

INSIDE ARTS

FALL 2015

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

THE VOICES, PROGRAMS, LEADERS AND EVENTS THAT MAKE THE ARTS

**focus
forward**

Leadership Fellows Program
Taps Midcareer Pros

Margaret Lawrence's
Secrets to Success

Adapting to
Colleagues with Kids

NOW AVAILABLE FOR LICENSING

**7 YEARS OFF-BROADWAY
IN 9 COUNTRIES
ON 4 CONTINENTS**

The Accidental Pervert

"ENGAGING" "HILARIOUS"

- TheaterMania

- Broadway World

**NEW YORK GERMANY
SWITZERLAND ARGENTINA
NORWAY PANAMA MALTA
IRELAND AUSTRALIA**



BRING THE SHOW TO YOUR STAGE

The coming-of-age COMEDY that transends language, geography and gender

**Contact AMY WAGNER • ABRAMS ARTISTS AGENCY
646-486-4600 • amy.wagner@abramsartny.com**

bso 2016 | 2017

Brad Simon Organization



www.bsoinc.com | 212-730-2132 | brad@bsoinc.com

CREATIVE WRITING DANCE FILM & DIGITAL MEDIA INTERARTS FASHION DESIGN MUSIC THEATRE **VISUAL ARTS**

I AM THE IDYLL WILD

idyllwildarts.org

#IamtheIdyllwild

admission@idyllwildarts.org



IdyllwildARTS

INSIDE ARTS

VOLUME 27, NUMBER 3
FALL 2015

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

FEATURES

18 UNTHINKING IDENTITY

APAP's Building Bridges grants help challenge stereotypes.

BY LAURA COLLINS-HUGHES

24 ARTISTS AMONG US

A new Artists Committee brings important voices to the table.

BY RAY MARK RINALDI

32 JOINING FORCES

Regional meetings kick off the season of conferences and conversations.

BY DALE MCGARRIGLE

38 AT THE VANGUARD

The Leadership Fellows Program taps into the wisdom of midcareer leaders.

BY AUBREY EVERETT

“We invited people who really wanted to engage in hard questions about what we’re all about now – the transformative power of the arts and how artists can play a greater role in audience engagement.”

SCOTT STONER, VICE PRESIDENT,
PROGRAMS AND RESOURCES, APAP
PAGE 24

Beyond Sacred: Voices of Muslim Identity premiered in April 2015 at LaGuardia Performing Arts Center through a Building Bridges grant. See page 18.

PHOTO: Adam Nadel

COVER: Enra, a visual dance performance troupe from Japan, performed during APAP|NYC 2015.

PHOTO: Adam Kissick/APAP

Experience the Extraordinary!

Tables float... minds are read... metal bends and your imagination is challenged because you won't believe your eyes! Craig Karges presents Experience the Extraordinary, an incredible one-man show unlike anything you've ever seen! To describe it is impossible... to see it is unforgettable.

As seen on The Tonight Show with Jay Leno, Larry King Live, CNN Headline News, Fox News Channel, E! Entertainment Television, CNBC, SOAPnet, Lifetime and Wisdom Television.

"Your third visit to the Fitton Center - as expected - was a sellout and incredible experience! Typically, our Series audience is not inclined to rave. Your performance here, however, moved them to repeated raves. You not only captured the minds of our audience, but their hearts as well. Your style, presence and delivery were exquisite. Thank you for an entertaining and exciting performance filled with energy and mystery."

Rick Jones, Executive Director, Fitton Center for Creative Arts

"Craig Karges is known for his combination of the art of magic and the power of intuition to create one of the most interesting and impressive shows on stage."

FOX 25, WFX-TV, Boston

K A R G E S

304.233.4366

www.craigkarges.com

ckarges@craigkarges.com

INSIDE ARTS

VOLUME 27, NUMBER 3
FALL 2015

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS

“Access to creative activity is essential for a vital community.”

CATHY EDWARDS,
EXECUTIVE DIRECTOR, NEFA
PAGE 9

DEPARTMENTS

8 VOICE

NEFA blazes a bold new trail, NALAC partners with Ford, Sphinx names awardees, and more.

12 TRANSACTIONS

News from the industry

16 FOLLOW SPOT

APAP|NYC co-chairs reflect on making a conference together.

44 FAIR GROUND

Hello, baby! How are you adapting to new parents in the workplace and industry?

48 ADO

Margaret Lawrence: APAP’s Dawson Award winner shares secrets to her success.

Boston’s Creative City grants through NEFA are supporting artists, such as choreographer Kyle Abraham who presents work (above) in unconventional settings. See page 9.

PHOTO: Carrie Schneider



INSIDE ARTS

THE MAGAZINE OF THE ASSOCIATION OF PERFORMING ARTS PRESENTERS



EDITOR ALICIA ANSTEAD

ASSISTANT EDITOR KRISTEN ANDRESEN

COPY EDITOR SUZANNE G. FOX

**DIRECTOR OF MARKETING
AND COMMUNICATIONS** JENNY THOMAS

EDITORIAL AND CIRCULATION OFFICES 1211 CONNECTICUT AVE., NW, SUITE 200
WASHINGTON, DC 20036
Ph: 202.833.2787 / Fax: 202.833.1543

PUBLISHER TODAY MEDIA CUSTOM COMMUNICATIONS

ADVERTISING ADVERTISING SALES MANAGER
KRISTEN COOPER

SALES/ADVERTISING OFFICE

1014 W. 36TH STREET

BALTIMORE, MD 21211

410.458.9291

KRISTEN.COOPER@TODAYMEDIACUSTOM.COM

PRESIDENT & CEO

MARIO GARCIA DURHAM

CHAIR, BOARD OF DIRECTORS

MICHAEL BLACHLY

APAP is a national service and advocacy organization with nearly 1,600 members worldwide dedicated to bringing artists and audiences together. Leading the field, APAP works to effect change through professional development, resource sharing and civic engagement.

INSIDE ARTS (ISSN 1069-2029) is available through APAP membership and by subscription. Copyright ©2015, Association of Performing Arts Presenters. All rights reserved. Reproduction in whole or in part without permission is prohibited. Additional copies, back issues and copies of articles can be purchased by contacting the circulation office. Inside Arts values and is committed to excellence in all of its content. Advertisers are encouraged to honor that commitment and assume all responsibility for verifying the accuracy of their advertising content. The publication of paid display or profile advertising does not imply endorsement by Inside Arts or APAP. Editorial email: editor@artspresenters.org; website: www.insidearts.org.

UNIQUE NEW M.A. IN LEADERSHIP IN THE ARTS AND ENTERTAINMENT INDUSTRIES



By partnering with Nederlander Worldwide Entertainment, New York Institute of Technology gives you arts leadership training along with industry experience and connections you can't get anywhere else.

- Fast-paced, industry-focused graduate program based in New York City
- Two semesters + two summers = 39 credits
- Unique combination of industry-specific coursework and experiential learning opportunities

Visit nyit.edu/arts_leadership or call **888.350.9761**



FROM THE PRESIDENT

As the fall season approaches, many of you are looking forward to the new year of performing arts programming you have planned for your community. It's also a busy time at APAP headquarters as we prepare for APAP|NYC 2016 – with the theme MAKERS – and gear up to attend the regional conferences.

You may have noticed another change as you picked up this copy of *Inside Arts*. You're reading the first of four issues that will be more evenly distributed throughout the year. This issue will be followed by the Conference issue, which you will receive in early December, more than a month prior to our conference. This way, you can read about the conference long before you attend, and your tote bag at the conference will be a bit lighter, although you can pick up an extra copy at registration.



Also watch for a Spring issue toward the end of March and a newly imagined Summer issue, which we're calling "The Knowledge Issue" because it will contain information and commentary about timely trends and issues that affect our work in the presenting field. We intend for this compendium, curated by a committee of arts professionals, to provide insights and ideas that you will be able to apply directly to your work.

In the meantime, I'd like to share a few highlights from the year behind us. We have successfully implemented a student program and faculty advisory group. We created an Artist Committee and launched a Leadership Fellows Program, both of which you can read about in this issue. We continue to have strong relationships and partnerships with our regional conference colleagues and sister organizations such as NAPAMA, where I met with NAPAMA members at their annual spring retreat. And finally, our critical and ongoing work, with a grant from EmcArts through an Innovation Lab process, has helped us examine our cultural leadership role and the adaptive efforts we will make to serve the needs of our membership.

We hope you'll visit APAP365.org regularly for information and updates on these projects, the conference and so much more about our organization, as well as opportunities for you and your work. I speak on behalf of the APAP staff when I say we look forward to seeing all the MAKERS of our field at APAP|NYC January 15-19, 2016.

Mario Garcia Durham, PRESIDENT & CEO



DakhaBrakha



Karsh Kale



Emel Mathlouthi

Pussy Riot

- Amaan & Ayaan Ali Khan
- Amjad Ali Khan
- Betty Bonifassi
- Cambalache
- Cimarrón
- Flaco Jiménez & Max Baca
- GlobeSonic
- Hassan Hakmoun
- Hector Del Curto Tango
- Hermeto Pascoal
- Huun Huur Tu
- La Bottine Souriante
- Le Mystere des Voix Bulgares
- Les Yeux Noirs
- Los de Abajo
- Lucent Dossier Experience
- Midival Punditz
- Paris Combo
- Puerto Candalaria
- Rocky Dawuni
- Roger Steffens: Bob Marley
- Shantel
- The Manganiyar Seduction

Eye for Talent
is now

RIOT ARTISTS

eyefortalent.com
riotartists.com
staff@riotartists.com
(650) 595.2274



Lily's Crossing, the stage adaptation of Patricia Reilly Giff's young adult novel, is a highlight of the Macomb Center's 2015-2016 Page to Stage series.

BOOK SMARTS

Literature comes alive in Page to Stage program

BY KRISTEN ANDRESEN

EDUCATION Looking for a way to engage young audiences? Take a page from the Macomb Center for the Performing Arts' signature educational program, Page to Stage, and do it by the book.

The program started in 2009 with a handful of shows designed for teen audiences. Today, it has expanded with offerings for students from elementary school to high school and beyond. Next season's lineup ranges from *Where the Wild Things Are* to *The Kite Runner*.

"Teachers need to have a reason to come out on a field trip, to justify the cost of busing and ticket prices," says Meghan Mott, program coordinator for the center. "When you offer something based on a book, there's so much you can do to integrate the English language curriculum."

Macomb's staff is keenly aware of the challenges – both budgetary and curricular – that area teachers face. So they provide a wealth of resources – including curriculum

links, reduced-price tickets, study guides and background that teachers can use when writing proposals. When teachers arrive at the theater, whether with a small group of second-graders or the whole sophomore class, the staff strives to make the visit as stress-free and seamless as possible.

The program has been a great success for the center and local educators, and Mott has advice for presenters considering a similar program.

"Reach out to your local school district to see what kinds of shows they're interested in," she says. "Keep the communication open. Make it an easy decision for the teacher to say yes and an easy sell for the teacher to the principal or parents, through your ticket prices and links to the curriculum."

The center, based in Southeast Michigan, is affiliated with the Macomb County Community College. It is the largest presenter in a county

that stretches from Greater Detroit to such rural towns as Memphis, Michigan: population 1,183.

"It's interesting meeting the needs of such a diverse audience," Mott says. "There's always something challenging."

But if any place can rise to the challenge, it's Macomb. For more than three decades, the center has earned a reputation for innovative educational outreach to multigenerational audiences, and Page to Stage is no exception.

"We heard from one of our professors who had brought his students to a Page to Stage show that this was the first time some of his students had seen a live performance in a theater," Mott says. "That's really sad that you could get to college age without ever having seen a live show."

Thanks to Page to Stage that may not be a problem in a few years.

Kristen Andresen is the associate editor of *Inside Arts*.

BOSTON UNCOMMON

FUNDING Boston is no stranger to revolutionary ideas. So it's no surprise that Creative City, a new initiative from the New England Foundation for the Arts, is poised to blaze a bold new trail for public participation in the arts.

This three-year pilot program, made possible by a \$1.7 million grant from the Barr Foundation, will provide grant funding to Boston artists who intend to share their work in spaces that are not conventionally associated with art, or to recast conventional arts spaces with different access and opportunity. And the timing couldn't be better.

"Arts and culture are really taking center stage in Boston right now," says San San Wong, senior program officer for arts and culture at the Barr Foundation. "With a new chief of arts and culture joining the mayor's cabinet, and a cultural planning process that just launched, it is a time to think big, and think differently about how to enliven and advance arts and culture long-term. At Barr, we view this grant to NEFA as one important way to infuse new energy and ideas into that citywide conversation."

Creative City aims to bring a sense of surprise, wonder and anticipation to Boston residents.

"This is an exciting time to be in the arts in Boston, and the timing with the cultural planning activity is complementary," says Jane Preston, director of programs at NEFA. "Creative City will enable artists – dancers, theater, traditional artists,

media artists, visual artists, – to engage and inspire the public, and reimagine their work in spaces that may not typically be associated with the arts. We – both NEFA and the Barr Foundation – believe in broad access to creative activity to support community vitality, and this direct-to-artist investment is a new way to engage with Boston's diverse communities."

Creative City will support individual artists, artist collectives and artistic collaborations in all disciplines and with roots in diverse cultures, forms and aesthetics. Grants will range from \$2,500 to \$10,000. The program will also offer grant workshops, technical assistance and network-building opportunities.

The program was developed collaboratively, and its design incorporates feedback from community-based artists, curators, producers and presenters from across Boston, as well as a national review of artist support programs and creative place-making.

"Access to creative activity is essential for a vital community, and access to direct financial support is critical for the artists who live and work in our city. Creative City epitomizes NEFA's mission of powering the arts to energize communities," says NEFA executive director Cathy Edwards.

The final application deadline for the first year is Feb. 1, 2016; grant workshops in advance of the deadline will be scheduled and announced. For more information about funding priorities, eligibility, criteria and more, visit nefa.org.

CARRIE SCHNEIDER



Kyle Abraham's *Pavement*, which received a previous NEFA grant, exemplifies the type of public art project that the Creative City grants support.

Jazz



BRUBECK BROTHERS
Tribute to Dave Brubeck

Toshiko Akiyoshi Trio Nea Jazz Master
The Cookers Bebop Super Group
Eddie Daniels
Marlena Shaw
Mills Brothers

Latin



EDDIE PALMIERI
Nea Jazz Master

Little Joe Y La Familia
Pete Escovedo Orchestra



Claudia Villela - Brazilian
Orquesta La Moderna Tradición - Cuban Danzon

TITO PUENTE JR. ORCHESTRA

Blues



LAVY SMITH
and the Red Hot Skillet Lickers

Linda Tillery & the Cultural Heritage Choir

Persuasions
Steve Lucky & the Rhumba Bums
Quinn DeVeaux
Gospel Hummingbirds

HILLS TO HOLLERS

Featuring:
Laurie Lewis
Barbara Higbie
Linda Tillery



THE BERKELEY AGENCY

www.berkeleyagency.com
mail@berkeleyagency.com
510-843-4902



PASIFIKA ARTISTS NETWORK
Karen A. Fischer; +1 (808) 283-7007
karen@pasifika-artists.com

WAA #403

ARTS
MIDWEST #225B

ARTS
NORTHWEST



TE VAKA



PAULA FUGA



KENNY ENDO



KEOLA & MOANA BEAMER



HAPA



KAUMAKAIWA KANAKA'OLE



MAISEY RIKA



LED KAAPANA



GEORGE KAHUMOKU JR.



MAKANA



KEALOHA

Award-Winning Performers from Hawai'i and the Pacific

GUITAR
+
WORLD
+
SOUL/JAZZ
+
HULA
+
DANCE
+
UKULELE
+
POETRY
SLAM

WWW.PASIFIKA-ARTISTS.COM

for complete roster

A LIFT FOR LATINO ARTS

DIVERSITY The National Association of Latino Arts and Cultures has received \$750,000 from the Ford Foundation's Arts and Culture Program to bolster NALAC growth, sustainability and capacity to support Latino Artists and cultural organizations.

The grant supports the continuation of NALAC targeted programming and advocacy for cultural equity among Latino artists. NALAC aims to provide services and resources that comprehensively inform and support the cultural work, artistic expression and social engagement of diverse Latino communities. The



NALAC's CubaCaribe features and promotes the rich dance and cultural traditions of Cuba and the wider Caribbean Diaspora.

group promotes advocacy training for arts professionals through partnerships with local, regional and national arts organizations. Among NALAC goals is the ability to gather data and knowledge about this complex and evolving field.

"We value the partnership with the Ford Foundation to continue building the capacity of the Latino arts and culture field and elevate diverse voices to ensure equal representation for all," says María López De León, NALAC executive director.

VISA VIS

INTERNATIONAL Tamizdat, a nonprofit founded in 1998 by a group of musicians with the mission of facilitating international cultural exchange, has created a powerful new program that addresses one of the most pressing issues to the field.

TamizdatAVAIL takes a three-pronged approach to providing

short- and long-term solutions to pervasive U.S. visa problems faced by the international performing arts community. The TamizdatAVAIL Hotline provides legal assistance with urgent visa issues; the TamizdatAVAIL Pro Bono Team, a volunteer lawyer program, provides free advice to performing arts professionals who have already filed an I-129 and are experiencing a problem in a subsequent stage of the visa process; and the monthly TamizdatAVAIL Dispatch Newsletter is a monthly resource for presenters, government bodies, advocacy organizations and the public.

For more information about any TamizdatAVAIL services, visit tamizdat.org/avail

SPHINX RISING

GRANTS The Sphinx Organization, which aims to transform lives through diversity in the arts, has awarded more than \$350,000 in MPower Artist Grants to 19 musicians. The grant program was launched to empower alumni of the Sphinx Competition, Sphinx Symphony, Sphinx Virtuosi, Sphinx Performance Academy and Sphinx Medals of Excellence to achieve their career objectives in classical music through granting competitive scholarships. The 2015 grants include projects that will feature the launch of two international summer programs, a world-premiere recording, compositional arrangements, production of a multimedia song cycle, purchase of fine instruments, attendance at national and international education programs, chamber music concerts in homeless shelters, and the support of two national youth programs. Grantees include: Ana Lucia Galarza, \$35,000 to study at The City College of New York, private coachings with Lois Errante, and lessons at The City College of New York; Andrew Joseph Gonzalez, \$3,300 to compete in the 2015 Tokyo international viola competition and to participate in the Verbier Festival Academy in Switzerland; Angelica Durrell, \$20,000 to increase the impact of the INTAKE Native Instrument Academy by presenting the vision behind an Integrated Orchestra; Annelie Gregory, \$6,725 to record the complete works of

PATRICK HICKEY

Rachmaninoff for violin and piano, in what is believed to be the first-ever recording of this collection; Christine Lamprea, \$20,000 to study with world-renowned cellist Matt Haimovitz; Dana Kelley, \$2,850, to attend the University of Music and Performing Arts Vienna summer master classes in Semmering, Austria; Douglas Cardwell, \$45,000 to purchase five American Dresden Mark XIV timpani made by American Drum Company; Gabriela Lena Frank, \$41,000 to revise, re-engage, and create piano reductions of major chamber and symphonic pieces in compositional work list and to make Spanish translations of texts and program notes; Gabrielle Hooper, \$1,500 to attend the Interlochen Center for the Arts Cello Institute; Jannina Norpoth, \$27,000 to create, produce and perform a multimedia song cycle for the rock band HOLLANDS, the string quartet PUBLIQuartet and the visual artist Amy Khoshbin, basing the stories on *1001 nights*, and taking inspiration from Rimsky-Korsakov's *Scheherazade*; Joseph Conyers, \$30,000 to allow Project 440 to provide college, career, social, entrepreneurial and leadership training for students of Philadelphia's All-City program; Juan-Salvador Carrasco, \$3,050 to attend the Heifetz International Music Institute with Tim Eddy, Steve Doane, Matt Haimovitz, Christoph Henckel and Paul Katz; Karla Donehew-Perez, \$30,000 to purchase a violin by renowned German luthier Stefan-Peter Greiner; Kelly Hall-Tompkins, \$24,500 to perform and present, through Music Kitchen-Food for the Soul, high-caliber chamber music concerts in homeless shelters in New York and Los Angeles; Karlos Rodriguez, \$28,000 to purchase a cello made by Michael Doran; Meredith Riley, \$1,400 to attend Music by the Sea in Bamfield, British Columbia; Robyn Quinnett, \$15,000 to found The Montserrat Music Festival, bringing music education and chamber music concerts to the island of Montserrat; Simone Seales, \$6,000 to attend Project Trio's Project: The Camp in New York City, and Interharmony International Summer Music Festival in Italy; and Tamara Gonzalez, \$9,700 to run a multi-school string workshop in Puerto Rico in fall 2015. **IFM**

the purple booth

WAA #909 • MW #421 • PAE #417

Kamstar Artist Management

Dance | Brass | American Song | World Music | Rock & Roll



Calidanza

Dynamic Mexican Dance
Festejos | Celebrations

Lily Cai

Chinese Dance Company

NEW!
Shanghai



Cultural & Contemporary

Printz Dance Project



Soul + Mates
finding "The One"
*Dance-film-photo gallery
community conversation.*

NEW!



Crash Dance
for Alternate spaces
*where dance performance and
a great night out collide.*



Hover Space
the Floating stage
*The dance of relationships
on a floating stage.*



**the Best Brass from
America's Past.**

Pacific Coast Horns
Brass, Banter, and Song

NEW!



James
Garner's
Tribute to
**Johnny
Cash**

Kit and the Kats

★ Song. Dance. Romance.
Rock & Roll.

Like turning
the dial on
your transistor
radio ...

*Hits from the
50's and early 60's.*



SHOWCASE

Arts MW
Wed. 9/9 at 9:50 pm

Laura Ellis
Retro Show
Sampler

*Songs from
Cinema Sweethearts,
Kit and the Kats*

Marriott Tower – 3rd floor. Andy Kirk room.



Plus ... Femme Fatale – Music. Movies. Mayhem. • Jazz in the Shadows
Holiday shows • Celtic Music/Song • The Music of China • and more ...

Sponsor Arts MW, PAE 2015

arts@kamstar.com 415.776.5522 kamstar.com

YouTube Kamstar Artists

VOICE

TransActions

BEN CAMERON has been appointed president of the Jerome Foundation and the Carmago Foundation and will work primarily in the U.S. offices in Saint Paul, Minnesota. He will begin working for both foundations in January 2016. Cameron serves as program director for the arts at the Doris Duke Charitable Foundation in New York City, a role that he has held since 2006. In that capacity, he has supervised grant programs focusing on organizations and artists in the theater, contemporary dance, jazz and presenting fields, as well as the Doris Duke Performing Artist Initiative that awards major grants to individual artists, dance companies, theaters, and presenters. He previously served



Ben Cameron

as executive director of Theatre Communications Group, the national service organization for the American nonprofit professional theater community. Cameron also has served as a senior program officer at the Dayton Hudson Foundation and Manager of Community Relations at Target Stores. He succeeds Cynthia Gehrig, who recently stepped down after 36 years of service.

CHAD HERZOG has joined the International Festival of Arts and Ideas as director of programming. He comes to the New Haven, Conn.-based festival from Juniata College in Pennsylvania, where he served as director of the performing arts since 2006 and the curator of the college's performance series since 2002. During his tenure, participation in the arts at Juniata



Chad Herzog

PASSPORT

DISCOVER

kmp

Dance Theatre Family Music

kmpartists.com
512.888.9895
info@kmpartists.com

grew by more than 600 percent. He serves on the board of directors for Citizens for the Arts in Pennsylvania, Gotham Arts Exchange, North American Performing Arts Managers and Agents, and on the executive board of Penn State Public Media. He has served on the boards of FOCUS Dance, Pennsylvania Presenters, Big Brother Big Sisters Huntingdon County, Huntingdon Arts Festival and the Huntingdon County Arts Council.

The husband-and-wife team of **LARRY KOSSON** and **ROBIN SPIELBERG** have launched **KOSSON TALENT**, with a roster that includes Black Violin, Jimmy Webb, Dala, Trout Fishing in America, Peter Gros of Mutual of Omaha's Wild Kingdom, Pushcart Players, Robin Spielberg, American Tapestry and Valerie Vigoda. Kosson won the NAPAMA Agent of the Year award during the 2013 Association of Performing Arts Presenters



Larry Kosson and Robin Spielberg

Conference. He currently serves as membership co-chair on the PA Presenters board of directors and the South Arts Performing Arts Exchange Advisory Committee. He chaired APAP's membership committee during his six years of service on the board of directors, and served as a panel speaker at SXSW in 2014 and 2015. Spielberg is a composer and pianist on the Steinway Artist Roster. She serves

as National Artist Spokesperson for The American Music Therapy Association and works to create arts and education programs for touring artists. The married couple, who formed SMG Artists in 2000 and then joined forces with The Roots Agency, has created this enterprise to handle a select number of clients.

CHARLIE ROBIN has been named chief executive officer of the Capitol Theatre in Yakima, Washington. Robin comes to the Capitol from Edison Theatre at Washington University in Saint Louis, Missouri, where he served as executive director since 2000. During his tenure, he developed residency and outreach activities that engaged a variety of audiences, including the multidisciplinary, multicultural international performing arts series Ovarions (featuring contemporary artists) and its complementary family series, ovarions for young people. He

→ We look forward to seeing you at the fall conferences:
WAA, AMW & PAE

PLEASE VISIT
www.elsiemanager.org
FOR DETAILED INFORMATION
ABOUT OUR ROSTER ARTISTS

LIVON DANCE COMPANY, PHOTO BY JOSEPH SCHREIBER

elsie management

CELEBRATING OUR 20th YEAR

LAURA COLBY, DIRECTOR
ANNA AMADEI, ARTIST REPRESENTATIVE • KATIE DIAMOND, CONTRACT MANAGER

DANCE, THEATER, OUTDOOR SPECTACLE, AND SPECIAL PROJECTS & ATTRACTIONS FOR PERFORMING ARTS CENTERS, FESTIVALS, AND SPECIAL EVENTS

VOICE

succeeds longtime CEO Steve Caffery, who retired in 2014.

Regional Arts Commission, the largest annual funder of the arts in the St. Louis region, has appointed **FELICIA SHAW** as its executive director. She succeeds Jill McGuire, who served for 30 years as RAC's founding executive director. Shaw brings more than 25 years of leadership experience in the public and nonprofit arts and culture sector to RAC. From 2007 to 2014, she was Director of Arts and Creative Economy at The San Diego Foundation. Previously, she served for 12 years as Program Manager for the City of San Diego Commission for Arts and Culture.

Swallow Hill Music, a Colorado presenter and school for roots, folk and acoustic music, has named

PAUL M. LHEVINE as its chief executive officer. Lhevine comes to Swallow Hill from Aurora Public Schools Foundation, where he served as executive director while simultaneously serving as director of external affairs for the school district. He is credited with increasing revenues, developing significant private/public/nonprofit philanthropic relationships and launching new programs, such as the Future Center Initiative, which will support a new college-and career-bound student culture in each of Aurora Public Schools' high schools.

COURTNEY BECK has been named executive director of San Francisco's Philharmonia Baroque Orchestra, succeeding Michael Costa as the acting executive director at the Orchestra. Beck has worked at Philharmonia for more than eight years, first as director of development

and, for the last two years as associate executive director. During her time at Philharmonia, she has completed two successful fundraising campaigns, launched SESSIONS, the Orchestra's new alternative format concert series, strengthened and grown the board of directors, and helped to set the organization's strategic direction.

Portland Ovarions in Maine has hired **CATHERINE M. ANDERSON** as director of Ovarions Offstage, the organization's education and community outreach arm. Anderson brings to the role a dynamic educational background spanning more than 15 years as an educator and arts enrichment director within the Portland Public Schools. Prior to her tenure in education in Maine, Catherine worked as a personal assistant for Jerome Robbins and the Jerome Robbins Foundation

Mark your calendars for *Inside Arts!*

Our revised publication schedule is perfect for your conference promotion and year-round advertising needs.



Issue	Ad reservation deadline	Ad materials deadline	NEW	Mail date
Conference 2016 Bonus distribution at APAP NYC registration	Oct. 14, 2015	Oct. 21, 2015	NEW	Dec. 2015
Spring 2016	Jan. 29, 2016	Feb. 5, 2016		March 2016
Summer 2016 ("The Knowledge Issue") Showcasing the year's best analysis and ideas from the field	April 13, 2016	April 20, 2016	NEW	June 2016
Fall 2016 Bonus distribution at regional conferences	TBD	TBD		August 2016

Save the date:

ADVERTISE IN THE APAP|NYC 2016 PROGRAM AND SHOWCASE LISTING GUIDE!

Deadline to reserve advertising space is November 12, 2015. (Ad materials deadline is November 19, 2015.)

Go digital!

RESERVE YOUR SPACE on APAPNYC.org and APAP365.org and in key issues of APAP's member newsletter Spotlights year-round and Conference e-News from August through January. Conference advertising packages available.

For more information or to reserve your space, contact Kristen Cooper at kristen.cooper@todaymediacustom.com or 410.458.9291

To view the advertising media kit, visit www.apap365.org/advertising.

Learn more about all advertising and sponsorship options at APAPNYC.org





Catherine M. Anderson

in New York City, graduated from Bard College and completed her teaching training and certification programming at Bank Street College in New York City.

Contemporary choreographer **LIZ GERRING** has received the 2015 Jacob's Pillow Dance Award, an honor carrying an unrestricted \$25,000 cash prize. Active in the dance world

for nearly 20 years, Gerring's work has been described as "enthraling and important" by Alastair Macaulay of *The New York Times*. She accepted the award and members of Liz Gerring Dance Company performed at the Pillow's Season Opening Gala in June. The Jacob's Pillow Dance Award was created in 2007 through an annual anonymous gift of \$50,000, of which \$25,000 is given to an artist of exceptional vision. In commemoration, the honoree receives a custom-designed glass award sculpture by Berkshire-based artist Tom Patti, whose work is in the collections of the Metropolitan Museum of Art and the Museum of Modern Art in New York, among other prominent institutions worldwide.

Arts Presenters mourns the loss of our colleagues in the field: **HARRY S. BEALL JR.**, 88, of Northampton, Massachusetts, a founding partner in

Judson O'Neill Beal and Steinway who retired from Beall Management in 1992. Beall was best known for his longtime management of the Guarneri String Quartet; **LUREA MURPHY**, 57, of Lurea Murphy Artist Management LLC, whose roster included KJ Denhert, Chipper Lowell and Jeri Sager; **MICHELE SEREDA**, 49, artistic director of Curtain Razors Theatre in Regina, Saskatchewan, Canada; **LACY MORIN-DESJARLAIS**, 29, an artist who taught a powwow class at the University of Regina, Saskatchewan; **MICHAEL GREEN**, 58, of Calgary, Alberta, Canada co-founder of the One Yellow Rabbit theater company; and **NARCISSE BLOOD**, 60, an academic and artist from Cardston, Alberta, Canada, and the former director of Kainai studies at Red Crow Community College, and **ORNETTE COLEMAN**, 85, saxophonist, composer and jazz iconoclast. **ITN**



Cyro Baptista



Paul Dresher



Donal Fox



Merima Kljuco



Lionheart



Richter Uzur Duo

2016/17 TOURING



Jenny Scheinman



Rob Schwimmer



Sirius Quartet



Tanya Tagaq



Two Men Talking



Pablo Ziegler

timeless
arts. timely
artists.

Bernstein Artists

www.bernsarts.com

- Cyro Baptista
- Paul Dresher
- Donal Fox
- Merima Kljuco – *NEW*
- Lionheart
- Richter Uzur Duo
- Jenny Scheinman's Kannapolis – *NEW*
- Rob Schwimmer – *NEW*
- Sirius Quartet
- Tanya Tagaq
- Two Men Talking
- Pablo Ziegler

VOICE

Follow Spot: LET'S MAKE THIS!

APAP|NYC CO-CHAIRS REFLECT ON THE POWER OF PUTTING TOGETHER A CONFERENCE.

BY ALICIA ANSTEAD

If you've ever been tapped to work on a committee, you know the value of working collaboratively – and tirelessly. Each year, the APAP|NYC conference committee gives generously of its time to assure that each faction of the membership and of the greater performing arts industry is represented. Inevitably, the conference co-chairs have an extraordinary experience working closely with our team at the APAP offices as well as with the larger committee and the artists, agents, managers and presenters who help shape the conference programming each year.

“My experience working with the APAP conference committee continues to be one of the most interesting and rewarding aspects of my professional life,” says Scott Stoner, vice president of programming and resources at APAP. “The old saying ‘it takes a village’ does in reality frame the process of curating our annual conference program. It was particularly exciting in 2014 to add a third party – an artist – as a conference co-chair, and we are so fortunate to again have Daniel Bernard Roumain, Rachel Cohen and Cathy Edwards as we plan for the January 2016 event.”

The upcoming APAP|NYC conference is themed MAKERS and



takes place January 15-19, 2016. I asked Stoner and the co-chairs to comment on their experience of working together. What can the rest of us learn from their collaboration? How can their experience help us all think more deeply about the nature of curating by committee? The following are their responses.

SCOTT STONER

*Vice President of
Programs and Resources
APAP*

“As I think about the arc of programming for the conference over the past four years – from our IMAGINE theme in 2013, followed by SHINE, and last year, TOGETHER – it occurs to me that our thread of thinking about trends and issues in the field is not far removed from our everyday work. Coming out of the enormous challenges created by economic and other setbacks following 9/11, the presenting field has rallied in so many ways to become viable community leaders and resources. And as the conference committee

grappled with a direction and theme for the upcoming 2016 conference, we focused on this more proactive role of making – making art, making decisions, making a difference, making money – that is bringing artists, presenters, agents-managers and our partners together to in fact make our mark in every community we serve.”

RACHEL COHEN

*Executive Director
Cadence Arts*

“I was simultaneously thrilled and challenged at being chosen as a co-chair for APAP 2015. Thrilled to learn, brainstorm and be of service with my creative co-chairs, the APAP staff and the diverse and skilled conference committee. As a small business owner, I initially worried about how I could be of service in such a large capacity. But together, we created excitement and momentum, we progressed and morphed, and we were of service to each other.

Mentoring and introducing the speakers at the plenaries was a great

joy as I could see many smiling faces waiting in anticipation to hear something inspiring and to learn.

In 2016, I look forward to building on the great energy of last year and to keep striving to create a collegial and inspirational conference. As we move toward the theme of MAKERS, let's not forget the theme of TOGETHER, as it really holds true in practice. There was a dance in people's eyes in 2015, and I hope to see that again."

CATHY EDWARDS

*Executive Director
New England Foundation
for the Arts*

“Every collaboration is a new beginning. The opportunity to work with the co-chairs of the APAP|NYC 2015 launched a set of conversations that are a microcosm of everything I love about working in the performing arts, namely the chance to work closely with partners to advance the value and impact of creative endeavors. At the heart of this collaboration is a vision that we learn from one another and that our work in the performing arts is about the flourishing of the human spirit, the advancement of creative opportunity and the enlivening of our communities.

In 2015, Daniel, Rachel and I focused on TOGETHER – the power of our collective impact, the value of joining to convene as a field, and the importance of celebrating our complex stories. In 2016, we are ready to harness that energy of togetherness to make a difference, and to assess the impact of being MAKERS – of art, of difference, of decisions. As co-chairs we believe that artists are the catalysts for experiences of profound beauty and revelation of the human spirit; that in collaboration with artists we build and empower communities; and that we are creating economic value and new business frameworks in our industry. APAP|NYC is a convening

that serves as a field-wide laboratory as we contemplate these issues. What better way to begin the new year than by challenging ourselves as leaders in the performing arts to create models that add value to the work of contemporary artists, the needs of our diverse communities and the spirit of our entrepreneurial age?”

DANIEL BERNARD ROUMAIN *Artist*

“With my dear colleagues, co-chairing APAP|NYC has been a true labor of love: for the artists and presenters that we serve and for those aspects of the field we hope to reflect, positively influence and enthusiastically lead.

As an artist, I am fortunate to have worked with an array of other artists and presenters dedicated to their work and craft, all towards reaching as broad an audience as possible. With this, we all share a commitment and concern for the communities in which our collective work is shared. Cathy and Rachel and I, with the committee and APAP, have tried to create a conference experience that is both informative and deeply relevant to our work by creating opportunities for all of our members to participate, inviting exceptional leaders to speak about their work and innovations, and by continuing to make the conference a place for conversation, collaboration and creativity.

As we consider our work beyond the conference, I look forward to making APAP a more valuable, year-long experience for all of our members and their communities, and would urge my colleagues to consider how their continued role in APAP could expand into more leadership opportunities that allow all of us to effect change and promote the very best in our performing arts – as we do, dream, dare and make – together! 🎶



Experience the music
from the award-winning

Rondi Charleston

and her acclaimed
all-star band.



Utterly delightful...
A joy to hear. – *NEW YORK TIMES*

Charleston has an adventurous, probing spirit and reminds you that jazz can career joyfully between its folk, blues and Afro-Latin roots. There is rhythm at its core and optimism at its soul.

INTERNATIONAL REVIEW OF MUSIC

Charleston is one of the
most compelling artists in
contemporary music...

– *ELABORATE*

GRANT-SUBSIDIZED TOURING

BOOKING DATES FOR
FALL 2015/SPRING 2016

ALSO OFFERING:

MASTER CLASS IN VOCAL TECHNIQUE,
SONGWRITING WORKSHOPS, AND JAZZ STUDIES

BOOKING@RONDICHARLESTON.COM • 212.876.7085

www.rondicharleston.com

INTERDISCIPLINARY COLLABORATION

UNTHINKING identity

A BUILDING BRIDGES GRANT HELPS CHALLENGE STEREOTYPES.



EVER SINCE THE TERRORIST ATTACKS OF SEPT. 11, 2001, AN IDEA HAD BEEN BREWING IN THE MIND OF PING CHONG, THE NEW YORK-BASED WRITER-DIRECTOR. HE WANTED TO MAKE A THEATER PIECE ABOUT MUSLIMS IN AMERICA.

BY LAURA COLLINS-HUGHES

When *Beyond Sacred: Voices of Muslim Identity* premiered in April 2015 at LaGuardia Performing Arts Center in Queens, New York, the local cast was decidedly more youthful than Ping Chong had originally envisioned. But very few older Muslims volunteered to participate in the show, part of Ping Chong + Company's Undesirable Elements series of interview-based theater about marginalized groups.

So the focus narrowed. All five Muslim-identified performers, who tell their own stories onstage, came of age after 9/11.

"I think there's a lot of fear in the community," said Chong, who holds the media largely responsible for demonizing Muslims. "Younger people are less prone to that. They're more reckless by nature."

But even within that tight chronological constraint, the participants – Tiffany Yasmin Abdelghani, 27, Ferdous Dehqan, 19; Kadin Herring, 23; Amir Khafagy, 24; and Maha Syed, 29 – brought to the stage a wide spectrum of experiences.

Two are native New Yorkers, one a Southerner, two born in the Middle East. Some are students or alumni of LaGuardia Community College, where the performing arts center is located; one goes to The New School in Manhattan; one just earned a master's degree from Columbia University. Dehqan grew up in Afghanistan under Taliban rule. Syed says her feminism is inseparable from her Muslim identity. Abdelghani, a recent convert, wears a hijab. Race, class and sexual identity diverge, too.

All speak lovingly of their parents. All wanted to try to open minds by participating in *Beyond Sacred*.

ADAM NADEL

“It was important for people to understand that identifying yourself as a Muslim does not equal terrorism. It doesn’t equal you’re against the United States, you’re against the Western way of living,” said Khafagy, who grew up in Queens.

The show was the centerpiece of *Beyond Sacred: Unthinking Muslim Identity*, an 18-month interdisciplinary program at LaGuardia Performing Arts Center that’s meant to challenge stereotypes. The money came from a Building Bridges: Campus Community Engagement grant from the Association of Performing Arts Presenters, funded by the Doris Duke Charitable Foundation and the Doris Duke Foundation for Islamic Art.

Steven Hitt, the performing arts center’s artistic producing director, has a longtime interest in theater for social change. To Hitt, who commissioned *Beyond Sacred*, the simplicity and directness of “undesirable elements” makes it a powerful tool for breaking down prejudice – even more than other theater pieces that have been part of the initiative.

“We did *Bengal Tiger at the Baghdad Zoo*, and it was a lovely play, and it made people talk a little bit. But the experience of hearing real people tell real stories is something that you can’t refute,” he said. “You may not agree with their religion, you may not agree with the cultures that come out of that religion, but at the same time, you have to acknowledge the fact that these truly are their stories and their own experiences. And maybe this will make people stop and think.”

Sara Zatz, who wrote *Beyond Sacred* with Chong, put it this way. “Whether or not you think that the U.S. should be intervening in Afghanistan from a military point of view, you cannot disagree with the life that Ferdous had in Kabul. That’s his life, that’s his story, and hearing that firsthand, I hope, has an impact on people when they think about the larger global political questions at play.”

For Chong, who directed the production, history is another critical element. “That’s why, at the top of the show, I give this very short take on Muslims in America to remind people, hey, wait a minute, you forget that Muslims have been here for a while. They’re part of the fabric of this country.”

The five performers spoke last spring about their experiences of *Beyond Sacred*. What is reflected in their comments is a testimony to both the complexities and the outcomes of the project. Excerpts from those interviews follow.

MAHA SYED: “The preconceived notion of why we were doing this was because a lot of Americans don’t know Muslims. I think a lot of Muslims would really benefit from hearing this show, because within the community we deny our diversity a lot. We do that thing where we try to quantify faith, and we try to tell people how Muslim they are. It feeds into the same rhetoric as those who are Islamophobic: defining who’s inside and who’s outside. A lot of Muslim mosques, communities, are much more conservative than I am, so I just never felt like I really fit in. Now I’m much more inspired to find places where I could fit in and be a constructive voice. That’s a direct result of being in a very dynamic environment on that stage: being one of several very different Muslim voices and yet being able to put out a coherent message of tolerance and diversity.”

FERDOUS DEHQAN: “When you say to people you’re from Afghanistan, they just say, ‘Oh, the Taliban, or they think about the 9/11 incident and Osama bin Laden or something like that. I just wanted to show that Muslims are the largest victims of the terrorism, and the first. I just wanted to say the facts. At the same time, I was thinking, ‘Am I sharing some family stories? Is it good or not good?’ Because it’s kind of related to privacy. My parents, they encouraged me. My uncle also. I was excited, actually, but I felt nervous because in our group I was the only one who just came two years ago from a foreign country. There was a lady, at the end of the show, she told me, ‘I was crying because of what you shared.’ It made me feel good. I have the right to share my experiences, and people support it.”

KADIN HERRING: “I grew up Muslim. I was in South Carolina, a small city called Greenville. Basically, if you weren’t a white Baptist, you weren’t accepted, but I thought just my little town was like that. Now I do a



meditation every day because I didn't realize how my body still carried all that tension, all that paranoia, all that frustration of being an outsider, not being accepted. In the play, I'm the only person who states that they're completely out of the religion, so I felt a bit of burden saying to Muslims, who are so used to being harassed, that I also left the religion because I didn't find it equal, I didn't find it just, I didn't find it correct. I just wasn't prepared for how heavy it was going to feel. They're so used to being told, 'Your religion is wrong.' The first week of performance was quite difficult."

TIFFANY YASMIN ABDELGHANI: "I had to dig really deep to find out what my story was. It was very surprising when I look back and see how everything that I've been through kind of shaped who I am today. Especially when we had the script and we did the first read-through, it raised a lot of awareness to me. It made me feel like, oh, this is exactly what happened to me on Sept. 11th, this is what happened to me during this time when I was a kid, and Amir and Kadin and Ferdous and Maha were going through the same thing. We're completely different, we have different upbringings, we lived in different places, and we just had so much in common. The show makes me feel very happy. I think it's always important when you believe in something to advocate for it and be able to speak openly about it."

AMIR KHAFAGY: "My skin tone is white, so I can easily blend in. My cousins are very dark, and they don't have that privilege to just hide. In the play, I talk about it. I could've easily whitewashed myself and assimilated and just made myself an American like everyone else. I'm not Wonder Bread. I'm whole wheat, you know? By the fact that this play existed, it changed the dynamic. However small it was, it allowed different voices to be heard. I think theater was an interesting format to do it in, because we can really have more of an intimate conversation with the audience by revealing our lives to them and showing that we're very complicated. I do a lot of political organizing. Doing this type of theater has really broadened my scope in believing what's possible with different mediums, and using culture as a weapon to really organize people." **IA**



20 INSIDE ARTS FALL 2015

Students speak about bridges



Theater students from LaGuardia Community College spent an academic year exploring Muslim identity and devising theater pieces based on their own experience. The group became Allies of the Muslim Community. Its members attended Mosque services, volunteered alongside members of the Muslim Community Network in soup kitchens around the city and really got to know the individuals and their stories. It changed their lives, and ideas about people they had very little personal experience with before beginning this project. The following students shared their thoughts about traveling to another grantee, Georgetown University in Washington, D.C., where they met students exploring some of the same themes and participated in Georgetown's devised theater piece.

Dayana Sanchez ↴

"I really didn't know any Muslims, or anything about them before. Only what I heard on the news. My views have been totally expanded working on this project."

Janeille Rowe ↴

"The trip to D.C. reassured me that our thoughts, ideas and problems don't stop in our hometown. There are people who can relate to our everyday lives. Seeing the research that the students at Georgetown conducted and being a part of their findings was incredible. I cherish the opportunity that was given to us, and I hope to do something like this again. Overall I have learned a lot from this experience."

Marqueese Capers ↴

"The project as a whole was very eye opening, and I am thankful I was a part of the study. It opened my eyes to a lot of issues that I would walk by on a daily basis. The project has changed my perception of the world we live in and I'd do it again if I had to."

Laura Collins-Hughes is a freelance writer in New York City. She was formerly an arts reporter for the *Boston Globe* and is a regular contributor to *The New York Times*.

HOLDEN & ARTS ASSOCIATES

SHARING STORIES AND CREATING PARTNERSHIPS SINCE 1983

2016-2017

THEATER FOR YOUTH AND FAMILIES

Where the Wild Things Are



Presentation House Theatre of Vancouver, Canada

The Bockety World of Henry and Bucket



Barnstorm Theatre Company of Kilkenny, Ireland

The Way Back Home



Co-production by Branar Teatar, IE and Teater Refleksion Of Arhaus, Denmark

Dr. Seuss' The Cat in the Hat



Childsplay of Tempe, Arizona

Morgan's Journey



Robert Morgan of Toronto, Canada

David Gonzalez



David Gonzalez of New York, New York

Mufaro's Beautiful Daughters



Dallas Children's Theater of Dallas, Texas

Lights, Camera, Math'a magic



Cahoots NI of Belfast, Northern Ireland

The Man Who Planted Trees



Puppet State Theatre Company of Edinburgh, Scotland

Walking the Tightrope



24th ST Theatre of Los Angeles, California

Mistatim



Red Sky Performance of Toronto, Canada

Rock the Presidents



Childsplay of Tempe, Arizona

The Incredible Speediness of Jamie Cavanaugh



Roseneath Theatre of Toronto, Canada

Out of Bounds



Working Group Theatre of Iowa City, IA

www.holdenarts.org

phone: 512-477-1859 • fax: 512-477-3908 • sk@holdenarts.org



**CHRISTINE
EBERSOLE**



**TELLY
LEUNG**



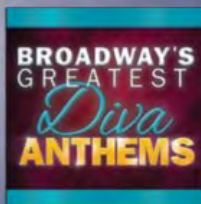
**MANDY
GONZALEZ**



**SETH
SIKKES**



**BROADWAY
BACK
TOGETHER**



**BROADWAY'S
GREATEST DIVA
ANTHEMS**



**THE
SKIVVIES**



**JARROD SPECTOR
&
KELLI BARRETT**

CONSISTENT, DEPENDABLE

OUR 2016 STARS



**RJ Productions,
401 E 74 Street, Suite 14S,
New York, NY 10021**

**Desk: +(212) 396-2666
rjprodmg1@aol.com
www.rjprod.com**





**LINDA
LAVIN**



**TREVOR
McQUEEN**



**ROSLYN
KIND**



**JARROD
SPECTOR**



**JAMES
SNYDER**



**FLORENCE
HENDERSON**



**ADAM
PASCAL**



**MAUREEN
McGOVERN**



**LIZ
CALLAWAY**



**TONY
DeSARE**



**JUDY
GOLD**



**BRUCE
VILANCH**



**PAUL
IACONO**



**DAPHNE
RUBIN-VEGA**



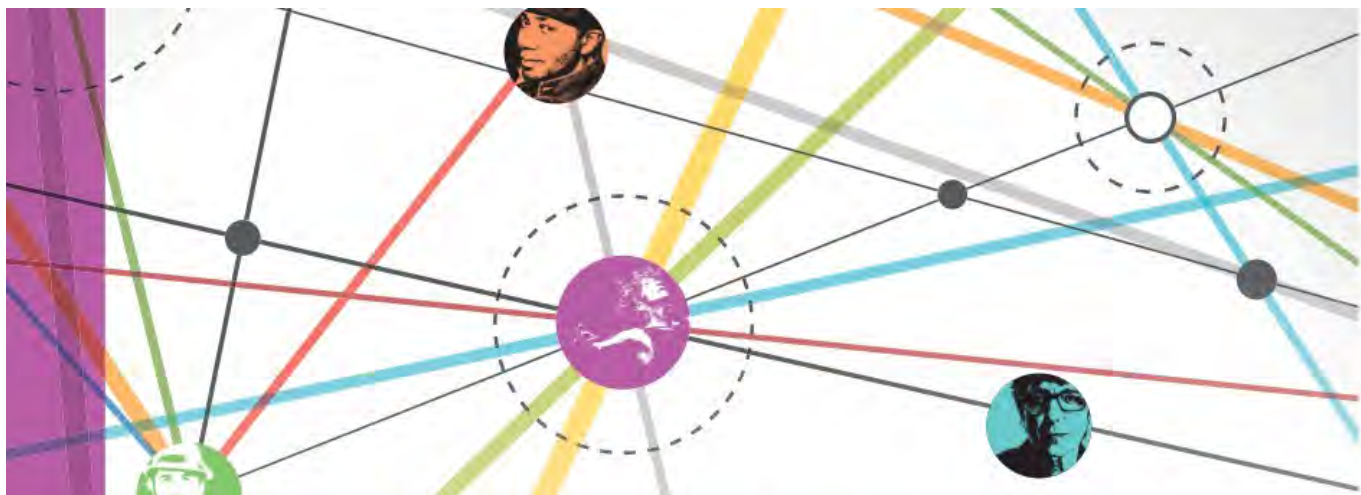
**CLINT
HOLMES**



**ANTHONY
RAPP**

VISIT US AT: WWW.RJPROD.COM





ARTISTS among us

BY RAY MARK RINALDI

ARTISTS

A new APAP Artists Committee brings compelling voices to the table.

Artists have always been crucial to the cultural conversations enabled by the Association of Performing Arts Presenters, though they haven't always been at the center of them. Dialogue, for the most part, has veered toward the concerns of people who work off-stage, managing venues, programming stages or promoting careers.

But APAP was designed to be a big tent, and there's plenty of room inside for everyone in the arts profession. Violinists, choreographers, playwrights and composers are welcome, and the organization is working to make sure they're included meaningfully or, as its Vision and Values statement puts it, to ensure all stakeholders "make the connections and gain the information, skills and resources they need to make the arts a vibrant, valuable and sustainable

part of everyday life."

Taking up the issue directly is the new Artists Committee, an advisory group assembled to keep APAP responsive to the challenges the entire creative community faces in a changing business environment. The committee is made up of 11 members, successful artists from across disciplines who have shown an interest, not just in their own careers, but in the field overall.

"We invited people who really wanted to engage in hard questions about what we're all about now – the transformative power of the arts and how artists can play a greater role in audience engagement," said Scott Stoner, vice president of programs and resources at APAP.

The committee will convene regularly, sharing ideas about how artists can be more involved in APAP|NYC, the annual conference in January, as well as the association's work throughout

the year. The goal is to encourage more artists to become active members so the conversations get input from everyone who makes the show go on, including peers. "We want to bring the artist's voice forward," Stoner said.

Concurrently, APAP will be reaching out broadly to artists for ideas on how the organization can increase its support for arts professionals across both disciplines and job titles. Already planned are think tanks – with artists, agents, managers and presenters – set to take place at the regional arts conferences that happen every September and October across the country.

Since conversations with the Artists Committee are already underway, an introduction to its members seemed in order. We asked each about the role of artists, their own work, what they value about presenters and what advice they have for artists. Their responses follow.

<1> JEAN COOK: Musician and producer; director of programs for the Future of Music Coalition; APAP board member and manager of the APAP Innovation Lab prototype project

ARTISTS: Artists reflect the world around us. Our experiences, our stories. They help us understand who we are. They give us distance and perspective. They facilitate dialogue, help us remember our history. They chart where we are headed. They build improbable bridges. They bring us closer to each other.

HER WORK: As a musician my work is transmitted through sound rather than images or text. I want to make work that rewards listening. Music is so much richer – for artists and the audience – when it creates opportunities for people to really listen to one another deeply.

PRESENTERS: The willingness to support artists as they experiment and take risks. Allowing artists to fail.

ADVICE: Health insurance is not a luxury. What if you took 20 minutes today to think about how you can take care of this? The Artists Health Insurance Resource Directory is a good place to start.

<2> VIJAY IYER: Grammy-nominated composer and pianist who performs across the world; DownBeat Magazine 2015 Artist of the Year; MacArthur “Genius” Fellow.

ARTISTS: An artist opens herself up to the forces around her, creating objects or actions that reflect, channel and redirect those forces, to create a unifying experience for audiences.

HIS WORK: It seems to me that my main efforts these days are geared toward holding space for people to gather. As a composer, as an improviser, as a cross-disciplinary



collaborator, and as a human being, I strive to create opportunities for people to hear, discover and empathize with each other.

PRESENTERS: The most important quality in a presenter is her ability to cultivate an audience who trusts her in the long term. She builds that trust by generating a history of strong, resonant curation, and by creating pathways to the work for a diverse range of ages, races/ethnicities, genders/sexualities and economic backgrounds. Why? Because that's how we create a future for the arts in America.

ADVICE: Understand that at its best, it's not a business. It's community organizing.

<3> HEIDI LATSKY: Performer, choreographer and teacher who first received recognition as a principal dancer for the Bill T. Jones/Arnie Zane Dance Company before forming Heidi Latsky Dance in 2001.

ARTISTS: I believe artists' roles are to model through actions a way of doing what most people are afraid to do – to be true to themselves and follow their individual path no matter how difficult it may be. In a world of technology, the artist reminds us of our humanity. An equally important function of artists in contemporary society is for their work to question what is traditionally accepted and to reframe what has been framed and taken as a given.

HER WORK: I feel I have become more of a visual artist within the medium of dance and a committed advocate for the beauty and profound power of inclusion.

PRESENTERS: I value presenters who are visionary – who are not afraid of taking risks – and will support that vision by presenting work that they believe in. I believe this supports the essence of great art, that frighteningly vulnerable place where great things may or may not happen.

ADVICE: Get representation and administrative help in whatever way possible so that the artist can focus on making the art. Having that support is invaluable and so many of us, myself included, have had a difficult time finding those resources that keep our lives balanced.

<4> LIZ LERMAN: Choreographer, performer, writer, educator and speaker. She founded Liz Lerman Dance Exchange in 1976, which she left in 2013 to pursue new projects, including a recent semester at Harvard University as an artist-in-residence; MacArthur “Genius” Fellow.

ARTISTS: My rabbi says if it is not broken, break it. Artists are good at breaking things but also good at picking up the pieces, mending the spirit, seeing beyond the obvious and holding more than one truth in our hands, heads, bodies.

HER WORK: I am an artist like I have always been only more so.

I love partnering with folks who are curious and willing to figure out a new way to do something, not for the sake of innovation, but because the iterations and the willingness to start anew might make it more in the moment, might light new paths, might fix something. I like partnering for the long haul. The promise of working on a second, third, or fourth project is good for everyone involved especially audiences and communities (which might be the same people).

ADVICE: The commissions for new work are everywhere, not because people are offering money to make art, but because the need and the beauty and the power of art creates the possibilities

<5> DJ SPOOKY AKA PAUL D. MILLER: Composer, multimedia artist, editor and author; has produced work for scores of artists; his DJ Mixer iPad app has more than 12 million downloads.



ARTISTS: I love the fact that art, and the creatively endowed people who move between mediums, can highlight everything from cell phones documenting police brutality to YouTube clips showing how to take apart a jet engine or videos that show every aspect of how to learn. The role of the 21st century artist and composer, for me, is to synthesize these ambiguous and often paradoxical scenarios and show that another world is possible.

HIS WORK: I'm an artist who is impatient with the definitions that we've inherited from the 20th century. Music is art. Art is literature. Literature is science. Science is music. No problem.



PRESENTERS: I value presenters who are immune to the kinds of vagaries that make “trends” become so entrenched in the 21st century's paradoxes of geography, race, class and social hierarchy. Can you play Bach for a hip-hop audience? Yes. Can you play hip-hop for a performing arts center like Lincoln Center, BAM or LA Opera House? Sure, no problem. Dub step at Carnegie Hall? Why not? People really need to shake things up. And I think that the most dynamic presenters intuitively understand that the dynamics of culture are rapidly changing.

ADVICE: Never accept it when people say, “It can't be done.” It always can be done.



<6> HEATHER RAFFO: Iraqi-American playwright and actor who has spent the last decade performing off-Broadway, in regional theater and in film; author and solo performer of the play *9 Parts of Desire*.

ARTISTS: Artists tackle what society is afraid to face. In doing so, they show us our world beyond our fears.

HER WORK: An instigator, a healer, a bridge builder, an advocate, a global witness, a playful goddess.

PRESENTERS: I am most enthusiastic when a presenter or producer is willing to create a conversation around a work:

ROSTER

2016 2017

BAYLIN
ARTISTS MANAGEMENT

WWW.BAYLINARTISTS.COM

P. 267-880-3750
F. 267-880-3757



MUSIC

Art of Time Ensemble
Caladh Nua
Danú
ETHEL
Hot Club of San Francisco
Julie Fowlis- *Music of the Scottish Isles*
Matt Haimovitz
Mucca Pazza*
Olga Vocal Ensemble*
Rani Arbo & daisy mayhem
Turtle Island Quartet

DANCE

Flamenco Vivo/Carlota Santana-
Poema de Andalucía

THEATER

An Evening with Groucho starring Frank Ferrante
Aquila Theatre-
Murder on the Nile: Christie
Much Ado About Nothing: Shakespeare
The Trojan War: Our Warrior Chorus
Broadway's Next HIT Musical
The Cashore Marionettes-
Life in Motion
Cirk La Putyka- *Slapstick Sonata*
Julian Sands-
A Celebration of Harold Pinter
L.A. Theatre Works-
Judgment at Nuremberg: Mann
Raisin' Cane starring Jasmine Guy and The Avery Sharpe Trio
Reduced Shakespeare Company
Walnut Street Theatre-
Last of the Red Hot Lovers: Simon

SPECIAL PROJECTS & COLLABORATIONS

Art of Time Ensemble-
Sgt. Pepper's Lonely Hearts Club Band
Danú- *A Christmas Gathering*
ETHEL's *Documerica*
ETHEL/Robert Mirabal-
The River
Hot Club of San Francisco-
Cinema Vivant
Reduced Shakespeare Company-
The Complete History of America (abridged)- Election Edition
Turtle Island Quartet/Cyrus Chestnut- *Jelly, Rags, & Monk*

PROGRAMS FOR YOUNG AUDIENCES & FAMILIES

The Cashore Marionettes-
Simple Gifts
Garry Krinsky-
Toying with Science
Mad River Theater Works-
John Henry
Wings of Courage
Everybody's Hero: The Jackie Robinson Story
Red Grammer

Cyrus Chestnut appears in collaboration with AMI Artists.

*New to Baylin Artists Management

Photo Credits:
Cirk La Putyka - *Slapstick Sonata* - Pavel Kolsky,
Walnut Street Theatre - *Last of the Red Hot Lovers*,
Raisin' Cane starring Jasmine Guy and The Avery Sharpe Trio - David Polston Freelance LLC,
Mucca Pazza - Drew Reynolds,
Olga - Felipa Pipi,
Danú - Brid Ni Luasaigh.

MUSIC • DANCE • THEATER

SPECIAL PROJECTS & COLLABORATIONS

offering multiple lenses from which to engage audiences, doing outreach within divergent communities and encouraging conversation to continue beyond the performance. I spend years researching and developing my work, and I know communities respond in different ways. To work with a presenter or producer on exactly how to create a full conversation around my work is invaluable. It means the community can continue talking long after the performance. But for this to work I feel the goal needs to be present from the beginning, that it is not only about presenting a performance but launching a conversation.

<7> DANIEL BERNARD ROUMAIN AKA DBR: Musician, composer and performer; has collaborated with Philip Glass, Cassandra Wilson, Bill T. Jones, Savion Glover and Lady Gaga; APAP board member; APAP|NYC conference committee co-chair.

ARTISTS: An important role for artists in any society is to provide alternate, relevant and revelatory perspectives on the collective history and trajectory of our lives. As we look to find value in our homes, schools, and communities, we should remind ourselves that when our laws and politicians fail us, artists often must lead the way, sometimes in the seemingly most mundane, yet profoundly magical, ways.

HIS WORK: I am a composer, one who frames ideas and self-expression in sound.

PRESENTERS: Conversation. The ability to speak directly with an audience and artist, in a manner that provides, provokes and presents many worlds of ideas, from many perspectives and our collective, cultural voices, is the single quality I value most in any presenter.

ADVICE: The “business” of our field should feel nourishing, sustaining and artful. The commitments we make as art-makers involves our work, our relationships and a collective quest towards an antidote to the many ills in our world.

28 INSIDE ARTS FALL 2015



<8> NICK SLIE: New Orleans-based performer, producer and cultural organizer; founder of Mondo Bizarro.

ARTISTS: To engage a robust call and response with the past, present and future. I am drawn to the dual possibilities of the word “original,” meaning both something that has never happened and something connected to its origin. Artists can remind us of our origins as a means of showing the future what the past has suffered so that it will never be experienced the same way again.

HIS WORK: I think of myself as a place-based artist. I listen deeply, tell stories and try to bring a lot of joy to my work. Living and working in Louisiana, my ancestral home, allows my body to revel in its origin – the memory of the land here. I trust embodied instincts to craft original works of art rooted in a sense of wonder, reflecting the needs and potentialities of the place where they are created.

PRESENTERS: I value presenters and producers that want to talk about the what first and the how later. I also really appreciate presenters and producers who will invest in the work over many years, allowing a depth of experience to emerge. Finally, I love presenters and producers who want to be part of the way we make business relationships.

ADVICE: If you don't like what you're getting, change what you're giving. Try to engage relationships with people who you view as a colleague. If people are more interested in maintaining hierarchy/status quo than talking about the impact of your work, lean into the thousands of relationships you can have with people who want to use art to catalyze change in the world. No amount of money is worth your work and spirit being put in a situation of compromise. You can be an artist, leader, visionary, business person, cultural organizer without compromising any of these roles. Cultivate an intimate relationship with listening. Invest in partnerships that last for years. Define success for



ASPEN SANTA FE BALLET
ASPEN SANTA FE BALLET
ASPEN SANTA FE BALLET
ASPEN SANTA FE BALLET
ASPEN SANTA FE BALLET



ASPEN SANTA FE BALLET presents
Juan Siddi
FLAMENCO SANTA FE



PHOTOS: ROSALE O'CONNOR

Representation:

Cathy Pruzan Artist Representative | 415-789-5051 | cpruzan@aol.com

www.aspensantafeballet.com

yourself and say it out loud until it changes. Then define it again. Your instinct is the most important thing. The road is long.

<9> ELIZABETH STREB:

Choreographer whose “POPACTION” work won her the title of “The Evel Knievel of Dance.” She is the subject of the documentary *Born to Fly: Elizabeth Streb vs. Gravity*.

ARTISTS: I agree with Catherine Gund, the director of *Born To Fly: Elizabeth Streb vs. Gravity*, who says, “Optimism is a form of social justice,” and to the extent that the experience of art can serve to greet the heart and chemistry of a human either sonically, kinesthetically or intellectually. To quote a speech given by J.F.K. at Amherst College: “When power corrupts, poetry cleanses; for art establishes the basic human truth which must serve as the touchstone of our judgment.” I would say then it’s all possible, and humankind has hope.

HER WORK: I really don’t define myself at all. That would be the job of those who are not me.

PRESENTERS: The capacity to be brave, and know without a doubt that sometimes a failure viewed now is a masterpiece viewed decades from now; just sometimes, not always.

ADVICE: Research the taste of each presenter, and the nature of their presenting venue. If you travel with a 53-foot lorry (as STREB does) and they only have a black box theater with 200 seats, probably not a good fit. Try to sense and understand who they are trying to cull as their audience and therefore what work they feel committed to bringing to their town or city and, after those two concerns, what works. Practice having conversations with businessmen and businesswomen. Read business books.



<10> RICHARD THOMAS: Actor; known for work onstage and on TV; portrayed Jimmy Carter in the premiere of Lawrence Wright’s *Camp David* at Arena Stage and Iago in the Old Globe Theater production of *Othello*; last seen on Broadway in *You Can’t Take It With You*, and on TV in the FX series *The Americans*.

HIS WORK: A happily aging actor.

PRESENTERS: Presenters should do their best to develop a regular, loyal audience that will show up for the performers.

ADVICE: I wouldn’t give advice to other artists about presenters, except to stay away from the ones who don’t pay well enough.

<11> JAWOLE WILLA JO ZOLLAR: Dancer and founder of Urban Bush Women; has created works for Alvin Ailey American Dance Theater, Philadanco and other companies.

ARTISTS: As artists we literally speak to the heart of ideas, questions, issues and dreams that we collectively and individually hold.

HER WORK: When I first started UBW and we began touring, there were many labels put on the work in the process of people trying to define my work. The words activist, community engaged, socially engaged will come and go. I am an artist who speaks through movement and from that idea, everything else comes.

PRESENTERS: Generosity of spirit is supreme. It changes the nature of our work. Generosity is a spiritual energy that is possible regardless of budget size or resources.

ADVICE: Stay centered! **WJZ**

Ray Mark Rinaldi is the fine arts reporter for *The Denver Post*. He is also a regular contributor to *Inside Arts*.

kids' entertainment

2016-2017 season roster



www.kidsentertainment.net

460 College St, Suite 202 Toronto Canada M6G 1A1 | 416-971-4836 info@kidsentertainment.net

JOINING FORCES

INDUSTRY NEWS

The lineup of regional conferences kicks off the performing arts industry season and brings the field into the most important conversations and work of the programming year.

BY DALE MCGARRIGLE

For the arts industry, discovery starts in the fall.

Easing through the marketplaces and showcase after showcase, armed with the guidance of their fellow adventurers, arts professionals attending regional conferences seek surprises and certainties that will make up a successful season.

The regional art presenters' organizations are vital contributors to the Association of Performing Arts Presenters, and activity that starts regionally often leads into the national APAP|NYC conference.

"For several years, APAP has been fortunate to work closely with our colleagues at Western Arts Alliance, Arts Midwest and South Arts on conferences," says Mario Garcia Durham, president and CEO of APAP. "We have recently added two other partners – Arts Northwest and International Performing Arts for Youth. We have also started inviting special visitors to our meetings and welcomed Jerry Ross, representing NAPAMA, to our last gathering. This 'joining of forces' has been both rewarding and beneficial to our work and our many shared constituencies."

Additionally, the conferences are the most visible aspect for the regional groups, as their members work to strengthen the hunger for the arts in their many disparate communities.

2015 Western Arts Alliance Annual Conference

Western Arts Alliance
Aug. 31-Sept. 3
Vancouver, British Columbia
westarts.org

Going north of the Canadian border for the first time has opened up new programming opportunities for the 750 delegates expected to attend the conference. Tim Wilson, WAA executive director, explained that conference organizers are "tapping into Vancouver's rich cultural heritage" to offer three new programs.

- **Breaking Down Borders:** "With the conference in Canada for the first time, we hope to leverage the opportunity to build new relationships,



WESTERN ARTS ALLIANCE



INTERNATIONAL PERFORMING ARTS FOR YOUTH

CLAYTON PERRY/COURTESY OF TOURISM VANCOUVER; EVABLUE

partnerships, and collaboration for touring north-south across the US-Canada border and across the Pacific,” Wilson explains.

- **Indigenous Performance:** WAA will take advantage of the Indigenous Performance Symposium taking place Aug. 30 at the University of British Columbia’s Museum of Anthropology. Wilson explained that the day-long program, featuring participants from Australia, New Zealand, Canada, and the U.S., seeks to nurture connections among Indigenous artists and the WAA community, to explore opportunities to advance Indigenous performance, and to build pathways for the successful presentation of Indigenous artists. The conference will include an Indigenous Performance Showcase, from 7 to 11 p.m. on Tuesday, Sept. 1.

- **Strengthening Ties to China:** Organizers are expecting 30-40 venue managers, programmers and producers from China. These visitors are being offered the day-and-a-half Introduction to the North American Performing Arts Market, which will have simultaneous translation. Volunteer translators are being recruited from the University of British Columbia to assist the Chinese delegates during the conference.

Wilson points out other new features at this year’s conference. Based on the success of the popular “Speed Leads” program (a combination of pitch session and speed dating), organizers have added a “Presenter Pitch” session, giving presenters a chance to promote their season or a new project. Also, with independent showcases to be taking place around Vancouver, free shuttles will be looping continuously between the Westin Bayshore and key venues in town.

There are also the staples that WAA conference attendees have come to expect. The exhibit hall, The Commons, will feature 180 exhibits. Wilson says that WAA pioneered open and accessible hours – giving presenters more access to The Commons and exhibitors more time to meet with prospects. The showcase program will feature around 100 performances, including seven in the

Juried Showcase, and dozens of independent showcases.

Professional development for delegates will include two pre-conference tuition-based sessions on Indigenous performance and social media engagement, and 12 in-conference breakouts.

Networking events range from the Opening Reception outside at the Westin’s prime waterfront location on Vancouver’s Coal Harbor through the Closing Night Party at the Vancouver Rowing Club.

What does Wilson hope delegates take away from the conference?

“Good leads, new friends, fresh ideas, a fantastic experience and smoked salmon,” he says. “This kicks off the booking season. Summer’s over, school’s starting, and artists, agents and presenters begin the process of building tours and seasons at WAA.”

The WAA has been growing the arts in other ways as well.

Its group for young arts professionals got a new name – 35Below – but kept its focus: working on networking, professional development and empowerment for the next generation of arts leaders.

Also, last fall, the WAA Institute was re-launched, with a retreat titled “The Emerging Latino Majority,” in November in San Antonio. The event brought together 28 professionals from around the country, with another 22 residents participating as speakers, panelists and VIP guests. The retreat explored issues of

demographics, identity, Latino use of social media, and philanthropy. Based on the success of the program, WAA is forming the new special interest group called Conexiones: Latino Arts @ WAA.

Arts Midwest Conference

Arts Midwest

Sept. 9-12

Kansas City, Missouri

artsmidwest.org

Barbecue. The famed local cuisine promises to be the topper for the expected more than 1,000 delegates at this year’s busy Arts Midwest Conference.

Kansas City also offers a thriving arts scene and the bustling Power & Light district. Organizers have arranged it so that all of this year’s venues are located on one intersection – “making it easy to get from place to place and leaving more time to get down to business,” explains Brian Halaas, program manager for Arts Midwest. The Marketplace, professional development sessions and keynote presentations take place at the Kansas City Convention Center, and the spotlight showcases will be presented at the Folly Theater. There will also be independent showcases at the Kansas City Marriott Downtown and other venues throughout town.

Keynote speaker at the conference will be Lisa Carling, who will talk about the growing importance of sensory friendly performances. As director of accessibility programs at





Theater Development Fund, Carling has worked to make the performing arts accessible to audience members with autism as well as those with other developmental or cognitive disabilities. The conference also features 17 Spotlight Showcases and more than 200 independent showcases highlighting all genres for all audiences. There are also more than 30 free educational sessions offered by industry experts and peers, keynote presentations, and in-depth seminars. This year's Opening Party at the Kauffman Center for the Performing Arts offers sweeping views of Kansas City and "will be the perfect way to kick off everyone's networking," Halaas says.

The conference serves the 15 states represented by Arts Midwest and by its sister regional arts organization, Mid-America Arts Alliance.

"Attendees value the approachable scale of the conference," Halaas says. "The way our schedule is set up, each event has its own dedicated time so it's easy to take advantage of everything the conference has to offer and still focus on networking, learning, and in-person meetings. Ultimately, we want participants to leave with a sense of accomplishment and a broader base of knowledge than when they arrived."

In addition to the conference, Arts Midwest is undertaking a new initiative to build public will for arts and

culture. "Over the coming years, this project will help draw new connections between arts and culture and existing public values; broaden and diversify arts audiences; and support the evolution of arts and cultural programs to align more closely with public expectations," Halaas explains. "Our ultimate goal with this work is to make arts and culture a more recognized, valued, and expected part of everyday life."

The organization's other programs include Arts Midwest World Fest, Caravanserai, Arts Midwest Touring Fund and Shakespeare in American Communities. "We also nurture leadership and sustainability at arts organizations through in-depth professional development and training via our ArtsLab program," Halaas adds.

Performing Artists Exchange

South Arts

Sept. 28-Oct. 1

Baltimore, Maryland

southarts.org

The Exchange returns to Baltimore, where the event enjoyed record attendance the last time it was held in the Maryland metropolis. Organizers expect between 800 and 900 to attend the conference, housed at the Baltimore Convention Center.

What new treasures can delegates look forward to at the Exchange

this year? "Attendees can expect improvements ranging from a more thorough mobile app to finely-tuned Marketplace hours to timely and topical professional development sessions," says Ivan Schustak, director of communications and development for South Arts.

Schustak explains that topics covered at the conference this year will include engaging audiences while on a limited budget, using data to tell compelling stories and incorporating the latest mobile technologies into delegates' work.

But the heart of the Exchange, which attendees value, remains the same.

"We feature artist showcases where presenters experience performing artists in full production value, seeing them as an audience member would," Schustak says. "Our professional development sessions, ranging from moderated panels to one-on-one discussions, offer attendees an opportunity to hone their skills and explore new topics. Our Marketplace, the core of the PAE, features hundreds of performing arts professionals available to discuss their work and availability. And, of course, we put an emphasis on networking throughout the conference, fostering connections that support the field throughout the year."

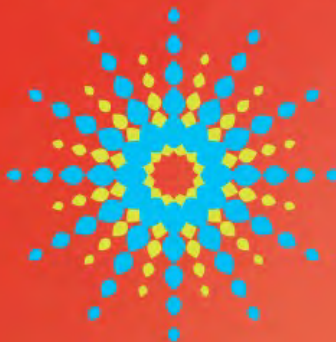
PAE is a complementary experience to APAP|NYC, Schustak says: "Many presenters find the size and scope of PAE extremely conducive to their work and are able to fulfill their professional needs. Others use PAE to begin surveying work and negotiations that will continue at APAP."

"We provide tools, resources and connections for presenters, and want them to bring artistry and creativity back to their audiences," Schustak says.

In addition to the Exchange, South Arts offers a variety of programming to support artists and arts organizations. The group offers annual grant cycles for presenters, increasing their ability to bring excellent touring artists to their community. South Arts also programs the Southern Circuit Tour of Independent Filmmakers, bringing indie films



Proud member of



Association of
Performing Arts Presenters

www.utatouring.com

9336 Civic Center Drive
Beverly Hills, CA 90210
310.273.6700

UNITED TALENT AGENCY

and filmmakers to share their work in underserved communities. Its ArtsReady emergency preparedness tool enables arts organizations around the country to plan for and sustain themselves through natural and manmade disasters.

Within the past year, South Arts expanded its Dance Touring Initiative thanks to support from the National Endowment for the Arts and The Andrew W. Mellon Foundation. Originally launched in 2009, DTI supports presenters throughout the region to bring modern dance and contemporary ballet into their communities. DTI now consists of nearly 30 presenters spanning the region receiving professional development and subsidies to build audiences for these art forms through residencies and performances.

Northwest Booking Conference

Arts Northwest

Oct. 12-15

Boise, Idaho

artsnw.org

Showcases are the highlight of the Northwest Booking Conference, to be held this year at the Boise Centre.

“Arts Northwest’s juried showcases are known for their quality and diversity,” says Sam Calhoun, the organization’s interim director. “They have earned a reputation for being one of the most effective methods for performing artists to make themselves known to arts presenters throughout the West. Showcases represent the heart and soul of the conference. They are scheduled without competing events, guaranteeing a high participation.”

Also, last year, Arts Northwest created Sponsored Showcases as a pilot program as part of the conference. “This program was designed to allow agencies to bring forward artists and to bypass the jury system,” Calhoun says. “Because of the overwhelming success of the program, we’ve further defined it to be sure those who want to participate have the opportunity. We have also simplified the conference registration process.”



NORTHWEST BOOKING CONFERENCE

The expected 350 delegates will also enjoy in-depth professional development seminars, workshops, panel discussions, keynote addresses by performing arts professionals, block-booking meetings for presenters, an exhibit hall, and numerous networking and mentoring opportunities.

The biggest benefit for attendees at the conference is “the value of the connections they make and the importance of networking and learning from the interaction with their peers,” Calhoun says.

This year, Arts Northwest is making it easier for its members to be informed. The group is upgrading its website, including a new e-merchant system. The upgrade also will simplify the process of applying for a juried showcase and conference registration.

Showcase 2016

International

Performing Arts for Youth

Jan. 27-30

Montreal, Quebec

ipayweb.org

Holding Showcase in Montreal should attract more than the usual 450 to 500 attendees “because of the strength and critical mass of the community in Montreal and indeed Canada as a whole,” says Jerome “Boomer” Stacey,

IPAY executive director.

Next year’s emphasis is on diversity “and all that may/could mean – diversity of form and aesthetic as well as diversity of audience/artist; diversity of perspective; how cultural context informs our perspectives on diversity; how diverse perspective informs ideas on excellence or taboo or appropriateness,” Stacey says.

A main catalyst at Showcase is Kindling, a “discussion platform based in learning, knowledge and experience sharing and bringing our community or creative eco-system together,” Stacey explains. “Kindling is an opportunity for the community to come together to discuss ideas, challenges, trends, provocations that are affecting or inherent in the broader international sector.

With Kindling, we have moved away from one central speaker and instead invite a broad spectrum of guests that will reflect on and provide a unique perspective on the annual topic or idea.”

Still, not surprisingly, showcasing remains the core of Showcase, with between 14 and 18 fully produced international productions. On top of that are about 12 spotlight performances and more than six hours of exhibition-room time.

The goal of Showcase is to “provide a place for people to intersect with their colleagues and to come to find ways in which to contribute to their professional lives; this may mean finding a show for your season; selling your touring production; sharing ideas or best practice with international colleagues; to being inspired by what you are seeing onstage,” Stacey says.

IPAY is looking for ways to extend the conversations from Showcase throughout the calendar year.

“We are experiencing exciting conversations happening at IPAY that we know are the tip of the iceberg,” Stacey says. “So we are looking at opportunities both face-to-face (regional) and digital to continue these dialogues.”

Dale McGarrigle is a freelance writer and editor in Maine.

HARMONY ARTISTS

Forty Years & Counting

Representing the highest quality entertainment for the performing arts market

Introducing...



PIANO MEN

Two Pianos – One Unforgettable Night.

Piano Men treats you to all of the excitement that only Billy Joel and Elton John in concert together can create.

All of their hits come alive as performed by Broadway veterans Craig A Meyer and Donnie Kehr, accompanied by amazingly talented backup singers and The Rocket Band of all star musicians

ALWAYS...PATSY CLINE

A letter of love to the humanity & music of Miss Patsy Cline.

This actual story of real friendship brings to the stage true emotion, down home country humor and 27 songs, including many of Patsy's unforgettable hits such as *Crazy*, *I Fall to Pieces*, *Sweet Dreams* & *Walking After Midnight*

Returning...



For Our Complete Roster, Visit: www.HarmonyArtists.com

Don't Miss These Special Arts Midwest SHOWCASE PERFORMANCES

HOTEL CALIFORNIA



Wed., Sept. 9 – 8:30PM

Location:

**Kansas City Marriott
Count Basie Ballroom A
2nd Floor**

THE DOO-WAH RIDERS



Thu., Sept. 10 – 10:00PM & 12:25AM

Western Arts Conference
August 31–September 3
Vancouver, BC
Booth #907

Arts Midwest Conference
September 9–12
Kansas City, MO
Booth #320

Performing Arts Exchange
September 28–October 1
Baltimore, MD
Booth #601



323.655.5007 | www.HarmonyArtists.com | Contact_Us@HarmonyArtists.com
6399 Wilshire Blvd., Suite 914, Los Angeles, CA 90048

LEADERSHIP

AT THE VANGUARD

A new Leadership Fellows Program taps into the wisdom and promise of midcareer arts leaders.

By Aubrey Everett

The landscape is changing in the leadership field, and the Association of Performing Arts Presenters is staying ahead of the curve. The newly created Leadership Fellows Program reflects APAP's mission to provide advancement opportunities that will ensure a secure future for the presenting industry.

Created as an offshoot of the LFP and as a result of an intensive think tank conducted last year, the Leadership Fellows Program is designed to increase the skillsets of midcareer professionals so they can assume additional roles and responsibilities that place them in leadership positions in the arts presenting field.

As co-directors, Scott Stoner, vice president of programs and resources, APAP, and Kenneth Foster, founding director of the Arts Leadership Program at the University of Southern California's Thornton School of Music, aim to redefine leadership training and groom a pool of individuals who will one day be the vanguard of the performing arts.

"Through this process, we aim to create a dynamic knowledge network that enables members, across sectors of the presenting industry, to exchange information and ideas that will make them more effective at what they do and bring greater value to performing arts presenting," said Stoner.

Foster echoed Stoner, expressing the timely need for this type of program for leaders in the arts field.

"I am very interested in new ideas and new ways of thinking about leadership in the arts," Foster said. "I'm particularly interested in folks who have some degree of experience and have been in the field working and seeing



Kenneth Foster, founding director of the Arts Leadership Program at USC's Thornton School of Music



Scott Stoner, vice president of programs and resources, APAP

what's going on, and might not be quite sure what to do in terms of what is changing around them."

Organizers and participants agree that investing time and training in professionals who are in the middle of their careers makes rational sense.

"The conventional hierarchical organizational and management level that has been at the core of our industry and others is fast disappearing," said Stoner. "The older generation of leaders is learning that they need to rely on younger people with skills and experience – in technology and social media, for example – that are necessary for engaging new audiences. Those individuals will at the same time need a higher level of thinking and decision-making skills that are derived from an applied knowledge process."

While leaderships programs are not new, both Stoner and Foster said after evaluating the think tank results,

they found that few programs focused on peer-to-peer mentoring within the same generation.

“We quickly learned we are awash in leadership programs, in and out of the arts. But we found it’s mostly old strategies in a new guise,” Foster said. “We consciously call it an ‘applied leadership program.’ We want them to be shaken out of their usual way of thinking and doing, and then reassess and apply that to their work.”

The LFP selected five group leaders to serve as mentors and then put out a call for applicants. They received 50 applications for 25 fellow slots, which Foster said was an impressive turnout for a program in its first year. The mentors and mentees will be paired based on needs and growth opportunities and will not be limited to traditional leadership program models. “The world of arts management is changing, as is everything else in our world,” said group leader Janera Solomon, executive director at Pittsburgh’s Kelly-Strayhorn Theater. “Success will require dynamic leadership. Talent is not enough. Leaders need a community of support who help us come to new understandings of the world around us.” To that end, each fellow will agree to a three-year commitment,

which will include an individualized program of mentor guidance and research during the first year followed by community activities and learning projects in the second and third years.

“I was very impressed with the quality of the people who responded,” Foster said. “People who are really working hard to figure this out, and really engaged with their work, community and themselves. There is a great deal of wisdom in the whole group.”

Both Foster and Stoner said they hope the Leadership Fellows Program proves to be a preeminent program in the leadership field with wide-reaching impact.

“Current executive directors and boards of arts organizations and artist management companies should be mindful of this process as they seek to hire new staff and successors to guide the vision and work of their organization,” Stoner said. “I hope that as many of them as possible will become engaged in the program as mentors and resources, and in addition, to seek to expand their own knowledge and understanding by accessing the information and resources that will be available as this program evolves.”

MEET THE GROUP LEADERS

CARLTON TURNER, executive director of Alternate ROOTS, a regional non-profit arts organization based in the South

BARRIE STEINBERG, executive director of New York City’s International Arts Foundation

JACOB YARROW, programming director at Hancher Auditorium in Iowa City

CLYDE VALENTIN, director of the arts and urbanism initiative at Southern Methodist University’s Meadows School of the Arts

JANERA SOLOMON, executive director at Pittsburgh’s Kelly-Strayhorn Theater

WHAT DO YOU HOPE TO ACCOMPLISH BY WORKING WITH THE LEADERSHIP FELLOWS PROGRAM?

Carlton Turner: “I hope that we can begin to strengthen the field of arts

managers by supporting the development and refinement of leadership practices across this diverse group of arts leaders.”

Barrie Steinberg: “As a group leader, I hope to be able to partner with all the participants, and specifically my team, to harness our collective knowledge, connections and experiences in order to be successful in addressing each fellow’s goals and to inspire each other to grow and change.”

Jacob Yarrow: “I hope to offer a powerful experience to the participants that helps them to better understand themselves and the world around them. This will lead to the creation of relevant and meaningful projects, organizations and careers.”

Clyde Valentin: “That we transform ways of working within our institutions that lead to more systemic change and longer-term sustainability and relevance.” →



Carlton Turner, executive director of Alternate ROOTS

For more information, please visit:
APAP365.org/KNOWLEDGE/LeadershipInitiatives.

WHY DO YOU BELIEVE IS IT IMPORTANT TO INVEST IN MIDCAREER PROFESSIONALS?

Turner: “At this career stage, some become entrenched in a pattern of working. We hope that this is the right time to invest in new strategy, new relationships, and in the process hopefully steer away from burnout.”

Steinberg: “We are in the midst of a period of great change: economic, social, demographic, technological, environmental and more. At these times, the role of the arts in leading the way for expressing ideas and promoting discussion holds tremendous opportunities. Helping to expand the pool of leaders who can challenge today’s norms and change in new ways is important, particularly as many individuals and established organizations in the arts grapple with issues of succession and complex external changes.”

Yarrow: “There are so many excellent people working in our field who are in the middle of their careers. We should support them in order to improve the work they are doing and to keep them – and their great ideas – in our field.”

Valentin: “We need to value lifelong learning and invest in those leaders who are invested in their personal learning and growth. Service organizations like APAP play a vital role in the field by responding to the needs of their constituents – all of their constituents – as a whole ecosystem.”

WHO SHOULD BE PAYING ATTENTION TO THIS PROGRAM?

Turner: “I think this will be a fruitful creative space for innovative thinking and best practices to take root. I believe this program will be of interest to organizations that are looking to invest in their future.”

Steinberg: “Anyone with a vision for the arts in the future. Boards and senior level people in the field should be looking at this program, its progress and its findings, to recommend to future participants and potential leaders within their organization. The development of new leaders will hopefully inspire great works from others and continue to attract exceptional people to the field.”

Yarrow: “A wide variety of people will be served by the program. Most directly the participants, but we plan to share their experiences with the field and to invite more people to participate as we move forward. I’m hopeful that anyone who is deeply invested in the presenting and touring field and plans to be a part of it for the next couple decades will consider participating.”


Valentin: “Anyone interested in his or her own personal transformation and growth. Those interested in moving the needle within their organizations. Folks who need to recharge their internal battery.”

WHAT ARE YOUR EXPECTATIONS FOR PERSONAL AND PROFESSIONAL GROWTH OVER THE DURATION OF THE PROGRAM?

Turner: “I hope to forge new relationships and take the opportunity to learn about the ambitious work happening all across the arts. I am eager to learn new approaches and engage thoughtful leaders in meaningful critique of our field and in strategizing ways to make our collective work better.”

Steinberg: “In reviewing the action projects and diverse backgrounds of all those involved in this program, my fellow group leaders and the project directors included, I am reminded of what an extraordinary group of individuals have committed themselves to working within the field of live arts. I look forward to joining the cohort in a chance to reflect, unplug from day-to-day organizational responsibilities and expand my knowledge of the field and the diverse environments in which we all work and live. I’m hopeful that I, and others involved, can magnify the impact we have in our communities, and develop strategies for adapting, changing and leading in all that we do.”

Yarrow: “I’m hopeful that we will all find inspiration and be challenged to explore our assumptions about presenting and our role in the world.”

Valentin: “That I continue to improve and gain insights into how I move through the world as a human being, an artist, an entrepreneur, a cultural producer and as a professional in my job.” 

Aubrey Everett is a writer and editor in the Boston area.



Barrie Steinberg, executive director of New York City's International Arts Foundation



Janera Solomon, executive director at Pittsburgh's Kelly-Strayhorn Theater



Clyde Valentin, director of the arts and urbanism initiative at Southern Methodist University's Meadows School of the Arts



Jacob Yarrow, programming director at Hancher Auditorium in Iowa City

JARROD SPECTOR

In Concert

2014 Tony Nominee
“Featured Actor in a Musical”
Beautiful
The Carole King Musical

*a little help
from
my friends*



rj productions • 401 east 74 street, suite 14s • new york, ny 10021 • 212 396-2666 • info@rjprod.com • www.rjprod.com

CHRIS MACDONALD'S MEMORIES OF ELVIS IN CONCERT



- "A Multi Media Tribute to the incredible story of the King of Rock-n-Roll"
- Full production show with a 9 piece band, back up singers and dancers celebrating the life and music of Elvis Presley.
- Available for Performing Arts Venues, Concert Halls, Festivals, Casinos and Corporate Events.

FOR BOOKING CALL
954-341-6005 OR FOR
MORE INFORMATION GO TO
WWW.CHRISELVIS.COM

The Second City
Touring Company

Rockin' Road To Dublin

matt beilis

TEMPTATIONS REVUE
BARRINGTON "BO" HENDERSON

EC TOURING
A DIVISION OF *East Coast Entertainment*

for conference & showcasing information: www.ECETouring.com | 800.277.6874

*2016-2017
ARTIST ROSTER*

the hunters

presidio BRASS

m-pect

MASTERS OF SOUL

Brass Transit

SOLD OUT

LEON & ROMY

AMERICA'S ROCK ILLUSIONISTS

"MAGIC ROCKS WITH LEON & ROMY
SOLD OUT OUR 3,000 SEAT THEATRE!
WE'VE ALREADY BOOKED THEM AGAIN
AND OUR PATRONS CAN'T WAIT!"

JERRY KRAUS
STANLEY CENTER
FOR THE ARTS

"NO NONSENSE MAGIC!
SPECTACULAR!
REMARKABLE!"
- HOWARD STERN

Major Network TV Credibility Guaranteed to FILL YOUR THEATRE!



MAGIC ROCKS!

A HEART STOPPING, JAW DROPPING, HIGH VOLTAGE PRODUCTION OF
ILLUSIONS, ROCK MUSIC & THEATRE

"THEY ARE AMAZING!
OH MY GOSH!
THAT WAS SO COOL!"
- JIMMY FALLON

www.MagicRocksTheatre.com



ENTERTAINMENT
PLANNING • PRODUCTIONS • ARTIST REPRESENTATION

(973) 763-0591
www.gotofirstclass.com

FAIR GROUND

TRENDS

HELLO, BABY!

How are you adapting to new parents in the work place and in the industry?

BY JEAN COOK

When I got pregnant, I was a consultant. I wrapped up my contracts a month before the baby came and spent the next six months with little to no income, getting used to a whole new world. I was used to managing complex situations and high-pressure environments, but life with a newborn shifted my balance. It was easier in some ways because my friends and colleagues knew I needed support. They gave me space and offered me food, hand-me-down baby items or childcare when I wanted to see Meredith Monk.



It was harder in some ways, too, because of constant uncertainty: how to be a parent and what the baby or my partner needed, and also how to reconnect to my professional life. I had fallen deeply out of sync and had few instincts about finding my way back to balance. How could I stay available and present working from home with an infant? Would I be able to travel for work in the first year? When is it OK to ask professional colleagues for help, and what might make them uncomfortable?

Of course, I'm not alone. If you aren't a new parent, my guess is you know or work with someone who has a young child. A quick look around the performing arts industry yields plenty of examples of new parents trying to adjust to family lives. "I wonder if it isn't easier to support parental leave and flexible schedules in the arts because this is an industry where we are always going above and beyond," says Alycia Mack, a booking agent with International Music Network. "There is no real nine to five to our jobs in general, whether it's doing emails at home or going to shows."

But even within the arts new parents still struggle with unexpected challenges. "It takes a lot more communication with folks and being open to expressing that you have a need," explains Judilee Reed from the Surdna Foundation. "It means having to be vulnerable and much more communicative about what you need from other people."

The people new parents spend the most time with – after the baby – are coworkers and employers. Having supportive colleagues has a profound impact on successfully managing the transition to new parenthood. The following are narratives of steps organizations have taken to support parents on their staff.

**JOIN OVER 3,600 OF YOUR
INDUSTRY COLLEAGUES AT APAP|NYC,
THE WORLD'S PREMIER GATHERING OF
PERFORMING ARTS PROFESSIONALS.**

SHOWCASES • EXPO HALL • PROFESSIONAL DEVELOPMENT • NETWORKING



**MAKE IT HAPPEN AT APAP|NYC
REGISTER NOW AT APAPNYC.ORG**

Arrive early for FREE preconference professional development sessions.

APAP|NYC is APAP's annual members conference.
Join APAP or renew your membership online at APAP365.org.



Association of Performing Arts Presenters

FAIR GROUND

FACILITATE TELECOMMUTING.

“I worked up until my due date and for the last three weeks of my pregnancy,” says Mack. “We set it up so I had a full remote office in my house so I didn’t have to risk being an hour from the hospital and be commuting towards the end of my pregnancy.”

JIGGER SCHEDULES.

“There was a lot of support in office to be flexible to manage a completely different lifestyle and different set of demands that was difficult to predict,” says Reed. Linsey Bostwick, of Pomegranate Arts, adds: “The biggest thing for me in coming back was all the pediatrician appointments. It’s not like you can schedule it around work. The doctors are just not that available. Coming back and having that flexibility to leave in the middle of the day was a brand new thing for me, but my colleagues were supportive and never pressured me for missing work.”

REMEMBER MEN ARE PARENTS, TOO.

“When my wife got pregnant, I was expecting to take two weeks off because that was the most time I could remember any of the men at my organization being out of the office in a similar situation,” says Ian David Moss, of Fractured Atlas. “When I took a look at the employee handbook, though, I saw we get six weeks of family leave, regardless of gender. I split it up by taking two weeks when my daughter was born, and then later I stayed home with the baby for four weeks after my wife went back to work. It seems like there is a culture shift that hasn’t happened yet. I don’t think it’s common for men to take all the leave they are entitled to.”

WORK THROUGH ISSUES TOGETHER.

Aimee Petrin of Portland Ovarions says: “We had a parental leave policy, but we needed to think about things differently since I am the executive director. We had to map my own parental leave in a way that would make sense for the organization, my board and me. It was a big learning process for my board chair, my staff and me. We didn’t open up a book and get told what to do. Because we had to figure it out together, it made things stronger and clearer.” Reed agrees. “Having an advocate with real empathy for what is going on, or who has experienced this can make a huge difference,” she says. “Someone who can say to the meeting planner ‘A private room, running water and a clean surface for the pumping mother would be amazing’ makes these experiences feel less like a crap shoot.”

FACILITATE FAMILY-FRIENDLY EXPERIENCES.

If your organization doesn’t provide specific programming for families, there are still ways to welcome participants of all ages. “We go to the Brooklyn Museum a lot,” says Reed. “No one thinks twice that you have a baby carriage and maybe more gear than you would like to take into a crowded gallery space. It is palpably different from what we have experienced in other places, where you might feel uncomfortable for making noise or otherwise receive signals that children are not appropriate. Not only is the culture of the staff of the Museum sweet and accommodating, but we also feel welcomed by the other visitors to the museum. They don’t ask: ‘Why is this child in this space?’ Everyone takes it as public space, with parents who are trying to give their kid a cultural experience, and it’s fine.”

When going to shows is part of your job, making it work might mean

bringing the family along. “We had a preview of a piece we’d been working on for years,” says Bostwick. “And instead of saying ‘We understand you can’t go,’ they invited me to come out and get a suite at the hotel so that my family could come with me. That was really helpful to hear: ‘OK, you can actually bring the whole family.’ I’m not sure that every organization can do that. But it was really appreciated and special for my family.”

As a new parent attending conferences and meetings, you might want to identify a liaison who can work with you to accommodate your needs. “I went to a meeting hosted by the New England Foundation of the Arts. I remember calling up in advance to say ‘I have a really special request,’ and I was told they already had me covered,” says Petrin. “Because someone else in the office had also just had a baby, they were already on the hunt for appropriate accommodations for pumping. But I wouldn’t have known if I didn’t ask. And you certainly can’t assume.”

New parents learn quickly to ask for what they need. Even if you don’t have experience with what they are asking for, you can still help them have a great experience. The lesson is: Be open to asking for what you need as a new parent, and be ready to accommodate audiences and colleagues who are trying to blend a performing arts life and/or career with raising children. It’s true: The arts do go above and beyond. Adapting to new parents in the office, in the end, is not too different from adapting to new parents in the audience. It’s all about building more inclusive organizations on both sides of the performing arts stages and sustaining the brain trust and talent amidst changes. **IAA**

Jean Cook is a musician and producer, and director of programs for the Future of Music Coalition. Her son, Leonard, attended his first APAP|NYC in January 2015.



BROADWAY BACK TOGETHER

FOUR STARS. FOUR FRIENDS. ONE GREAT NIGHT!

Broadway shows open and close, but the backstage bonds it creates are forever. BROADWAY BACK TOGETHER reunites four Broadway veterans that have all shared the stage together eight-times-a-week on the Great White Way in a unique concert experience that celebrates their friendship.



RJ PRODUCTIONS,
401 E 74 Street, Suite 14S,
New York, NY 10021

Desk: +(212) 396-2666
rjprodmgt1@aol.com
www.rjprod.com

VISIT US AT:
www.rjprod.com

ADO

SECRETS FOR SUCCESS

ACTIONS FOR EXCELLENCE

APAP's Dawson Award winner shares four secrets to her success.

BY MARGARET LAWRENCE

Receiving the William Dawson Award for Programmatic Excellence was a flattering experience at APAP|NYC 2015. It was a validation of nearly three decades of work. I was proud to accept the honor – even as I have sometimes felt that this crazy work we do called “programming” is more like muddling along. But it’s not true. Whether our work is delivered through a mission statement or through curatorial guts, we can outline our approaches to what works. In my experience, the following four practices have been invaluable.



BE PERSISTENT.

The programming accomplishments I'm the proudest of weren't so clear in the beginning. They developed out of excitement that was shared among staff, partners and me, and they took a long time to come together. Most arts presenters know that the “management” in arts management consists mainly of trying to keep things moving along, even if it's in tiny ways. Making sure people don't forget you're out there, hoping the next few inches of a plan can somehow move forward – those are the marks of persistence. Some people who say I'm persistent are probably using the word as a euphemism for: “She's such a pain. She really bugs me.” So be it. My focus is on the long-term vision.

DEVELOP PARTNERS BEFORE YOU KNOW WHY.

There's nothing wrong with reaching

out to a partner because you want to invite her to collaborate on a specific project. But if you make a habit of getting to know the people and organizations in your community, “*just because*,” you'll be amazed at how many potential resources you have when the right opportunity comes along. Yes, yes, I know, free time is limited for all of us. But the longer you're in a community, the more connected you realize everyone can be.

TAKE RISKS.

No one remembers safe programming. In 2006, when we weighed whether to embark on a multi-year project about class division, we wondered whether we'd truly be ready to take on the potential negative implications of being an Ivy League college talking out loud about the topic – particularly at a time when it wasn't in common parlance in

our country. But the project turned out to have very powerful salience for both Dartmouth students and the broader community. It transformed our own mission and how we relate to audiences – and we're still proud of what we accomplished. Which leads me to...

MAKE IT PERSONAL!

The fuel that drives programming is passion, and passion can only come from work you're passionate about. Don't be afraid to place yourself squarely and personally in the midst of your work. Having a strong opinion about what you're programming is critical to translating it to your existing audiences and engaging new ones. That's where your passion comes from. **IF:1**

Margaret Lawrence is programming director for the Hopkins Center for the Arts at Dartmouth College in New Hampshire.



2016/17 Roster

ACOUSTIC / ROCK / JAZZ

California Guitar Trio
 Dan Hicks and The Hot Licks
 Dark Star Orchestra
 Four Bitchin' Babes
 Get The Led Out
Jonatha Brooke
 Karla Bonoff
 Loudon Wainwright III
 Martha Redbone Roots Project
 Marcus Roberts Trio
 New Hot Club of America
 Patty Larkin
 The Waifs

WORLD ARTISTS

Altan
Ballake Sissoko & Vincent Segal
 Carlos Nunez
 Golden Dragon Acrobats
 Gonzalo Bergara Quartet
 Johnny Clegg Band
 Mariachi Sol de Mexico
Niyaz featuring Azam Ali
 The Nile Project
Tomatito
 Vicente Amigo

SPECIAL PROJECTS / COLLABORATIONS

George Perris - "Picture This" in Concert
 Jonatha Brooke "My Mother Has 4 Noses"
 Karla Bonoff and Jimmy Webb
 Loudon Wainwright III "Surviving Twin"
 Loudon Wainwright III and Iris Dement
 Marcus Roberts "Modern Jazz Generation"
 Martha Redbone and Buffy Sainte-Marie
 Martha Redbone "Bone Hill"

***BOLD** listings are new at SRO!*

connect with SRO

CONFERENCES

WAA15/Vancouver #904
 NWBC15/Eugene

AMW15/Kansas City #110
 PAE15/Baltimore #613
 APAPNYC16/New York

SROARTISTS.COM | 608.664.8160 | [facebook.com/sroartists](https://www.facebook.com/sroartists)

Jeff Laramie, President AnneMarie Martins (West & Canada)
 Nina Reynolds (Northeast) John Schimmelman (Midwest & S.east)

**Southern
California's
Legendary**

Hotel California
"A Salute to the Eagles"
PO Box 2111
Lake Arrowhead, CA 92352
www.hotelcal.com
909-336-9393
800-688-9883



SHOWCASE

Arts Midwest
Wednesday
September, 9, 2015
Kansas City Marriot
Count Basie Ballroom "A"
2nd Floor @ 8:30pm

MANAGEMENT

Mallery and Associates
PO Box 506
Blue Jay, CA 92317
mallerys@aol.com
323-741-5005

BOOKINGS

Harmony Artists
6399 Wilshire Blvd #914
Los Angeles, CA 90048
Contact_Us@HarmonyArtists
323-655-5007

... The fully produced live multimedia experience