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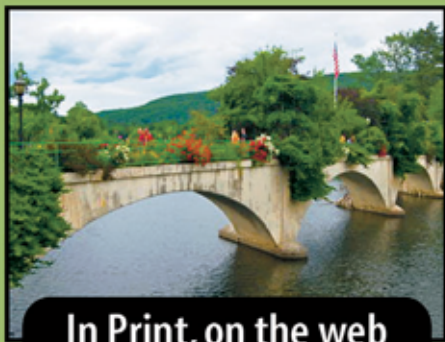
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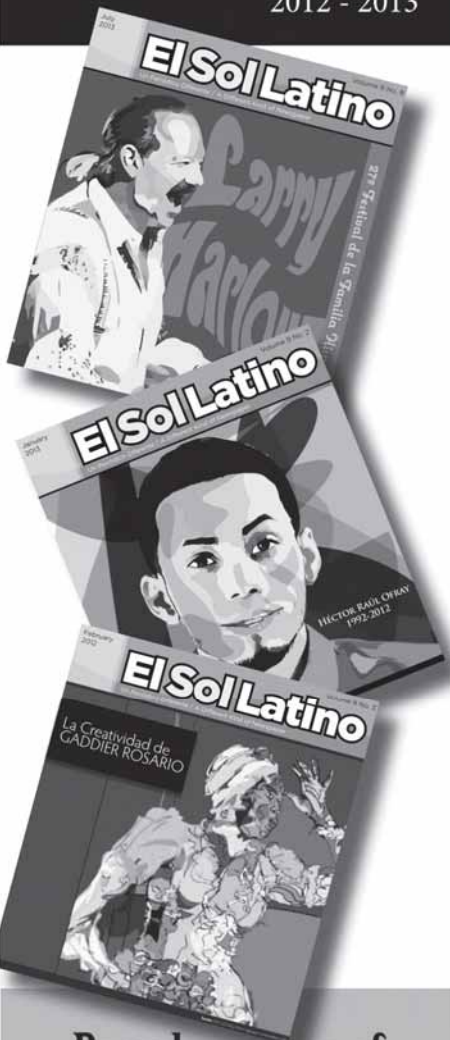
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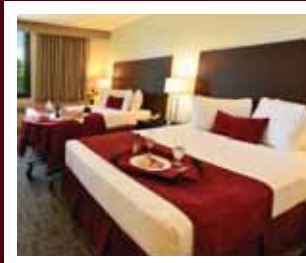
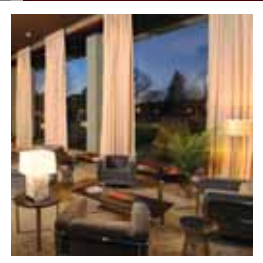
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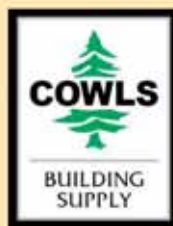
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Jorga Mesfin
Kasiva Mutua
Sophie Nzayisenga
Dawit Seyoum
Steven Sogo
Selamnesh Zemene



Mina Girgis, President & CEO
Miles Jay, Musical Director

*Program will be announced from the stage.
There will be an intermission.*

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The Nile Project has been funded in part by the Expeditions program of the New England Foundation for the Arts, made possible with funding from the National Endowment for the Arts, with additional support from the six New England state arts agencies.

NILE BACKGROUND

The Nile, one of the world's most iconic rivers, has captivated the imagination of millions throughout time. Originating in two sources – Lake Victoria in East Africa and Lake Tana in the Ethiopian highlands – the 6,670-kilometer river flows northward through a diversity of climates, landscapes, and cultures before passing through Egypt and emptying into the Mediterranean Sea.

Its 437 million inhabitants are projected to more than double within the next forty years, placing an ever increasing demand for Nile water; water that is tied to all aspects of life - from the food on tables to the electricity that powers homes to people's health. Even now, people living along the Nile are vulnerable to water-related hardships. At least five nations in the Nile basin are facing water stress. Seven of the eleven Nile countries continue to suffer from under-nourishment rates higher than 30%. Less than 10% of basin residents have access to electricity. The core issue at hand is how to peacefully allocate Nile Basin water among eleven nations with different needs and priorities, whose populations are all skyrocketing.

This mounting resource scarcity has contributed to a geopolitical conflict between upstream and downstream riparian states. Tremendous political capital has been expended to draft the Nile Cooperative Framework Agreement, an international treaty to govern water distribution and infrastructure projects differently from the existing 1959 Egyptian-Sudanese treaty giving Egypt the majority water right annually. While the agreement has yet to win mutual consensus, the arduous negotiation process has exposed the deep-seated mistrust between countries, the absence of opportunities for citizen-led dialogue and the lack of a unified identity and vision for the future development of a shared Nile ecosystem.

The Nile River Basin is wrought with political, environmental, economic, and social challenges requiring a new approach to better address the myriad challenges it faces. As regional tensions flare, the Nile Project offers a unique grassroots strategy to effectively mobilize thousands of people across the Nile Basin and beyond in constructive cross-cultural dialogue and collaboration.

ABOUT THE NILE PROJECT

The Nile Project is transforming the Nile conflict by inspiring, educating, and empowering an international network of university students to cultivate the sustainability of their ecosystem. The project's model integrates programs in music, education, dialogue, leadership, and innovation to engage students across disciplines and geographies.

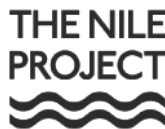
Musical Collaborations: The Nile Project brings together artists from the 11 Nile countries to make music that combines the region's diverse instruments, languages and traditions. The concert experience aims to inspire cultural curiosity, highlight regional connections, and showcase the potential of trans-boundary cooperation.

Dialogue & Education Programs: Participatory workshops and cross-cultural dialogues provide university students with unique intellectual experiences, deepening their understanding of the Nile ecosystem, and stimulating new ways of thinking, communicating, and doing.

Leadership & Innovation Programs: The Nile Fellowship and Nile Prize programs incentivize university students to apply their education and training toward mobilizing their peers and pioneering innovative solutions to the Nile Basin's complex and interrelated challenges.

For more information:

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ABOUT THE NILE PROJECT ARTISTS

Mohamed Abouzekry: Despite his tender years, this oud player has a stunning command of his instrument, as well as an open ear for other forms, skills that got him a recent album deal with Harmonia Mundi.

Alsarah: Based in Brooklyn, this soulful Sudanese singer and ethnomusicologist's songs have won high praise from roots-music tastemakers like Songlines Magazine.

Michael Bazibu: A member of Uganda's leading traditional music and dance company, Ndere, for the past 17 years, Bazibu plays several traditional Ugandan stringed and percussion instruments with virtuosic grace.

Hany Bedeir: When the biggest stars in the Middle East need daff (hand drum) or riq (traditional tambourine), they call Bedeir, whose percussion skills have also earned him a teaching position at several respected Cairo institutions.

Nader Elshaer: Born in the culturally rich town of Port Said, Egypt, Elshaer taught himself accordion and ney, only to fall in love with the tones of thekawala (end-blown cane flute) and its role in Arabic classical music.

Dina El Wedidi: With experience that spans Arabic classical music, edgy theater, and street protest, this young singer has most recently worked with Brazilian heavyweight Gilbert Gil on her debut album.

Meklit Hadero (select appearances only): co-founder of the Nile Project, this American-based Ethiopian singer frequently digs deep into soul and hip hop, but never loses sight of her roots.

Jorga Mesfin: This self-taught sax player meshes jazz with Ethiopia's wealth of musical forms and ideas, both as a respected band leader and favorite sideman for greats like Mulatu Astatke.

Kasiva Mutua: Kenyan percussionist and singer Mutua may have learned drumming from her grandmother, but has developed her own knack for powerful Afropop beats. Her expressive playing can tell a story on its own, or keep a band perfectly in the pocket.

Sophie Nzayisenga: The first female master of the Rwandan traditional zither (inanga), Nzayisenga learned at her internationally acclaimed father's knee before setting out to make the instrument her own.

Dawit Seyoum: Known for his flexibility, Seyoum rocks both the krar and the bass krar, the six-string powerhouse harps at the heart of much of Ethiopia's music.

Steven Sogo: Burundi's leading bassist, this multilingual multi-instrumentalist can play anything with strings, including the umiduri, Burundi's answer to the birembeu. Add to that Sogo's wonderful voice, and it's easy to see why he was named a World Bank musical ambassador.

Selamnesh Zemene: Hailing from a long line of unique culture bearers in Northern Ethiopia, this young singer has brought her traditions to collaborations with indie darlings like Debo Band and The Ex.

About The Nile Project Producers

Mina Girgis:

President & CEO

An Egyptian ethnomusicologist with background in hospitality experience design, Mina explores new ways to cultivate environments conducive to learning, making, and experiencing music. He specializes in curating and producing innovative musical collaborations across diverse styles.

Miles Jay:

Musical Director

A contrabassist, composer, and arranger, Miles has worked with the likes of Youssou N'Dour, Ziad Rahbani, Fathy Salama, Ross Daly, Naseer Shamma, Niyaz, Mashrou3 Leila, and the Cairo Symphony Orchestra.

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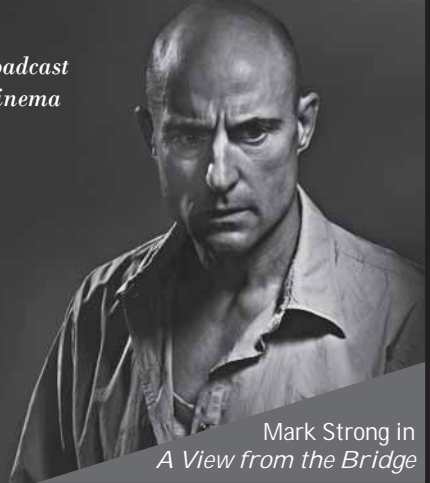
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STEPHEN PETRONIO COMPANY

BIG DADDY (2014)

Choreography, Text, and Performance: Stephen Petronio

Music: Son Lux*

Lighting: Ken Tabachnick

Costume: H. Petal

*Music from the pre-performance score for *Like Lazarus Did*.
BIG DADDY was commissioned by American Dance Festival with support from
the Doris Duke/SHS Foundations Award for New Dance.

Intermission

Locomotor/Non Locomotor (2015)

A New Music/USA Commission

Concept and Choreography: Stephen Petronio

Original Score: Clams Casino

Lighting: Ken Tabachnick

Costumes: Narciso Rodriguez

Performed by: Davalois Fearon, Gino Grenek, Barrington Hinds,
Jaqlin Medlock, Nicholas Sciscione, Emily Stone, and Joshua Tuason
Special Guest: Melissa Toogood

Assistant to the Artistic Director: Gino Grenek

Lighting Supervisor: Joe Doran Production

Stage Manager: Meghan Rose Murphy

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CHOREOGRAPHER'S NOTE

BIG DADDY is a work that combines movement and talking. Improvisational movement studies based on memories of my father, Thomas J. Petronio, unravel alongside a verbal portrait culled from my recently published memoir, *Confessions of a Motion Addict*.

My new two-part work *Locomotor/Non Locomotor* is a meditation on the contrast between hurling energy through space and transiting energy that's contained within the body. The rudimentary act of moving forward and backward through space, on journeys that take us into new creation as well as back to moments that stand out as physical peaks in my Company's collective memory, lead into *Non Locomotor's* focus on pathways torquing deep within the confines of the body. The team of Michael Volpe, aka Clams Casino (music), Ken Tabachnick (lighting), and Narciso Rodriguez (costumes) has been a particular joy, as much due to their giant contributions to this work as to the effortless grace that each of these creative men possess. And how better to complete my Company's 30th anniversary than with music made by one of my own family members, my cousin Michael, who has been watching my work his whole life?

—Stephen Petronio

ABOUT THE COMPANY

Acclaimed by audiences and critics alike, Stephen Petronio is widely regarded as one of the leading dance-makers of his generation. New music, visual art, and fashion collide in his dances, producing powerfully modern landscapes for the senses. He has built a body of work with some of the most talented and provocative artists in the world, including composers Atticus Ross, Valgeir Sigurðsson, Nico Muhly, Fischerspooner, Rufus Wainwright, Lou Reed, Laurie Anderson, Son Lux, James Lavelle, Michael Nyman, Sheila Chandra, Diamanda Galás, Andy Teirstein, Wire, Peter Gordon, Lenny Pickett, and David Linton; visual artists Janine Antoni, Cindy Sherman, Anish Kapoor, Donald Baechler, Stephen Hannock, Tal Yarden, Arnaldo Ferrera, and Justin Terzi III; fashion designers Narciso Rodriguez, John Bartlett, Jillian Lewis, Adam Kimmel, Benjamin Cho, Michael Angel, Tony Cohen, Rachel Roy, Tara Subkoff, Tanya Sarne/Ghost, Leigh Bowery, Paul Compitus, Manolo, Yonson Pak, and H. Petal; and Resident Lighting Designer Ken Tabachnick.

Founded in 1984, Stephen Petronio Company has performed in 26 countries throughout the world, including over 35 New York City engagements with 20 seasons at The Joyce Theater. The Company has been commissioned by Dance Umbrella Festival/London, Hebbel Theater/Berlin, Scène Nationale de Sceaux, Festival d'Automne à Paris, CNDC Angers/ France, The Holland Festival, Festival Montpellier Danse, Danceworks UK Ltd, Festival de Danse—Cannes, and in the US by San Francisco Performances, The Joyce Theater, UCSB Arts & Lectures, Wexner Center for the Arts, Walker Art Center, and White Bird, among others.

Bloodlines is a new Company project that will honor the lineage of American postmodern dance masters and address the issue of protecting the postmodern tradition of artists who have inspired Petronio in his career as a dance-maker. Over the next five years, the Company plans to preserve and present works by artists such as Merce Cunningham, Trisha Brown, Lucinda Childs, Anna Halprin, Yvonne Rainer, Steve Paxton, and others.

BIOGRAPHIES

STEPHEN PETRONIO (*Artistic Director/Choreographer*). For 30 years, Stephen Petronio has honed a unique language of movement that speaks to the intuitive and complex possibilities of the body informed by its shifting cultural context. He has collaborated with a wide range of artists in many disciplines over his career and holds the integration of multiple forms as fundamental to his creative drive and vision. He continues to create a haven for dancers with a keen interest in the history of contemporary movement and an appetite for the unknown. Petronio was born in Newark, NJ, and received a BA from Hampshire College in Amherst, MA, where he began his early training in improvisation and dance technique. He was greatly influenced by working with Steve Paxton and was the first male dancer of the Trisha Brown Dance Company (1979 to 1986). He has gone on to build a unique career, receiving numerous accolades, including a John Simon Guggenheim Fellowship, awards from the Foundation for Contemporary Performance Arts, New York Foundation for the Arts, an American Choreographer Award, and a New York Dance and Performance "Bessie" Award.

Petronio has created over 35 works for his company and has been commissioned by some of the world's most prestigious modern and ballet companies, including William Forsythe's Ballet Frankfurt (1987), Deutsche Oper Berlin (1992), Lyon Opera Ballet (1994), Maggio Danza Florence (1996),

Sydney Dance Company (2003, full evening), Norrdans (2006), the Washington Ballet (2007), The Scottish Ballet (2007), and two works for National Dance Company Wales (2010 and 2013).

His company repertory works have been set on The Scottish Ballet, Norrdans in Sweden, Dance Works Rotterdam, National Dance Company Wales, X Factor Dance Company in Edinburgh, Ballet National de Marseille, Ballet de Lorraine, and London Contemporary Dance Theater, as well as universities and colleges throughout the U.S. In 2009, Petronio completed an evening-length work for 30 dancers, *Tragic Love*, in collaboration with composer Son Lux for Ballet de Lorraine. He completed several additional new works with Son Lux: *By Singing Light*, for National Dance Company Wales (2010), *The Social Band*, a commission for OtherShore Dance Company in New York (2011), and numerous unique editions of *Like Lazarus Did* (2013) for Stephen Petronio Company. Other recent projects include *Prometheus Bound* (2011), a musical for the American Repertory Theater, in collaboration with director Diane Paulus (*HAIR*), writer and lyricist Steven Sater (*Spring Awakening*), and composer Serj Tankian (Grammy award, lead vocalist System of a Down). In 2013, Petronio created a new work, *Water Stories* for National Dance Company Wales in collaboration with composer Atticus Ross (Nine Inch Nails) and photographer Matthew Brandt with visual designer Ken Tabachnick.

Petronio, whose training originated with leading figures of the Judson era, performed *Man Walking Down the Side of a Building* in 2010 for Trisha Brown Company at the Whitney Museum, and performed his 2012 rendition of Steve Paxton's *Intravenous Lecture* (1970) in New York, Portland, and at the TEDMED2012 conference at the Kennedy Center Opera House in Washington, DC. Petronio received the distinction of being named the first Artist-in-Residence at The Joyce Theater from 2012–2014. He is currently entangled with visual artist Janine Antoni in a number of discipline-blurring projects, one of which is the video installation *Honey Baby* (2013), created in collaboration with composer Tom Laurie and filmmaker Kirsten Johnson, currently on view at Luhring Augustine. Petronio and Antoni have upcoming installations at testsite Austin (May 3 – June 28) and SITE Santa Fe (opening July 13), as well as an ongoing new work, *Ally*, in collaboration with Anna Halprin and Adrian Heathfield, which will premiere at The Fabric Workshop and Museum in Philadelphia in spring 2016. Petronio has recently published a memoir, *Confessions of a Motion Addict*, available at Amazon.com.

DAVALOIS FEARON (*Dancer*) is a dancer, teacher and choreographer born in Jamaica and raised in The Bronx, New York. In 2005, Fearon received a BFA from the Purchase College Conservatory of Dance program and has since performed and taught around the world with Stephen Petronio Company, staged its repertory, assisted as rehearsal director, and is currently its Education Coordinator. As a choreographer, she is a recipient of the 2014 Bronx Council on the Arts BRIO fellowship and a member of The Joyce Theater's Prestigious Young Leaders Circle Artists' Committee. Her choreography has been presented throughout New York City, including at Bronx Academy of Art and Dance, Bronx Art Space, Roulette, The Vasquez, the Inception to Exhibition Dance Festival, The Warwick Summer Arts Festival, as well as at the Light Box, Portland OR and Atlantic Center for the Arts, New Smyrna Beach, FL. Fearon has created work in collaboration with internationally renowned poet Patricia Smith, multi-reedist Mike McGinnis, and fashion photographer Nigel HoSang. In addition, she has performed with Daniel Ezralow, Forces of Nature, Ballet Noir, Darrell Robinson, and Ballet International Africans. She is proud to be celebrating her 10th year with the company!

GINO GRENEK (*Dancer/Assistant to the Artistic Director*) is originally from Rochester, New York. He is a graduate of both Dartmouth College (Engineering Sciences and Studio Art, 1994) and New York University's Tisch School of the Arts (MFA in Dance, 1996). As a member of the original Broadway cast, Grenek performed in Matthew Bourne's award-winning reinterpretation of *Swan Lake* (1998-1999). For eight years, he toured with the Stephen Petronio Company across five continents (1999-2007). He has assisted Petronio with the creation of new works for Norrdans (Sweden, 2004), Washington Ballet (United States, 2007), Ballet de Lorraine (France, 2009), and National Dance Company Wales (United Kingdom, 2010 and 2013). In 2007, Grenek was honored with a New York Dance and Performance "Bessie" Award for his body of work with Stephen Petronio. He returned to the company in 2009. Currently, he can also be seen in Punchdrunk's Off-Broadway production *Sleep No More* at the McKittrick Hotel.

BARRINGTON HINDS (*Dancer*) is from West Palm Beach, Florida, where he began his training at the School of Ballet Florida under the direction of Marie Hale. He holds a BFA in dance from SUNY Pur-

chase College and has also trained a semester abroad at the Taipei National University of the Arts in Taiwan. Hinds has worked professionally with VERB Ballets, Northwest Professional Dance Project, and performed in the national tour of Twyla Tharp's Broadway show, *Movin' Out*. In 2011 Hinds was honored as a finalist for the Clive Barnes Award in young talent in dance for his performance of *Stagger Lee*, a duet in Stephen Petronio's *UNDERLAND*. He has worked with leading choreographers such as Laurie Stallings, Edgar Zendejas, Sarah Slipper, Helen Pickett, and Thaddeus Davis to name a few. In addition to dancing, Hinds has joined the staff at Ballet Tech (Eliot Feld's ballet school), as well as becoming a faculty member of the renowned Blue Lake Fine Arts summer dance program. Hinds has been a member of Stephen Petronio Company since 2008.

JAQLIN MEDLOCK (*Dancer*), a native of NY, holds a BFA in Dance and Photography from Marymount Manhattan College under the direction of Katie Langan. Upon graduation, Medlock began her dual career as a Dancer/Photographer when she founded 'Photography By Jaqi', a photography business specializing in movement. She has danced for numerous companies, performing the works of Nacho Duato, Max Stone, Nathan Trice, Sean Curran, Julie Bour, Nejla Yarkin, Donald Byrd, Sonya Tayeh, Tyce Diorio, Bennyroyce Royon, and Bradley Shelver. Medlock was also assistant to choreographer Warren Adams while working with Phoenix Dance Theater in Leeds, England and modeled for Pantone's "Make It Brilliant" international campaign. Medlock joined the Stephen Petronio Company in Sept 2011 and was named a dancer On the Rise by *Dance Magazine* in 2012.

NICHOLAS SCISCIONE (*Dancer*) was born and raised in Elizabeth, NJ. He graduated magna cum laude with a BFA in Dance from Mason Gross School of the Arts at Rutgers University. He has performed works by Benoit-Swan Pouffer, Randy James, Xiao-xiong Zhang, Danielle Agami, and Ohad Naharin. He has worked with Nimbus Dance Works and is currently a member of 10 Hairy Legs. Sciscione joined Stephen Petronio Company in 2011.

EMILY STONE (*Dancer*) is originally from Colorado, where she began dancing with the Boulder Ballet. Stone attended SUNY Purchase Dance Conservatory and received her BA in Dance from Empire State College. She completed the professional training program at the Merce Cunningham Studio and has performed with Cornfield Dance and Terrain Dance Company. Stone joined the Stephen Petronio Company in May 2009.

JOSHUA TUASON (*Dancer*) was born and raised in San Francisco and began his training with the San Francisco Ballet School. He earned his BFA in Dance from Marymount Manhattan College under the direction of Katie Langan. After graduation, he was a member of the Martha Graham Ensemble and currently works with Ellen Cornfield and Ian Spencer Bell. He joined the Stephen Petronio Company in 2009.

MELISSA TOOGOOD (*Guest Artist*) was a guest with Stephen Petronio Company for performances of *UNDERLAND* in the fall of 2013 and returned for the premiere of *Locomotor* in 2014. She was a member of the Merce Cunningham Dance Company; her tenure included the *Legacy Tour*, has taught Cunningham Technique since 2007, and is a 2013 Merce Cunningham Fellow. Toogood has performed with Pam Tanowitz Dance, Rashaun Mitchell & Silas Rienner, Kyle Abraham/Abraham. In.Motion, Kimberly Bartosik, writer Anne Carson, Miro Dance Theater, Michael Uthoff Dance Theater, Rosie Herrera Dance Theater, Sally Silvers, Robert Wood, Bill Young, appears in the latest edition of Dances For An iPhone: *Dancing Sondheim*, and has tapped with The Bang Group. A native of Sydney, Australia, she earned a B.F.A from New World School of the Arts, Miami, FL. Toogood is currently on part-time faculty at Barnard College, is on the Merce Cunningham Trust's teaching staff, and is Assistant to the Choreographer on various Pam Tanowitz projects. She is currently working with Bartosik, Crossman Dans(c)e, Peter Cook, Mitchell, Rienner and Tanowitz. *Dance Magazine* named her in their *25 to Watch* for 2014. Melissa would like to thank Stephen and his company for including her in this impactful dialogue between dance languages.

CLAMS CASINO (*Composer*). Known professionally as Clams Casino and Clammy Clams, Michael Volpe is a 27-year-old American hip-hop producer based in New Jersey. One of the more creative left-field hip-hop figures to surface during the late 2000s, Volpe landed his first collaboration after contacting the Pack's Lil B via MySpace. The MC proceeded to use several Clams Casino productions, all of which were trippy, wistful, and strangely emotive, for the likes of Realist Alive, Motivation, and I'm God (the latter of which was also used by Soulja Boy for 2 Milli). Volpe's professional profile quickly rose as word got out that he was the one behind these tracks, as well as the source for material by Main Attraktionz, Main Attraktionz's Squadda Bambino, and Mobb Deep's Havoc. In



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June 2011, the first official Clams Casino solo release, the Rainforest EP, was issued by Tri Angle. Volpe also uploaded a free 13-track mixtape, *Instrumentals*, which earned him a number 16 listing in SPIN magazine's "40 Best Rap Albums of 2011" - with a citation stating that this "sonic smear barely scans as rap music, but *Instrumentals* is arguably 2011's definitive sound." He made the cover of SPIN for a feature on "The Changing Face of Hip-Hop," and this past fall made a crossover into the world of video games with one of his cuts featured on the soundtrack of *Grand Theft Auto 5*. Volpe has recently worked with FKA Twigs, Jhene Aiko, Mikky Ekko, and Schoolboy Q and remixed Sia's *Elastic Heart*. His score for *Locomotor/Non Locomotor* is his first composition for dance.

SON LUX (*aka Ryan Lott*) (*Composer*) grew up studying music and earned a Bachelor of Music at Indiana University. His debut recording, *At War With Walls and Mazes*, earned him the title of "Best New Artist" by NPR's "All Songs Considered." In 2011, he followed up this release with *We Are Rising*, which featured collaborations with chamber sextet yMusic, DM Stith and Shara Worden (*My Brightest Diamond*). In addition to his creative output as Son Lux, Lott has kept busy balancing his time between scores for films, commissions and advertising work. In 2012, Son Lux joined forces with rapper Serengeti and indie music luminary Sufjan Stevens to release the EP *Beak & Claw*. This adds to his already long list of high profile collaborators, with artists such as Beans (AntiPop Consortium), Richard Perry (Arcade Fire), Busdriver, Colin Stetson (Bon Iver), and Peter Silberman (The Antlers). He also contributed brass and wind arrangements to the These New Puritans' album *Hidden*, NME's 2010 Album of the Year. His arranging credits include several feature films, most notably, the score for *Looper* (2012). In addition to designing and programming "virtual" instruments for the score, he was the orchestrator, assistant arranger, and pianist, and contributed one of his Son Lux songs to the soundtrack. Ryan composed the score for the film *The Disappearance of Eleanor Rigby*, starring Jessica Chastain and James McAvoy. In addition to his score for Petronio's work *Like Lazarus Did*, Lott has created scores for three of Petronio's commissioned works for other companies: Ballet de Lorraine, National Dance Company Wales, and OtherShore.

H. PETAL (*Costume Designer*) grew up in Liverpool, raised by his immigrant grandmother, a master patternmaker who had him creating clothes for his family by age ten. Petal briefly attended Central St. Martins in the late 1980s before dropping out to follow his aesthetic heart to England's underground. He has designed for a wide variety of Petronio's choreographic adventures in the dance world since 1990, including *MiddleSexGorge*, *Close Your Eyes* and *Think of England*, and *Bud Suite* for the Stephen Petronio Company; *Extravenous* for Lyon Ballet; *Laytext* for The Deutsche Opera Berlin; *Tragic/Love* for Ballet de Lorraine; and most recently, *By Singing Light and Water Stories* for National Dance Company Wales.

NARCISO RODRIGUEZ (*Costume Designer*) is a New York City-based fashion designer known for redefining American style during the past two decades. Born in New Jersey of Cuban-American parents, Rodriguez received his formal education at the prestigious Parsons School of Design in New York. He plays a singular role in the modern global fashion world and has been the recipient of many honors, including twice winning the Council of Fashion Designers of America's Women's Wear Designer of the Year. Rodriguez has been named one of the "25 Most Influential Hispanics in America" by Time Magazine, and won the Fashion Icon Award from the Pratt Institute and the 2014 National Design Award in fashion from the Cooper Hewitt, Smithsonian Design Museum, among many other honors.

While he specializes in women's ready-to-wear and accessories, Rodriguez is also a fragrance designer and has won numerous awards for his innovative fragrances. On election night 2008, Rodriguez became part of American history when First Lady Michelle Obama chose to wear a dress from the designer's Spring 2009 collection to celebrate President Barack Obama's triumphant victory. His passion for the arts has resulted in numerous film and television collaborations, and his work has been featured in several museum exhibitions including MoCA's "Skin and Bones" in Los Angeles and Cooper Hewitt's Design Triennial Exhibition.

KEN TABACHNICK (*Resident Lighting Designer*) has an extensive career in and around the arts. Some companies with whom he has collaborated include the Bolshoi and Kirov companies, Paris Opera Ballet, Martha Graham Dance Company, and Trisha Brown Dance Company. Tabachnick is currently Deputy Dean for Tisch Asia at NYU. Prior to that, he was Dean of the School of the Arts at Purchase College and General Manager at New York City Ballet. Ken also spent several years as Resident Lighting Designer at New York City Opera, and has worked on operas in Pittsburgh, Miami, Detroit, Orange County, and Wolf Trap. After earning his J.D. from Fordham Law School, he had his own private practice in entertainment and intellectual property law. Tabachnick is a trustee

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of Dance/USA, the Hemsley Lighting Programs, and Stephen Petronio Company. He has been lighting Petronio's work since 1985.

JOE DORAN (*Lighting Supervisor*). Broadway: *Magic/Bird* (Asst. LD), *Anything Goes* (1st National, Asst. LD), *West Side Story* (2nd National, Asst. LD), *In the Heights* (2nd National, Asst. LD); Off Broadway: *H4* and *Shakespeare's Slave*. NYC Dance credits include Sean Curran Company, Armitage Gone! Dance, Elisa Monte Dance Company, HT Chen and Dancers, Gabrielle Lansner and Co., and Martha Graham Dance Company, among others. Doran serves as Producing Artistic Director and resident designer of Equilateral Theatre Company. He recently designed an adaptation of *The Tempest* directed by and starring Olympia Dukakis. He also designed *Cyclops*, *the Rock Opera* with the NY Musical Theatre Festival. Regional Credits include: Alpine Theatre Project, The Atlanta Ballet, Swift Creek Mill Theatre and Virginia Repertory Theatre. Doran is the 2008, 2009, and 2012 recipient of the Richmond Theatre Critics Circle Award. He also received the 2010 US Army Recreation Program Award for Outstanding Lighting Design of a Musical. Doran is a graduate of NC School of the Arts, member of Resonance Ensemble, and USA Local 829. www.joedorandesign.com

MEGHAN ROSE MURPHY (*Production Stage Manager*) is a cum laude graduate of Marymount Manhattan College, where she received dual degrees in Dance with a focus in technical theater and Communication Arts. Murphy is currently the production stage manager for Stephen Petronio Company and Complexions Contemporary Ballet. In addition she was a part of the production team for Vail International Dance Festival and is Marymount Manhattan College Dance Department's Production Sound Designer. She has worked at Lincoln Center on the Clive Barnes Awards, SAB Workshop and Buglisi Dance Theatre's *Table of Silence* Project. Previously she was the stage manager for Peridance Contemporary Dance Company as well as production and house manager of the Salvatore Capezio Theater at Peridance. Murphy has stage managed for additional performances and companies including Laguna Dance Festival, APAP, Azul Dance Theater, Synthesis Dance Project, and Pushing Progress.

Stephen Petronio Company would like to offer a heartfelt thanks to Halina Kusleika and the entire staff and crew at the University of Massachusetts Fine Arts Center. We are very pleased to be performing here in this engagement.

Stephen Petronio Company's 2014–15 season is made possible in part with public funds from The National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs in partnership with the City Council, and with additional support from the Ayn Foundation; Dorothea Leonhardt Fund of Communities Foundation of Texas; The Foundation, To-Life; The Harkness Foundation for Dance; Joseph & Joan Cullman Foundation for the Arts; New Music USA; the O'Donnell-Green Music and Dance Foundation; and Seventh House PR/Showroom Seven International.

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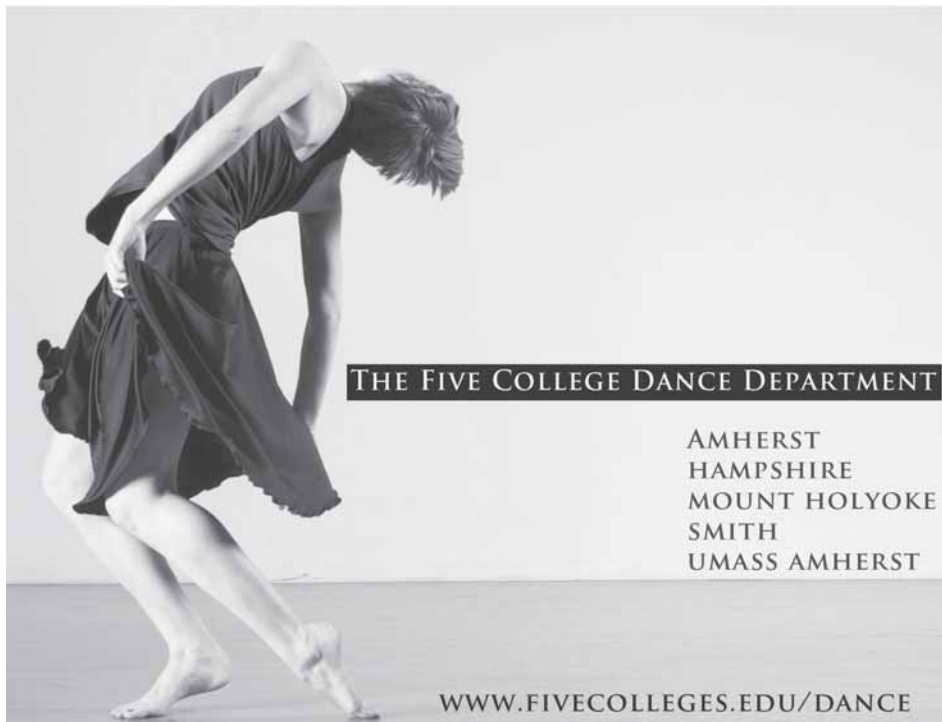


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ABOUT THE FAB FAUX

With a commitment to the accurate reproduction of The Beatles' repertoire, The Fab Faux treat the seminal music with unwavering respect, and are known for their painstaking recreations of the songs (with emphasis on the later works never performed live by the Beatles). Far beyond a cover band, they play the music of The Beatles so impeccably that one must experience it to believe it. Imagine hearing complex material like "Strawberry Fields Forever" or "I Am the Walrus" performed in complete part-perfect renditions; or such harmony-driven songs as "Because," "Nowhere Man," and "Paperback Writer" reproduced not only note-for-note, but with extra vocalists to achieve a double-tracked effect.

The musical virtuosity of The Fab Faux – in actuality, five of the hardest working musicians in NYC – completely up-ends the concept of a Beatles tribute band. Far beyond being extended sets of cover versions, their astounding shows are an inspired re-discovery of the Beatles' musical magic, as The Fab Faux tackles the group's most demanding material live in a way that has to be experienced to be believed.

Calling them, "the greatest Beatles cover band – without the wigs," Rolling Stone senior editor David Fricke wrote, "the Faux invigorate the artistry of even the Beatles' most intricate studio masterpieces with top chops and Beatlemaniac glee." Approaching the songs with the intent of playing them live as accurately in musical reading and in spirit as possible, The Faux's breathtaking performances tend to dispel all concertgoers' previous notions of a Beatles tribute act.

"The Fab Faux have the hardest job in the history of R & R and they pull it off damn well. All rock bands want to be like the Beatles; these guys have the nerve to BE the Beatles. Amazingly, they're so good at it you learn new things about the originals" - Dave Marsh, legendary Rock Critic and Sirius Radio Host.

The Fab Faux are a labor of love that was born in 1998 when Will Lee (who's played with all 4 Beatles), bassist for Paul Shaffer's CBS Orchestra on the Late Show with David Letterman, decided to organize the greatest Beatles band without any props (sans period wardrobe, fake accents, wigs), and focus on the intricacies and soul of the music. Rounding out the line-up are Jimmy Vivino, Music Director/Guitarist for 'Conan' and long-time music partner of Levon Helm, John Sebastian, and Laura Nyro; lead-singing drummer/producer Rich Pagano (Rosanne Cash, Roger Waters, etc.); guitarist Frank Agnello (Marshall Crenshaw, Phoebe Snow, etc.) and multi-instrumentalist Jack Petruzzelli (Rufus Wainwright, Patti Smith, etc.). All five principals sing live, making the Faux's soaring harmonies as resonant as their multi-instrumental chops, which are further enhanced on select shows by the four-piece Hogshead Horns (with Blues Brothers, Blood, Sweat & Tears and SNL band alums) and The Creme Tangerine Strings.

The Faux's high energy shows have generated serious buzz not only at top NYC venues, including sold out shows at Radio City Music Hall and The Beacon Theater in New York City – with Beatles fans, movie stars and world-class musicians in attendance – but at major dates in Los Angeles, Atlanta, Las Vegas, Park City, Utah (Sundance), Philadelphia, Boston, Chicago and Toronto, among other locales. They've headlined 5 of Liverpool's annual Beatles Festivals, playing before 35,000 Beatles fanatics (while in England, they had the rare honor of recording an original song at Abbey Road Studios), and also delighted the masses performing live on the Howard Stern Show and The Mark and Brian Show. Benefit and corporate dates have included events for JVC, the NBA and the Michael J. Fox Parkinson's Research Foundation. TV appearances include The Late Show with David Letterman and "Conan."

"It's not just a cover band," says the Faux's Pagano. "This is the greatest Pop music ever written, and we're such freaks for it." Vivino adds, "It's constant archaeology. Imagine the instrumental complexities of "A Day in the Life" performed part-perfect with an orchestra. The lush, multi-layered harmonies of "Because," and "Eleanor Rigby" sung note-for-note. The adrenaline rush of "Helter Skelter," "Tomorrow Never Knows" and "Paperback Writer," delivered spot on." Agnello continues, "Even more difficult than the later period material is recreating the exuberance and energy of the early records, but we love to play it all." "Whenever anyone saw The Beatles perform it was just the four guys," Lee continues. "You never saw them on stage with a sitar or a string section. When the show calls for it, we have all that stuff."

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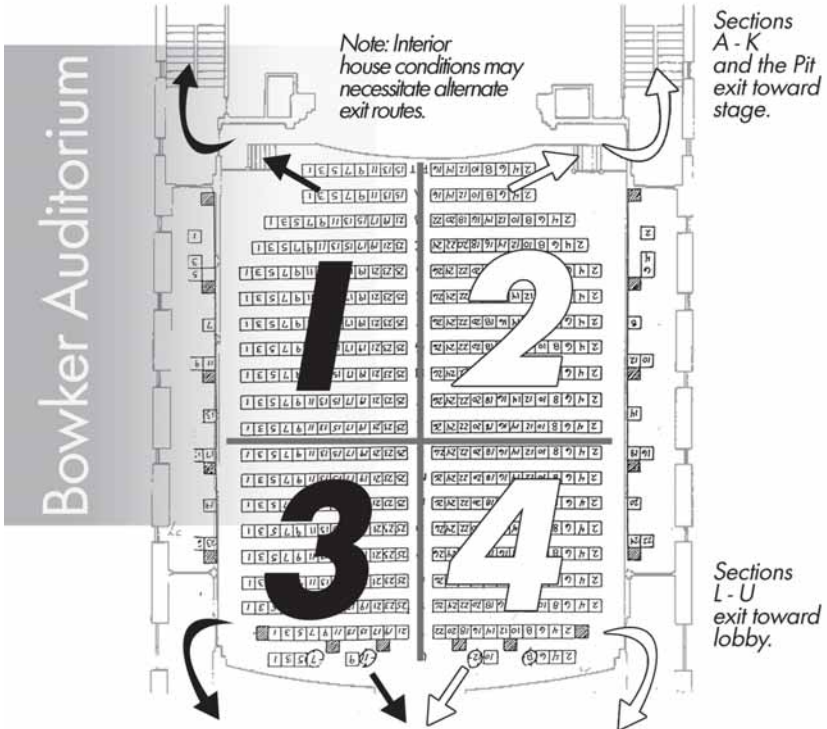
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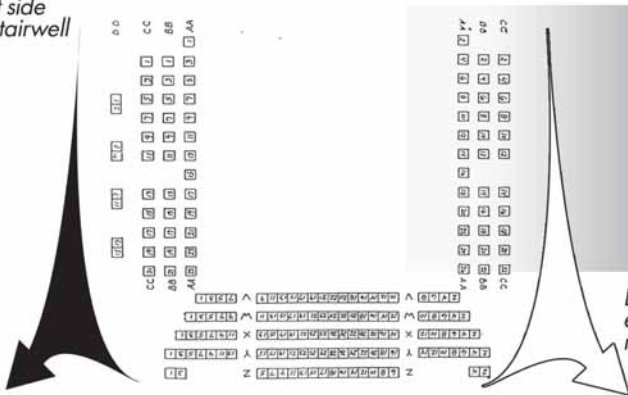
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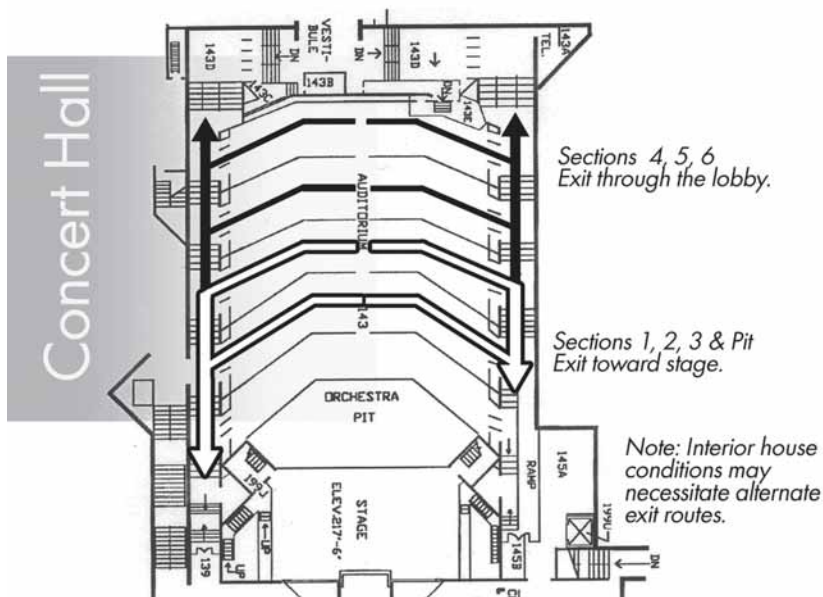
West side exit stairwell left.



East side exit stairwell right.

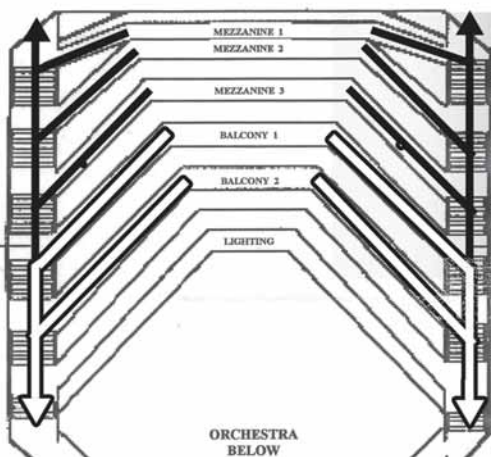
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In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



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

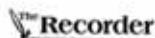
Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WHMP 99.9FM, WRSI 95.3FM, WFSB 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.

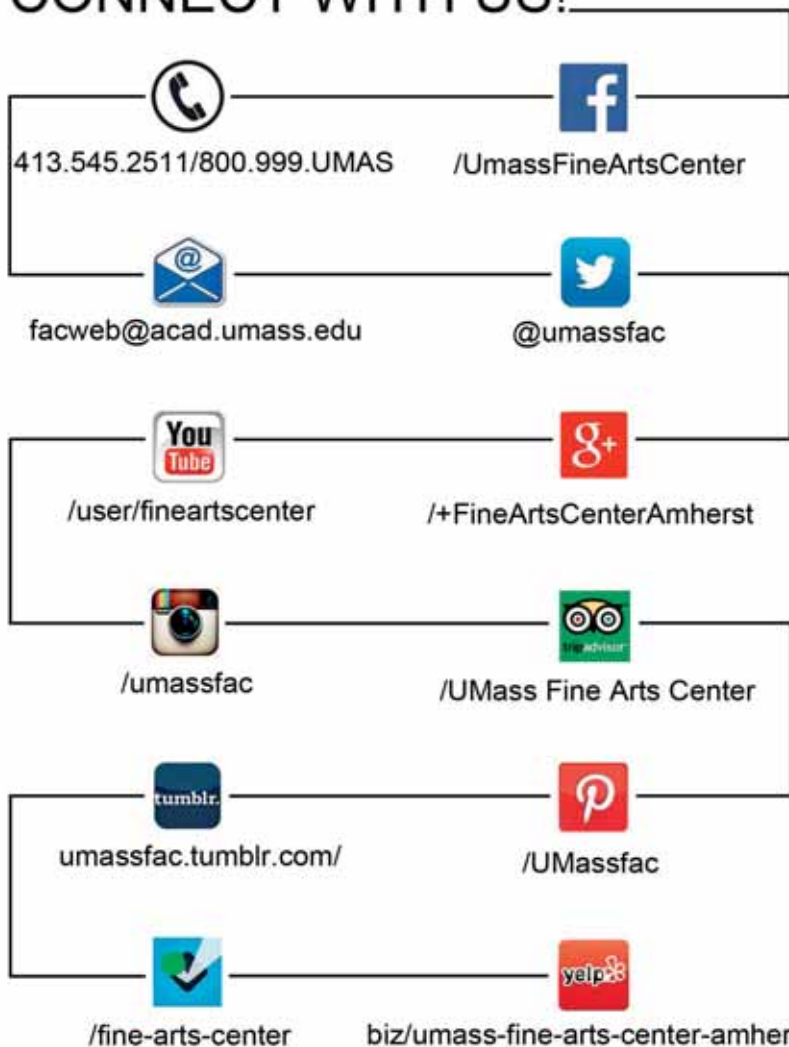
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 museums10

 ARTWORKERS



 NEW ENGLAND
PUBLIC RADIO

The exhibition is funded in part by The Andy Warhol Foundation for Visual Arts; the National Endowment for the Arts; Massachusetts Cultural Council; the Carolyn Steiner '67 and George Steiner Endowed Fund, in honor of Jean Smith Koch; the Suzannah J. Fabing Programs Fund for SCMA; and the Publications and Research Fund, SCMA. Image: Mary Bauermeister, German, born 1934. #175 *The Great Society* (detail), 1969. Mixed media optical box. Mead Art Museum, Amherst College. Request of Richard S. Zaisler (Class of 1937).

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