the Kentucky Center for the Arts, the Lied Center for Performing Arts; a unit of the University of Nebraska; Altria Group, Inc.; Parsons Dance's New Works Fund 2003; and the John A. Sellon Charitable Residual Trust.

-intermission-

THE ENVELOPE

1984

Choreography by David Parsons

Music by Gioacchino Rossini – “Arrangement of Overtures”

Arranger of the Score: Charles Gouse. Can be performed live with violin, cello and clarinet

Costume Design by Judy Wirkula

Lighting originally by Edward Efron, Currently by Howell Binkley

SARAH BRAVERMAN STEVEN VAUGHN CHRISTINA ILISIJE
JASON MACDONALD IAN SPRING ELENA D'AMARIO OMAR ROMÁN DE JESÚS

CAUGHT

1982

Choreography by David Parsons

Lighting Concept by David Parsons

Lighting Design by Howell Binkley

Music by Robert Fripp, “Let The Power Fall”

Costume Design by Judy Wirkula

STEVEN VAUGHN or IAN SPRING

Please be advised that strobe lights will be used during this piece.

NASCIMENTO NOVO

2006

Choreography by David Parsons

Lighting Design by Howell Binkley

Music by Milton Nascimento

SARAH BRAVERMAN STEVEN VAUGHN CHRISTINA ILISIJE
JASON MACDONALD IAN SPRING ELENA D'AMARIO
GEENA PACAREU OMAR ROMÁN DE JESÚS

NASCIMENTO NOVO was commissioned by Parsons Dance Vice President Stephen Morris in honor of his wife, Vickie, for her 60th birthday. “Vickie wanted her gift above all to create something of lasting value. She felt that sponsoring a groundbreaking piece of dance, choreographed by Mr. Parsons and done in collaboration with someone of Milton Nascimento’s stature in world music, would be exciting and meaningful for both of us.”



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PARSONS DANCE Parsons Dance is an internationally renowned contemporary dance company under the artistic direction of David Parsons. Founded in 1985 by David Parsons and Tony award winning lighting designer, Howell Binkley, Parsons Dance is known for its upbeat, athletic, ensemble work. The company has toured to more than 350 cities, in 30 countries, across five continents, including an annual season in its home community of New York City. Parsons Dance maintains a repertory of more than 70 works choreographed by David Parsons, including commissions from American Ballet Theatre, New York City Ballet, Alvin Ailey, BatSheva, Jacob's Pillow and the Spoleto Festival. Audiences have also seen Parsons Dance on PBS, Bravo, A&E and the Discovery Channel. In addition to choreography and performance, Parsons Dance is committed to audience development and arts education for participants of all ages and all levels of artistic experience. Parsons Dance regularly offers outreach opportunities including post-show discussions, master classes, open rehearsals and studio showcases. Parsons Dance offers annual summer study programs for professional and pre-professional dancers that attract students to New York from across the United States and several foreign countries. Parsons Dance is also excited to launch a new educational program in spring 2014, that will bring focus on education, creativity and wellbeing to students in Harlem's Democracy Prep Public Schools.

DAVID PARSONS (Artistic Director/Co-Founder) has enjoyed a remarkable career as a performer, choreographer, teacher, director, and producer of dance. Mr. Parsons was born in Chicago and raised in Kansas City. He was a leading dancer with The Paul Taylor Dance Company, where Mr. Taylor created many roles for him in works such as *Arden Court*, *Last Look* and *Roses*. He received the Dance Masters of America's 2011 Annual Award and the 2000 Dance Magazine Award, as well as the 2001 American Choreography Award for his work with *AEROS*, a production featuring the Romanian Gymnastic Federation broadcast on the Bravo Channel. Mr. Parsons has created more than 70 works for Parsons Dance. He has received commissions over the years from The American Ballet Theatre, New York City Ballet, Alvin Ailey American Dance Theater, the American Dance Festival, Jacob's Pillow, the Spoleto Festival, and Het Muziektheater in Amsterdam, to name a few. His work has been performed by Paris Opera Ballet, Joffrey Ballet, Nederlands Danse Theatre, National Ballet of Canada, Hubbard Street Dance, and Batsheva Dance Company of Israel, among many others. In the July 27, 2007 edition of *The New York Times*, Jennifer Dunning called David Parsons "one of the great movers of modern dance."

ELIZABETH KOEPPEN (Associate Artistic Director) was born and raised in Virginia Beach, Virginia, where she began her training with Judith Hatcher and Darlene Kelly. She continued her education at SUNY Purchase where she received her B.F.A. under the instruction of Gayle Young, Larry Clarke, Kevin Wynn, Rosanna Seravalli, and Betti-Jane Sills. Teaching credits for Parsons Dance include SUNY Purchase, The Juilliard School, NYU's Tisch School of the Arts, The 92nd Street Y, the New Arts Festival, Baltimore School of the Arts, Peridance, and Dancespace. Ms. Koeppe has staged works by Mr. Parsons on numerous companies, including the Milwaukee Ballet, Dallas Black Dance Theater, Repertory Dance Theater, New York City Ballet, Pennsylvania Ballet, Les Ballet Jazz de Montreal, Louisville Ballet, and Roland Petit's Ballet National de Marseille. She would like to thank her family and friends for their love and support. Ms. Koeppe joined Parsons Dance in 1989.

SARAH BRAVERMAN (Dancer) is Chicago born and California raised. She trained extensively in the Royal Academy of Dance, under the direction of JoAnna Jarvis and Bernadette Hill, completing all examinations up to advanced II with distinction. In 2006, she became a founding member of NYC based modern company, AM Dance Project. Sarah graduated cum laude from Marymount Manhattan College in 2008 under the direction of Katie Langan and had the honor of performing works by David Marquez, Robert Battle, David Parsons, Graham Lustig, Stephen Petronio, and Joao Carvalho. Sarah joined Parsons Dance in 2008.

STEVEN VAUGHN (Dancer) was born in Iowa City, IA and grew up dancing all over the Midwest. Steve graduated in May 2009 from the University of the Arts with a B.F.A. in Modern Dance. While attending the University of the Arts in Philadelphia he was given the opportunity to perform works by Silvana Cardell, Martha Graham, and Twyla Tharp, among others while allowing him to present his own choreography. His college career also afforded him the privilege of working professionally with Diane Sharp-Nachsin's SHARP Dance Company, Scott Jovovich in Brandywine Ballet Theater, Zane Booker and his Smoke, Lillies, Jade Arts Initiative, and Brian Sanders' JUNK. Steven joined Parsons Dance in June 2008 as an apprentice and became an official company member in August 2009.

CHRISTINA ILISIJE (Dancer) graduated summa cum laude from Marymount Manhattan College in 2007 with a B.F.A. in Dance. Her choreographic work, Naked Branches, was bestowed the Alpha Chi award. Upon graduation she became a company member with Buglisi Dance Theatre, where she performed and instructed company outreach. Christina also danced with Maxine Steinman & Dancers and as a guest artist with Take Dance and Shen Wei Dance Arts. Her choreographic work has been presented at St. Mark's Church and The Hatch. Currently accompanying her dance conditioning, she teaches a barré based fitness class, Figure 4, at Pure Yoga NYC. On her own accord, she writes about her passions on her blog, Living Dance (www.living-dance.com) and inaugurated Ballet Blast a modern-inspired ballet class combining her love for fitness and dance. Christina joined Parsons Dance in 2010.

JASON MACDONALD (Dancer), an Orlando native, began his dance training with Melissa Stokes and later with Alberto Alonso, Sonia Calero and Alora Haynes at Santa Fe College. He has performed with the New York City Opera and Alabama Ballet Company under Artistic Director, Wes Chapman. His repertoire includes *Cinderella*, *Don Quixote*, *Firebird*, and George Balanchine's *The Nutcracker* and *Serenade*. He recently graduated with a B.F.A. in Dance and a B.S. in Finance from The Florida State University. Jason joined Parsons Dance in August 2010.

IAN SPRING (Dancer) is originally from Middletown, OH where he began his training under the direction of Phyllis DeWeese-Morgan. After graduating from high school, Ian attended Point Park University in Pittsburgh, PA. While at Point Park, he had the honor of studied contemporary dance at various schools, including Laban Trinity in London, during intensive summer courses and workshops. Before graduating she was accepted as a fulltime Trainee in Ajkun Ballet Theatre in New York City and promoted to Company Artist in 2012. During her training Geena assisted numerous workshops and intensive courses all over the world. She was featured as a cast member in numerous performances and has won multiple festivals and competitions.

OMAR ROMÁN DE JESÚS (Dancer) of Bayamón, Puerto Rico, began his formal training at School for the Performing Arts and Julian E. Blanco School in Guaynabo, Puerto Rico. He has received scholarships to the Ailey School and has attended summer intensives at Hubbard Street Dance Chicago, Gallim Dance and Keigwin + Company. Omar has performed with Balletteatro Nacional de Puerto Rico, Dance Iquail and Taira School in Japan. He won the Championship Cup and Gold Medal at the National Dance Competition in Puerto Rico. Omar has presented his choreography at Peridance Capezio Center and the Ailey Citigroup Theater. Omar joined Parsons Dance in August 2013.

HOWELL BINKLEY (Resident Lighting Designer) is the proud co-founder of Parsons Dance, for which he has designed more than 60 pieces. His Broadway designs include: *LoveMusik*, *Xanadu*, *Jersey Boys*, *Avenue Q*, *Bridge and Tunnel*, *Dracula*, *Steel Magnolias*, *Golda's Balcony*, *Hollywood Arms*, *The Look of Love*, *Gore Vidal's The Best Man*, *Minnelli on Minnelli*, *The Full Monty*, *Parade*, *Kiss Of The Spider Woman*, *Taking Sides*, *How To Succeed...*, *High Society* and *Grease*. Dance: Alvin Ailey, American Ballet Theatre, Hubbard Street Dance and The Joffrey Ballet (Billboards). Howell has also designed works for The Dallas and The Metropolitan Opera Houses. He is a five-time Helen Hayes Award recipient and was awarded the 1993 Sir Laurence Olivier Award and the Canadian Dora Award for *Kiss of The Spider Woman*. Howell was given the 2006 Henry Hewes Design Award, 2006 Outer Critics Circle Award and the 2006 Tony Award for *Jersey Boys*.

PARSONS DANCE

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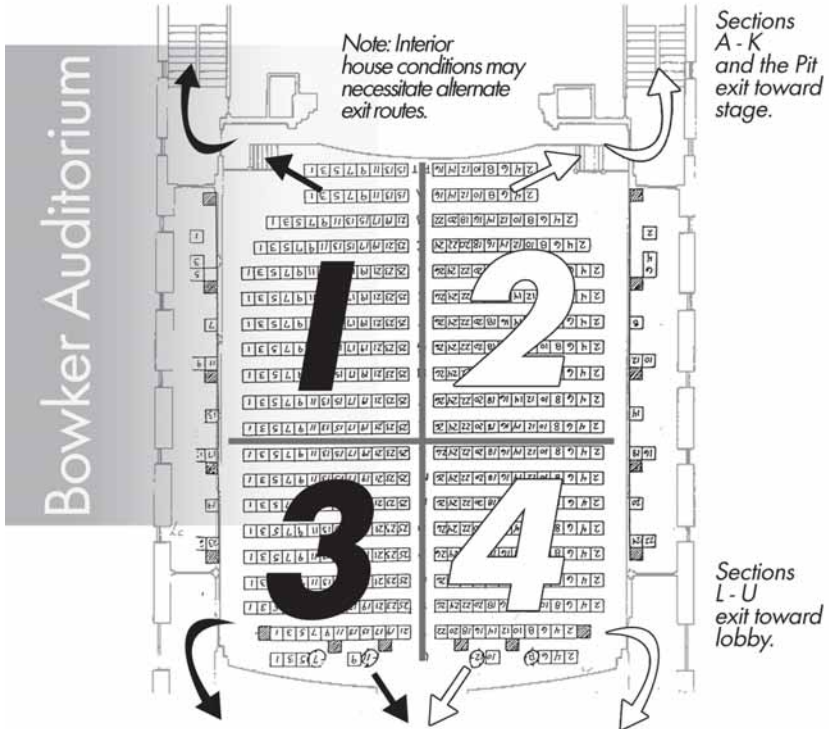


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Evacuation Procedures

Bowker Auditorium



West side exit stairwell left.



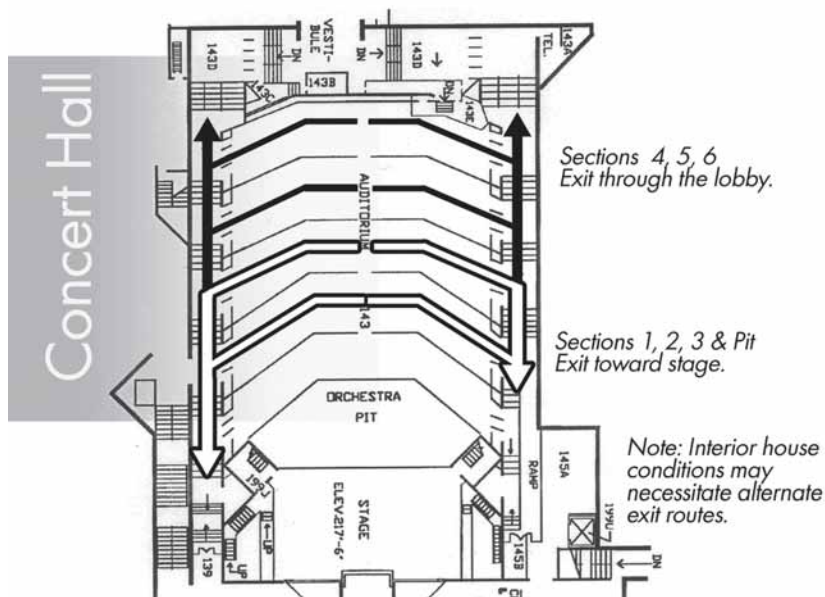
East side exit stairwell right.



Balconies

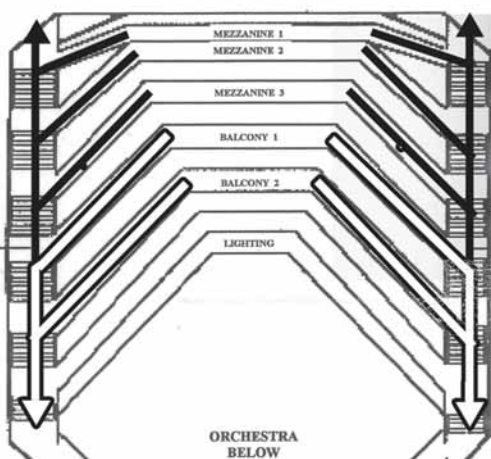
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



Mezzanine
1, 2, 3
Exit rear
through lobby.

Balconies
1, 2 exit
toward
stage, up
two flights
and down
interior
fire escape



Patron Services

Refreshments

Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

Restrooms

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

Drinking Fountains

Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

Late Seating

Patrons arriving after the start of the performance will be seated at an appropriate break and at the house manager's discretion.

Pagers and Cell Phones

Please turn off all pagers and cell phones when entering the concert hall.

On Call Service

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a cell phone or pager with you, please use the silent, vibration option.

Cameras and Recording Devices

The taking of photographs or recording the performance in any way is strictly prohibited.

ATM

The nearest ATM bank machine is located in the Newman Center and on the lower level in the the Campus Center.

For Hearing-Impaired Patrons

Assisted listening devices: Induction loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

Emergency Closing

In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking

An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure

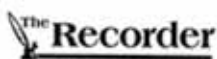
Check out what's on view in the University Museum of Contemporary Art. The University Museum is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Museum is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

Performance Cancellation

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WHMP 99.9FM, WRSI 95.3FM, WFSB CBS 3 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund.

Please recycle your playbill in the lobby.

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