The Bull Market Returns to the Bull City!
DURHAM, NORTH CAROLINA
ARTSMARKET2013 Nov. 4-6
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Concert Production

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Inspiration has brought you here.

Take some with you when you leave.

“I once sat near fiddler Mark O’Connor and bassist Edgar Meyer as the three of us watched Itzhak Perlman play an impeccable Tchaikovsky. I was so inspired, I played my violin into the wee hours of the morning, an eleven-year-old girl determined to one day play among the best.”

Annie Dupre,
The Annie Moses Band

“The earliest inspiration I remember that steered me toward the performing arts was watching my dad do soft-shoe steps in the garage while fixing the lawn mower.”

Gene Medler,
Founder, NC Youth Tap Ensemble

“When I was a kid, I always wanted to live in Hollywood, travel on airplanes, stay in hotels and be met at an airport with my name on a sign.”

James Galea
Welcome to ArtsMarket 2013!

What began as a statewide conference in 2000 has blossomed into a world-class event drawing hundreds of performing arts professionals from more than 20 states, plus parts of Canada. This growth is due in large part to you, as you have recruited your colleagues over the years by sharing stories of the quality facilities and showcasing acts at ArtsMarket, the pervasive spirit of collegiality among participants, and the ample opportunities for learning and professional growth.

Dare I say, ArtsMarket is a bit like a mullet hairdo – business in the front, party in the back. While the primary goal of ArtsMarket is to connect industry professionals to inspire business, we also strive to create a friendly, fun environment in which individuals can drop their guards, interact as equals, and build genuine and lasting relationships. We all know that personal relationships are critical to success in any business. Since we all share the same goal – connecting artists and audiences – it only makes sense to operate in an environment that promotes a congenial spirit of collaboration instead of a divisive spirit of competition.

This belief that performing arts presenting is an act of collaboration is espoused by the ArtsMarket hosts – The North Carolina Presenters Consortium (NCPC) and the North Carolina Arts Council. We owe the staff and Board of Directors of these organizations huge thanks for their hard work in producing this event. We also owe thanks to the incredible staff here at the historic Carolina Theatre in Durham; our awesome sponsors; our fearless leader and NCPC Executive Director Stephen Barefoot; and our wonderful volunteers. When you see these folks, please take time to hug their necks and thank them, as it is their hard work that ensures that you don’t have to work hard to enjoy your experience here in Durham.

Welcome to ArtsMarket. Welcome to Durham, North Carolina. Welcome to the NCPC family. Enjoy yourselves and get busy booking.

All the Very Best,

William Lewis

Executive Director, PineCone
– the Piedmont Council of Traditional Music
President, North Carolina Presenters Consortium
November 4, 2013

Dear ArtsMarket Attendees:

On behalf of the Carolina Theatre and the North Carolina Presenters Consortium, it gives me great pleasure to welcome you to Durham for ArtsMarket 2013.

We are honored and delighted to once again host one of our favorite events, which brings together agents and artists from across the country with presenters from North Carolina and throughout the East Coast.

If you've attended ArtsMarket in the past, you know that it's a wonderful opportunity to discover new performances through the many juried showcases, and for agents to connect with presenters in a way that larger national and regional conferences don't allow due to their scale.

I can't imagine a more fitting home for ArtsMarket than Durham. We're a cultural leader in North Carolina, and last year ranked #1 among America's Leading Creative Class cities. Our downtown revitalization continues in full force with new places to eat and shop popping up all over town. I hope you'll have an opportunity to explore downtown and experience some of the wonderful restaurants that made Durham the Tastiest Town in the South!

We're glad you're here, and we wish you a great visit to Durham and the Carolina Theatre.

Regards,

Bob Nocek
President & CEO
Carolina Theatre of Durham, Inc.
• Native Americans helped establish Durham through the creation of settlement sites and transportation routes.

• The Bull City was named for Dr. Bartlett Durham, who provided land for the city’s railroad station in the 1800’s.

• Seventeen days after Lee surrendered his army at Appomattox, Union General Sherman and Confederate General Johnston negotiated the largest surrender and the end of the Civil War at Bennett Place in Durham.

• In 1887, Trinity College moved from Randolph County to Durham and, following a $40 million donation by James Buchanan Duke, was renamed Duke University in 1924.

• In 1910, Dr. James E. Shepard founded North Carolina Central University, the nation’s first publicly supported liberal arts college for African-Americans.

• In 1898, John Merrick founded North Carolina Mutual Life Insurance Company, which today is the largest and oldest African-American owned life insurance company in the nation. With its founding in 1907, M&F Bank became one of the nation’s strongest African-American owned and managed banks. Other African-American owned businesses popped up in Durham’s Parrish Street neighborhood, which became famously known across the country as “Black Wall Street.”

• The Durham Committee on the Affairs of Black People, organized in 1935 by C.C. Spaulding and Dr. James E. Shepard, has been cited nationally for its role in the sit-in movements of the 1950’s-60’s.

• In the 1950’s-60’s, what is now the world’s largest university-related research park and namesake for the vast Triangle region, was carved from Durham pinelands as a special Durham County tax district. RTP scientists have developed everything from Astroturf® to AZT and won Nobel Prizes in the process. Now, nearly 140 major research and development companies, including Bayer, GlaxoSmithKline, IBM, Underwriters Laboratories, and agencies such as the EPA, employ more than 45,000 people.
ABOUT DURHAM

- Hosts 47 annual festivals, including the American Dance Festival, Bull Durham Blues Festival, Durham Arts Council CenterFest, Full Frame Documentary Film Festival and the NC Gay & Lesbian Film Festival

- Home to more than 400 working artists, 43 museums and galleries, and scores of outdoor sculptures and murals

- Features nationally celebrated restaurants, top-rated golf courses, unique shopping, and major historic sites and museums

- Ranked #1 on Creativity Index among 274 similar-sized counties

- The Tastiest Town in the South by Southern Living

- Honored as #3 Best Place for Business and Careers

- Ranked by Money Magazine as the #1 Place to Retire

- Named by U.S. News & World Report as one of the 10 Best Places to Retire

- #1 Most Tolerant City by The Daily Beast

- Official home of ArtsMarket, the NC Presenters Consortium and World Domination
CIRCLE OF WELCOME

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www.admireentertainment.com

Baylin Artists Management
www.baylinartists.com

Connie & Monte Moses
Fund for the Arts
www.trianglecf.org

Cami Music
www.camimusic.com

Carolina Theatre of Durham
www.carolinatheatre.com

Gardner Arts Network
www.gardnerartsnetwork.com

Hyperion
www.hyperion-productions.com

JRA Fine Arts
www.jrafinearts.com
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The Clothesline Muse

Mike Garson
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Velveteen Playboys

DIVA
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Earl Klugh
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Childsplay

Beegie Adair

Sara Gazarek

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It’s not everyone who will tell you that you shouldn’t bungee-jump naked. To get such truths, you have to come to ArtsMarket. Welcome to the opening event. Even if you’re among the 20 million+ who’ve spent time with her on YouTube, there’s just nothing like the real thing...

Award-winning speaker Jeanne Robertson is an expert in humor, whether regaling audiences with her experiences as a 6’2” (“with her hair mashed down”) Miss Congeniality winner in the Miss America Pageant or outlining the steps to developing a sense of humor. Jeanne is past president of the National Speakers Association and was the first woman to win NSA’s top honor, the Cavett Award. A member of the Speakers Hall of Fame, Jeanne was also honored by Toastmasters International when it named her the recipient of its Golden Gavel Award, presented annually to one individual who has demonstrated outstanding skills in communication and leadership. She is author of three books on humor, been interviewed by Morley Safer on CBS “60 Minutes,” and has produced six DVD/CD humor projects in the last eleven years. Jeanne can be heard daily on Sirius XM Radio’s Laugh USA and the Family Comedy Channel. Millions of listeners nationwide know she speaks two languages fluently: English…and Southern.”
Squonk Opera’s GO Roadshow is “a musical street spectacle on wheels,” housed on a 34-ft. long truck retrofitted with truck-horn calliope, a wall made of rotors and a spinning grand piano that is played while it wheels around. It is a music-and-art mobile — a rolling ruckus that opens up like a mechanical blossom to create a vibrant place where people share a community of the imagination. Squonk creators draw from the great American history of traveling circuses, Shriner and holiday parades and medicine shows that vitalized the heartland of this country.

Squonk Opera made its Broadway debut in the year 2000. Called “ingenious, hallucinatory and hypnotic” by New York Times critic Ben Brantley, Squonk Opera received an American Theater Wing Award and has since performed in more than 250 venues in 25 states in the U.S. and on three continents. The Washington Post describes Squonk Opera as “Debussy meets Godzilla.”

Squonk has received six grants from the National Endowment for the Arts, as well as support from Doris Duke Charitable Foundation, the Rockefeller Foundation, the Jim Henson Foundation, the Heinz Endowments, Buhl Foundation, Grable Foundation, Pittsburgh Foundation and others.

Debussy will meet Godzilla at the front door of DPAC. So Durham.

If Monday evening’s performance by Squonk Opera on the plaza at DPAC is cancelled due to weather, Squonk will perform today at 12:55 PM at Durham Central Park, one block from the Carolina Theatre.

www.squonkopera.org
Booth # 223
For two decades, the non-profit Carolina Theatre of Durham, Inc. has operated the downtown Carolina Theatre complex owned by the City of Durham.

The Carolina Theatre includes the historic 1926 Fletcher Hall, which seats 1,032, and two cinemas, seating 276 and 66, which were built during a major restoration and expansion in the early 1990s.

The Star Series is the Carolina Theatre’s signature series of live concerts, comedy, theatre, lectures, and other performances. In 2012-13, the Star Series featured 60 performances in Fletcher Hall including Boz Scaggs, Pat Benatar, Mike Birbiglia, Bela Fleck, Dave Koz, Delta Rae, and Steven Wright.

The Arts Discovery series offers educational curriculum-based performances for 15,000 students from more than 15 counties throughout North Carolina and Virginia each year. The program is subsidized by grants and sponsorship that enable affordable prices for all students and reductions for Title 1 schools.

The theater also presents more than 2,500 film screenings per year. The cinemas are open daily for Independent first-run films, and the North Carolina Gay & Lesbian Film Festival is the largest of the organization’s many festivals, retrospectives, and exclusive special programs.

In addition to performances presented by the non-profit, the Carolina Theatre hosts over 50 rental events each year by local and national non-profits and commercial clients. Among the major residents utilizing the Carolina Theatre on an annual basis are the Full Frame Documentary Film Festival, Durham Savoyards, and Chamber Orchestra of the Triangle. The Carolina Theatre has ranked among the Top 100 Theatres worldwide in Pollstar’s attendance-based charts for the past two years.

Bob Nocek has served as President & CEO of the Carolina Theatre of Durham, Inc. since July, 2010. Tim Alwran, Sales Manager of WTVD ABC 11 is currently the Chairman of the Board of Trustees.
**Amphion String Quartet**

**WindSync wind quintet**

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**Juried Showcases | November 5 | Fletcher Hall, Carolina Theatre**

**Amphion Quartet @ 10:25 am**

**Windsync @ 9:55 pm**

<table>
<thead>
<tr>
<th>STRING QUARTETS</th>
<th>SPECIAL PROJECTS</th>
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<tbody>
<tr>
<td>Amphion String Quartet</td>
<td>Amphion String Quartet &amp; David Shifrin clarinet</td>
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<tr>
<td>Linden String Quartet</td>
<td>Hye-Jin Kim violin &amp; João Luiz guitar</td>
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<tr>
<th>ENSEMBLES</th>
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<tr>
<td>Calmus vocal ensemble</td>
<td>SYBARITE5 string quintet</td>
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<tr>
<td>Lysander Piano Trio*</td>
<td>New Music Idol</td>
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<tr>
<td>SYBARITE5 string quintet</td>
<td>Sarah Wolfson soprano &amp; Mischa Bouvier baritone</td>
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<tr>
<td>WindSync wind quintet*</td>
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<tr>
<th>STRINGS</th>
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<tbody>
<tr>
<td>Hye-Jin Kim violin</td>
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<tr>
<td>Sebastian Bäverstam cello</td>
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<td>Jay Campbell cello*</td>
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<tr>
<th>PIANO</th>
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<tbody>
<tr>
<td>Steven Lin*</td>
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<tr>
<td>Daria Rabotkina</td>
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<tr>
<th>VOICE</th>
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<tbody>
<tr>
<td>Mischa Bouvier baritone</td>
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**Visit Vincent at booth 232!**

212.333.5200

www.concertartists.org
### Schedule

**Monday - Wednesday, Nov 4-6**  
Durham, North Carolina  
(conference schedule subject to change)

**Key for Location Codes:**
- **CMB:** Connie Moses Ballroom, 2nd fl., Carolina Theatre  
- **CT:** Fletcher Hall, Carolina Theatre  
- **DCC:** Durham Convention Center  
- **DPAC:** Durham Performing Arts Center  
- **KFL:** Kardashian-Free Zone ArtsMarket Lounge

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>9 AM - 3:45 PM</td>
<td>Registration open</td>
<td>DCC</td>
</tr>
<tr>
<td>11 AM - 4 PM</td>
<td>Exhibitor set-up</td>
<td>DCC</td>
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<tr>
<td>11 AM - 4 PM</td>
<td>ArtsMarket Kardashian-Free Lounge</td>
<td>KFL</td>
</tr>
<tr>
<td>3:30 PM</td>
<td>Newcomers’ orientation</td>
<td>KFL</td>
</tr>
<tr>
<td>3:30 PM</td>
<td>Carolina Theatre house open</td>
<td>CT</td>
</tr>
<tr>
<td>4:00 PM</td>
<td>Keynote: Jeanne Robertson</td>
<td>CT</td>
</tr>
<tr>
<td>5:15 PM</td>
<td>Delegate registration re-opens</td>
<td>DPAC</td>
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<tr>
<td>5:15 PM - 6:30 PM</td>
<td>Outdoor plaza bar open</td>
<td>DPAC</td>
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<tr>
<td>5:30 PM</td>
<td>Biker Bar departure for Circle-of-Welcome Sponsors from Marriott entrance.</td>
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<td></td>
<td>Cheer them on!</td>
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| 5:30 - 7:45 PM| Opening reception & buffet  
Guided tours at 6:50 & 7:20 PM                                    | DPAC       |
| 5:45 PM       | Squonk Opera GO Roadshow                                            | DPAC Plaza |
| 6 PM - midnight| Connie Moses Ballroom bar open                                      | CT         |
| 7:45 PM       | Reception closes                                                     | DPAC       |
| 8 PM          | Doors open, Fletcher Hall                                            | CT         |
| 8:15 - 10:20 PM | Showcase A, Fletcher Hall                                      | CT         |
## SCHEDULE

<table>
<thead>
<tr>
<th>TIME</th>
<th>EVENT</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>7:30-8:30 AM</td>
<td>Complimentary coffee</td>
<td>KFL</td>
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<tr>
<td>7:30 AM-6 PM</td>
<td>ArtsMarket Kardashian-Free Lounge</td>
<td>KFL</td>
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<tr>
<td>8 AM - 5 PM</td>
<td>Registration open</td>
<td>DCC</td>
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<tr>
<td>8:30-10:30 AM</td>
<td>Exhibitor set-up</td>
<td>DCC</td>
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<tr>
<td>8:30-8:45 AM</td>
<td>Info Session: New Tour Funding for Southern Presenters</td>
<td>KFL</td>
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<td></td>
<td>PA Council for the Arts</td>
<td>KFL</td>
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<tr>
<td>8:45-10:40 AM</td>
<td>Showcase B, Fletcher Hall</td>
<td>CT</td>
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<tr>
<td>10:45 AM-12:45 PM</td>
<td>Exhibit Hall open</td>
<td>DCC</td>
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<tr>
<td>12-2 PM</td>
<td>Food trucks on Morgan St.</td>
<td>CT</td>
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<tr>
<td>12:45-1:45 PM</td>
<td>Lunch on-your-own *</td>
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<tr>
<td>2-3:55 PM</td>
<td>Showcase C, Fletcher Hall</td>
<td>CT</td>
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<tr>
<td>4-6 PM</td>
<td>Exhibit Hall open</td>
<td>DCC</td>
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<tr>
<td>6-8 PM</td>
<td>Dinner on-your-own</td>
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<tr>
<td>6 PM - midnight</td>
<td>Connie Moses Ballroom bar open</td>
<td>CT</td>
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<tr>
<td>8:30-10:45 PM</td>
<td>Showcase D, Fletcher Hall</td>
<td>CT</td>
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<tr>
<td>7:30-8:30 AM</td>
<td>Complimentary coffee</td>
<td>KFL</td>
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<tr>
<td>7:30 AM-4 PM</td>
<td>ArtsMarket Kardashian-Free Lounge</td>
<td>KFL</td>
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<tr>
<td>8 AM - 4 PM</td>
<td>Registration open</td>
<td>DCC</td>
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<tr>
<td>8:30-8:45 AM</td>
<td>Info Session: Matching/Marketing Funding for NC Arts Organizations,</td>
<td>KFL</td>
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<td>KFL</td>
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<td>Showcase E, Fletcher Hall</td>
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<td>2-3:35 PM</td>
<td>Showcase F, Fletcher Hall</td>
<td>CT</td>
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<tr>
<td>3:40 - 5 PM</td>
<td>Exhibit Hall open</td>
<td>DCC</td>
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<tr>
<td>5-6 PM</td>
<td>Exhibitor load-out</td>
<td>DCC</td>
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The NCPC Futures Fund was formally established in 2011 as a method to honor NCPC members and industry colleagues. The Fund was seeded by family and friends in honor of retiring artist manager, agent and longtime NCPC board member John Loyd of Loyd Artists in Asheville.

The Futures Fund is NCPC’s CARE package. It’s a statement of gratitude to colleagues and mentors for longstanding service and leadership in the field. It’s a tip-of-the-hat as congratulations on job advancement or retirement, a way to “pay-it-forward” for a colleague’s great idea or outstanding endeavor. And it is our membership’s opportunity to memorialize and honor fellow members who have passed on and left their mark on who we are as the NCPC organization.

At this year’s ArtsMarket, we pay special tribute to members whom we’ve lost since our last conference. In warmth and grace, we remember these dedicated professionals who shared our table at booking meetings, traveled the exhibit hall at local and regional conferences and advanced the performing arts across our state and region:

- Rebecca Holleman, College of the Albemarle, Elizabeth City, NC
- Susan Foster, Isothermal Community College, Spindale, NC
- Merle Dickert, Paramount Center for the Arts, Bristol, TN
- Jo Walcher, Rowan County Concert Association, Salisbury, NC
- Mark Johnson, NC School of the Arts, Winston-Salem, NC

The NCPC Futures Fund is governed by the NCPC Board, and supports projects that uphold, exemplify or strengthen the spirit of non-competitive collaboration that is the hallmark and lifeblood of NC Presenters Consortium. Fund assistance may be offered in the form of grants for conference participation, travel support, seeds for volunteer development, commissions for artistic creation, and opportunities deemed to be stretching boundaries, removing barriers, and even kicking the beehive. Endeavors will be awarded in the spirit of what has helped make NCPC a leader in its field.

We welcome your gifts toward the NCPC Futures Fund in honor of those who have made a difference in your career, in tribute to friends and co-workers who have inspired your role in sharing the value of the performing arts. Join us in saying thanks to those who have made us sing, dance, listen and feel.

Tax-deductible contributions may be made to the NC Presenters Consortium Futures Fund, NCPC, Inc., 1410 Shepherd St., Durham, NC 27707. Thank you for your support.
THANK YOU

NC Presenters Consortium: President, William Lewis, PineCone, Raleigh, NC; Immed. Past President, Ray Jordan, Sampson CenterStage, Clinton, NC; Vice-President, Sherry Archibald, Paramount Theatre, Goldsboro, NC; Treasurer, Brian Gray, Carolina Theatre, Greensboro, NC; Recording Secretary, Rae Geoffrey, Diana Wortham Theatre, Asheville, NC; Booking Secretary, Sarah Preston, Town of Cary, NC. Members-at-large Bob Nocek, Carolina Theatre, Durham, NC; Shane Fernando, UNC Wilmington, NC; Pamela Green, PMG Arts Management, Durham, NC; Lori Green, NCSU Center Stage, Raleigh, NC; Jane Lonon, Ashe Arts Council, West Jefferson, NC; Laura Kratt, Wingate University, Wingate, NC; Jeffrey Clark,; Elon University, Elon, NC; NCPC webmaster, Serena Ebhardt, EBZB Productions; NCPC Admin. Dir., Stephen Barefoot, goingbarefoot inc.

North Carolina Arts Council: Wayne Jones, Executive Director; Vicki Vitiello, Senior Program Director for Arts, Learning and Finance; Catherine Lavenburg, Program Administrator, Jennifer Huggins, Admin. Assistant

Carolina Theatre, Inc., Durham: Bob Nocek, President & CEO; Michelle Irvine, Director of Audience Services; Carl Wetter, Technical Manager

DPAC/Durham Performing Arts Center: Bob Klaus, GM; Adrienne Quick-Wright, Dir. of Operations; Josh Anderson, Tech Dir.; Michael Colvin, House Manager

ArtsMarket Showcase Production Management and Technical Services: Jim Hoyle, Pres., CEO, Audio and Light, Inc. Greensboro, NC; Todd Dupree, Technical Director, High Point Theatre, High Point; Carl Wetter, Technical Director, Carolina Theatre, Durham; Charlie Starr, Joe Quinde, James Griffey, Andrew Miller, Audio & Light, Greensboro, NC

Durham Convention Center: Jennifer Noble, Gen. Mgr.; Virginia Thompson, Convention Services Mgr.; Bosh Bajraktari, Dir. of Operations, Global Spectrum

ArtsMarket 2013: Co-chairs Vicki Vitiello, North Carolina Arts Council & Stephen Barefoot, NC Presenters Consortium; Catherine Lavenburg, Delegate Services; Bunny Halton-Subkis, Exhibitor Liaison; Louisa Hart, Palace Administration & Volunteer Liaison; Bob Nocek, Pres./CEO, Carolina Theatre of Durham; Michelle Irvine, Audience Services, & Pally Hrnrcirik, Audience Services Ast., Carolina Theatre; Todd Dupree, Showcase Production Manager; Carl Wetter, Technical Dir., Carolina Theatre; Holly Brown, Conference Guidebook Project Manager; Brad Bishop, Conference Guidebook Design; Cindy Campbell, Ad Sales; Vincent Bridgers, Graphic Services; Mary Lightfoot, SignBiz, Wilmington, NC; Cheryl Robinson & Rosemarie Hart, Volunteer Services; Arie Bobbitt, Nicholas Sullivan, Durham Convention & Visitors Bureau; Carolina Theatre volunteers and Durham WayFinders
For half a century, The Swingle Singers have pushed the boundaries of what the human voice can achieve. Their vocal agility and blend, combined with captivating showmanship, have thrilled audiences across the globe. Celebrating their 50th anniversary in the 2013-14 season, today’s young and gifted Swingle Singers represent the group’s evolution from baroque jazz pioneers to contemporary a cappella phenomenon. The group’s history is a remarkable tale of renewal. In 1963, American-born Ward Swingle assembled a group of Parisian session singers to sing Bach’s keyboard music. The resulting album, Jazz Sebastian Bach, launched The Swingle Singers to fame. Over five decades the group has sustained a level of international popularity beyond its founder’s wildest dreams, with each new singer bringing something fresh to the Swingle sound. Now based in London, the group is made up of seven young and versatile voices.

“I could claim my parents played Mozart to me in the womb, but to be honest, my epiphany came in the form of Joseph and the Amazing Technicolor Dreamcoat. At age four, I had worked up a nifty solo rendition of the musical, complete with costume changes, and performed - on a good day - to a patient audience of one.”  Edward Randell, bass

www.swinglesingers.com    www.knudsenproductions.com
Sonic Escape is a flute — violin — cello trio of Juilliard graduates that uses every part of the performer — fingers, mind, voice & story — to reshape the live music experience. The virtuoso members have traveled the world in roles as diverse as performing at Carnegie Hall, Lincoln Center and the Kennedy Center, fiddling dancing in Riverdance, soloing and drumming with Taiko troupes, jamming with Beale Street blues bands and playing rock clubs across NYC. Whether Sonic Escape is performing one of their groundbreaking original works or a masterpiece from the classical and world music repertoire, they share with audiences as though it’s the last note they’ll ever play for the best friend they’ll ever make. Improvisation takes it all up a notch, infusing shows with pure and dynamic energy. Interaction and innovation are hallmarks of Sonic Escape.

“I was asked to play a Celine Dion power ballad on the violin at a marriage proposal. From behind a slightly cracked door, I poured my heart into round after round as the man proposed. Finally, after what felt like forever, the door opened... The look I got told me in no uncertain terms that, despite my best playing, the proposal wasn’t a success.”

Maria Millar, violinist

www.sonicescapemusic.com
Rhythm. Funk. Innovation. Excitement. That’s the North Carolina Youth Tap Ensemble (NCYTE). This power-charged company features 40 dancers, ages 8-to-18, all of whom hail from throughout North Carolina and tear up the floor with poise, passion and professionalism. Founded in 1983, NCYTE entertains audiences with cutting-edge contemporary choreography along with traditional rhythm tap as it was danced in its prime. NCYTE honors the traditions of a unique American art form while infusing it with youthful energy, contemporary music and innovative dances from some of the world’s most talented choreographers. The styles of percussive dances featured in performance and workshops vary from South African Gumboot to body percussion, a salute to vaudeville and more. The company has toured internationally and appears annually at the two largest tap festivals in the US — New York City Tap Festival and The Chicago Human Rhythm Project. NCYTE founder Gene Medler is a recipient of the JUBA Award from the Chicago Human Rhythm Project, the Academy Award of the tap dance world. Gene started dancing at the age of 28.

“The earliest inspiration I remember that steered me toward the performing arts was watching my dad do soft shoe steps in the garage while fixing the lawn mower.” Gene Medler, Founder, NCYTE
Dedicated to enhancing the musical life of communities across the globe and educating the next generation of musicians, Axiom Brass has quickly established itself as one of the most prominent chamber groups of its generation. Axiom’s commitment to education has inspired young audiences around the nation, earning the ensemble the 2011 Fischoff Educator Award. They are winners of the 2008 International Chamber Brass Competition and prize-winners of the 2010 Fischoff Chamber Music Competition, Preis der Europa-Stadt Passau, Plowman Chamber Music Competition, and the Jeju City (South Korea) International Brass Quintet Competition. Internationally recognized for their ground-breaking programming, their repertoire ranges from jazz influenced music to string quartet transcriptions as well as original compositions for brass quintet. Axiom’s performances have captured the hearts and imaginations of their audiences leading them to national radio and television appearances as well as concerts in Asia, Europe and across the USA.

“Conciertos de la Villa de Santo Domingo impacted the artists we are today because they helped us realize the importance of music on a global scale. Working with underprivileged kids throughout the Dominican Republic and seeing the impact we had on them helped us appreciate the true power of music and its importance in our lives.” Kevin Harrison, tuba
O’Keeffe!, a one-woman play written and performed by Lucinda McDermott, explores the artistic and personal struggles of iconic American artist Georgia O’Keeffe. The play follows her as she grapples with the unresolved question that art aficionados continue to debate today: Who is responsible for her success - herself or her famous and influential husband, photographer Alfred Stieglitz. O’Keeffe! premiered off-Broadway at Primary Stages and has since been performed at other venues in NYC, throughout the United States in universities, theatres, arts centers and museums, and in Bermuda and Mexico. As an actress, McDermott has performed in a variety of roles regionally and, this past fall, had the honor of performing in a staged reading of Woman of Light at the Charing Cross Theatre in London. Other produced plays include Feeding On Mulberry Leaves, Bricks, Courage By the Sea, Lily y la Mariposa, and Rappin’ Rapunzel. Lucinda is an NC A+ Teaching Fellow. “You don’t have to be an O’Keeffe scholar or art lover to love this play. You just need to be open to exploring a woman’s struggle between family and freedom, dedication to spouse and art, and ultimately, commitment to self.” Michael Hemphill -The Roanoke Times

“In the first grade, I was cast as a seal in an adaptation of Bennie Montresor’s ‘May I Bring a Friend?’ However, prior to the show opening, the little girl cast as the queen was overcome with stage fright. I was asked to step in. I can recall the moment vividly. Lights. Transformation. Presence. I was home.” Lucinda McDermott

www.LucindaMcDermott.com
SHOWCASE A

FLETCHER HALL, CAROLINA THEATRE
(order of appearance subject to change)

A-6
BLACK VIOLIN

Melding classical and pop culture — “Brandenburg and breakdown” — Black Violin presents a groundbreaking blend of classical, hip-hop, rock, R&B and even bluegrass. Named after an album by pre-eminent African-American swing era jazz violinist Stuff Smith, Black Violin’s Wil B and Kev have performed an average of 200 shows a year in 49 states and 36 countries as far away as Dubai, Prague and South Africa, while appearing at official NFL celebrations for three Super Bowls and last year’s U.S. Open in Forest Hills with Jordin Sparks. Their groundbreaking blend of hip-hop and classical music, as heard on their latest CD, “Classically Trained,” was welcomed by the troops in Iraq and at the Kids Inaugural in Washington, DC where President Barack Obama gave each a hearty hand-shake. Black Violin headlined 40 shows on Broadway at the New Victory Theater last season.

“My earliest inspiration that steered me to the performing arts was watching my local performing arts high school perform an unforgettable modern dance concert. I was in the 8th grade at the time and although I wasn’t a dancer, I knew at that moment that I wanted to conquer stages around the world, one venue at a time. Violin ended up being my instrument of choice.” Kev

www.blackviolin.com       www.therootsagency.com
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THE CAROLINA THEATRE
DOWNTOWN DURHAM
Virtuoso musicians (plus narrator) perform music from Pre-Civil War through the Civil Rights Movement, including John Phillips Sousa, Francis Johnson, Elvis, The Beatles, and Earth Wind and Fire. *Brothers On The Battlefield* is designed as a stand alone show. It can also be performed with a chamber orchestra or full sized symphony orchestra.
Songs of Water’s evocative sound carries roots from the most ancient of cultures, blending instrumentation from across the globe in a uniquely American context. The uncommon use of the hammered dulcimer melodically leads many of the group’s instrumental pieces. Layers of orchestral strings and sparse vocals create a cinematic appeal to the otherwise raw expression of musical composition. The seven-member ensemble has released two full-length CDs. The band has been featured on NPR’s “The State of Things,” Fiona Richie’s “Thistle & Shamrock,” and WNCW’s “Music Mix” with Martin Anderson. Reaching across the ocean, music from the band’s sophomore release, “The Sea Has Spoken”, has been aired on the U.K. radio show “Reach On Air.” Songs of Water was named “Best Independent Band of 2012” by Indie Music Reviewer Magazine. Group members are Elisa Rose, Michael Pritchard, Stephen Price, Greg Willette, Jon Kliegle, Luke Skaggs and Stephen Roach.

“The first thing I notice when I arrive at a venue is the aesthetic and acoustical quality of the space. Environment plays a significant role in the musical/artistic experience and contributes to the overall tone of our performance. The personality of a space often reflects the value placed upon the art performed there.” Stephen Roach
Hobey Ford has never had another career. Internationally renowned and a Kennedy Center Partner in Education teaching artist, Ford knew early on what he wanted to do after seeing a puppet show while still a youngster, eventually approaching his art as storytelling with puppets. Winner of the UNIMA Citation for Excellence and three Jim Henson Foundation grants, Hobey is known for excellence in puppetry performance, and craft and skill as a master storyteller. Performances incorporate a variety of puppetry styles: Bunraku, rod, marionettes, “Foamies” and shadow puppetry. He adapts tales from various cultures for many of his performances, always adding a special “Golden Rod” twist. He designs and constructs all of his Golden Rod puppets and the beautiful sets that surround them and often performs in full view of the audience, creating a seamless and almost hypnotic dance between the puppeteer, puppets and original artistic scenery.

“The first thing I always seem to notice when I arrive at a venue is a ramp.” Hobey Ford

www.hobeyford.com  www.loydartists.com
Tiller’s Folly is the Pacific Northwest’s critically acclaimed, internationally traveled power trio at the forefront of a bold new movement in acoustic roots music. For the past sixteen years, through thousands of performances stretching from the Pacific Northwest to the British Isles, they have spread their memorable blend of energy, history, musicality, romance and fun from small and large halls, theatres and festivals across North America and beyond. Their lyrics and melodies are at once populist, minimally produced and poignant while at the same time singularly powerful and sincere. With eight studio CDs to the band’s credit, Tiller’s productions continue to expand and refine their potent mix of acoustic & electric based, Celtic-influenced Canadiana, Americana, Newgrass “and beyond.” Group members are Bruce Coughlan (songwriter, lead vocals, guitar, bodhran, flute, whistle); Nolan Murray (fiddle, mandolin, mandocaster, banjo, viola, guitar); and Laurence Knight (producer, bass, vocals.)

“It’s the close of the show in front of the Parliament Building in Ottawa, Ontario in front of 250,000 people on Canada Day in 2008... The grand finale, and we’re joining Blue Rodeo on ‘Lost Together.’ A camera feed to the jumbotron frames my face as the teleprompter switches to French. I’m totally lost!” Bruce Coughlan, lead singer
Paul Taylor established the Paul Taylor 2 Dance Company in 1993, modeled after the original six-member company he established in 1954. Taylor 2 is able to perform in smaller venues with more modest budgets than the larger Paul Taylor Dance Company without sacrificing any of the artistry that characterizes a Taylor performance. Taylor 2 engagements often consist of master classes and lecture demonstrations in addition to performances that may take place in non-traditional venues. In selecting repertoire for Taylor 2, Mr. Taylor chooses dances that represent the athleticism, humor and range of emotions found in his work. Taylor 2 has toured in Africa, India, Germany, Poland, Mexico and Canada, in addition to all 50 states in the USA. Today’s showcase will present excerpts from two of Paul Taylor’s most popular works.

COMPANY B
Songs sung by the Andrews Sisters
The songs express typical sentiments of Americans during World War II
Choreography by Paul Taylor

ESPLANADE
Music by Johann Sebastian Bach
Violin Concerto in E Major
Double Concerto for Two Violins in D Minor (Largo & Allegro)
Choreography by Paul Taylor

“As a 9 year old boy, I was inspired by a visiting ballet company giving a demonstration at school. I can remember using a railing on the playground at lunch that day as my first ballet barre and imitating their exercises. They were my first true inspiration as a dancer and a memory that I come back to when I visit schools today.” Lee Duveneck, Taylor 2 Dance Company
The Malpass Brothers, Chris, 27 and Taylor, 23, are as close to real traditional country music artists as you can get these days. Having toured as opening act for music legend Merle Haggard, they have been able to broaden their introduction to audiences across America. NC natives, the brothers’ performances have carried them to festivals in Northern Ireland and The Shetland Islands, as well as various venues throughout the US. In 2011, The Malpass Brothers completed their latest country music album, “Memory that Bad” with HAG Records. The title cut video made CMT’s Pure Country charts, topping at number seven, and remained in the top twelve for several weeks. Professional musicians and talented songwriters, the brothers have recorded three gospel and three country music projects, and have shared the stage with artists including Ray Price, Willie Nelson, Rhonda Vincent, Marty Stuart, Doc Watson and more. Chris and Taylor leave no doubt that they were born to be on stage, continuing to promote the work and music of artists they treasure and creating their own music in this rich country and gospel heritage.

“My earliest inspiration was the sound of Charley Pride’s 10th album blaring through the speakers of my grandparents 1966 Magnavox stereo. I was immediately captivated with the sound of steel guitar, fiddle and Charley’s deep baritone voice. There’s nothing that excites me more than the static of the needle touching the vinyl record and knowing a great song is about to play.” Christopher Malpass
Hailed for their “precision, assertiveness and vigor” (New York Times), the Amphion String Quartet recently served as Quartet-in-Residence at Caramoor for the 2012-2013 season and has just begun a three-year residency at the Chamber Music Society of Lincoln Center CMS Two program. Currently they are represented by Concert Artists Guild, having won the 2011 Victor Elmaleh Competition. This past summer they performed at a number of festivals and venues including Princeton and New York Universities, BargeMusic, Cooperstown Music Festival, Music Mountain, the Chautauqua Institute and Kneisel Hall. The ASQ recently made their Carnegie Hall Debut (Weill) to a sold-out audience where they were joined by Clarinetist David Shifrin. Highlights of the 13-14 season include performances at Alice Tully Hall with pianist Gilbert Kalish as well as a performance at the Library of Congress in Washington D.C. Quartet members are violinists Katie Hyun and David Southorn, violist Wei-Yang Andy Lin, and cellist Mihai Marica.

“I probably wouldn’t have continued if I hadn’t, at a really young age, been somewhat exposed to great music on a regular basis. That just keeps you going—feeds the creativity and the thirst to go more and more. Expose yourself to as much great music as you can.” David Southorn, violinist

www.amphionquartet.com   www.concertartists.org
At the age of 11, Joseph Cashore created his first marionette from clothespins, wood, string and a tin can. Today, the Cashore Marionettes redefine the art of puppetry and are considered unrivaled in artistry, grace and refinement of movement. Cashore’s performances have astounded audiences in Europe, the Far East and across North America, including stops at the Kennedy Center, Annenberg Center, Kravis Center, and many others. Joseph Cashore has received numerous awards for his artistry including a Pew Fellowship for Performance Art, based upon his artistic accomplishment; a Henson Foundation Grant, an award intended to help promote puppetry to adult audiences; and a Citation of Excellence from the UNIMA-USA, the highest honor an American puppeteer can receive. In the performance “Life in Motion,” Cashore presents his collection of marionette masterworks. Characters of depth, integrity, and humanity are portrayed in a full evening unlike anything else in theater today.

“A good marionette, well manipulated, has a power on stage unlike any other theatrical form. There is a poetic quality, a purity that disarms the audience and allows them to feel with the character, to follow the emotional life being played out, to a depth they had not anticipated.” 
Joseph Cashore

www.cashoremarionettes.com    www.baylinartists.com
Billy McGuigan’s “Yesterday and Today: The Interactive Beatles Experience” is a one-of-a-kind concert event whose musical set list is compiled on-the-spot from audience request cards filled out in the lobby before the show. Billy, brothers Matthew and Ryan and their whole band stand ready to roll with all 200+ songs in the entire Beatles anthology — note for note and chord for chord — as originally recorded by the Beatles. Audience members say why the song is personally important to them — and become part of an unforgettable musical performance. With up to 5 keyboards, 19 guitars, 3 music pads, 4 MacBook Pros — and a “lot of shaky things,” it’s a wow-packed evening that has filled venues to capacity across the US. McGuigan is creator of three nationally touring shows, including “Rave On!” and “Rock Legends: People Choice,” and has performed in more than 2,500 performances in the past six years.

“My inspiration? Before I could talk, I had a desire to be an entertainer. When I was two, my dad entered me in a Fonzie look-alike contest. With a double thumbs up and an “eh,” my career path was chosen. After winning the contest, my dad’s undying support gave me the confidence to pursue a lifelong career in the performing arts. This is for him.” Billy McGuigan
Ang Li made her first public appearance at Beijing Concert Hall at the age of six. She has toured five continents — North and South America, Europe, Australia and Asia, and has performed at distinguished venues including Carnegie Hall, the Kennedy Center, Lincoln Center, and China National Center for the Performing Arts. Solo engagements have included appearances with the Montréal Symphony, Fort Worth Symphony, China National Symphony, and more. Ang Li’s extensive repertoire ranges from early Baroque to contemporary piano music. She has been featured on Canadian Broadcasting Corporation, WQXR, China Central Television, WBJC, CKWR FM’s Women in Music, and Classical 96.3 fm. She commissioned and premiered the Canadian-American composer, Jared Miller’s work, “Souvenirs d’Europe.” Ang Li has led master-classes in USA, Canada, and Hong Kong, and enjoys performing outreach concerts for young people, fostering love for classical music among new listeners. Ang Li is a Steinway Artist.

“The first thing I notice when I arrive at a venue is the layout of the performance space. Before trying the piano on stage, I stand on stage and evaluate the performance room. I look at the height of the ceiling, shape of the room, the distance between the stage/piano and first row of the audience, the distance from the stage to the last row. All of these influence my mood and performance style. My goal is to have every member in the audience feel that they have equal access to the performance.” Ang Li

www.anglipiano.com     www.kmpartists.com
RubberBand is a perfect name for Salt Lake City’s Ryan Shupe and his amazing musicians. Each member possesses years of experience on his respective instrument, and the collective talent is explosive and undeniable. Signed initially with Capitol Records, they released the well-received album “Dream Big” in 2005. The hit single title song was used as the theme for NBC’s prime-time show “Three Wishes.” Since then they have released the albums “Last Man Standing” and “Brand New Shoes” and continue to tour and expand their fan base. Ryan Shupe & the RubberBand play a lively hybrid style of bluegrass infused with flavors of rap, rock, and contemporary country. The charismatic quintet’s universal appeal takes the audience on an entertainment rollercoaster with stellar musicianship, witty lyrics and antics, sing-alongs and introspective ballads. Hard-driving arrangements, hot instrumental solos and tight vocal harmonies make the live show a winner for a broad range of audiences.

“My earliest inspiration I remember that steered me toward the performing arts was going to my grandma’s house. She delighted in playing the piano while all of my uncles and cousins sawed fiddle songs with her. There was laughter, dancing and singing and lots of old time favorites like ‘Red Wing’ and ‘Golden Slippers.’” Ryan Shupe

www.shupe.net    www.myriadartists.com
The folks from Nova Scotia’s Off The Leash are currently in the middle of their second five-week North Carolina/Georgia tour with their hit comedy “Shakespeare On Trial,” one of the five touring shows available from OTL. Other touring productions include a one-man version of “A Christmas Carol,” Dylan Thomas’ “Under Milk Wood” and the two plays showcasing at ArtsMarket — “Fishing” (a comedy about the perils of internet dating) and “Heroine” (a swashbuckling true drama about female pirates.) OTL’s popular “Shakespeare on Trial” has proven a favorite among both student and adult audiences across the southeastern US. The raucous comic tale has one William “Margaret” Shakespeare taking the stand for a grilling by four of his own most iconic characters (Macbeth, Iago, Hamlet and Juliet) who are up-close, personal, ticked-off and just plain tired of being misunderstood because of the way they speak. As with all theatrics from Off the Leash - every show is a wild and gloriously fun ride.

“You can gauge your whole stay in a town by a venue’s crew. If they are happy to see you, the audience will reflect that. We want them (and the audience!) to be sorry to see us leave.” Jeremy Webb, Producer, Off The Leash

www.offtheleash.ca
Whether you call him a jazz singer with pop sensibilities or a pop vocalist steeped in jazz, Bryan Anthony has staked his artistic identity in the vast and beloved collection of songs that emanated from Broadway, Hollywood and Tin Pan Alley in the first half of the 20th century. He understands that, like America itself, the American Songbook thrives when it’s constantly being reinvented. Bryan has had the unique opportunity of touring with some of the greatest bands of the era including the Glenn Miller, Tommy Dorsey, and Nelson Riddle Orchestras. His touring performances feature the beloved music from the American Songbook, celebrating the stories and songs of legendary vocalists who made them famous. Bryan’s newest program, “Speakeasy: Songs of the Prohibition Era” includes music from the 1920’s with authentic instruments and songs of the period.

“Whether it’s the sense of history that may surround you or the incredible acoustics that you might find in one of those restored palaces from the 1920’s, it is always such a wonderful thrill when you to step out onto a bare stage and empty house for the first time.” Bryan Anthony

www.bryananthonymusic.com     www.centerproductions.com
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Paul Pierce, Producing Artistic Director
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The Republican-American

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RYAN SHUPE & THE RUBBERBAND
SHOWCASING:
TUESDAY NOV. 5 | 3 PM
THE CAROLINA THEATRE
The charismatic Martha Redbone is of Cherokee, Choctaw, Shawnee and African-American descent. Since bursting onto the scene at the Native American Music Awards, she has established a solid history of performing, educating, and mentoring across Native North America and abroad. Martha’s new album “The Garden of Love - Songs of William Blake,” produced by Nitty Gritty Dirt Band founder, Grammy Award winner John McEuen — is an unexpected twist to the Appalachian music of Martha’s childhood years with her grandparents in Black Mountain, KY and has earned widespread exposure and rave reviews from NPR to The New Yorker. The Martha Redbone Roots Project band performs these acclaimed new songs as well as a unique gumbo of roots, blues, soul and funk. Alongside her career as a recording artist and songwriter, Martha utilizes her celebrity in Indian Country for fundraising and leadership. She holds an annual Traditional Music Workshop within the United Houma Nation’s Cultural Enrichment Summer Camp, teaching children the music from her Choctaw and Cherokee heritage as well as incorporating the tribe’s own Houma-French language. She is the indigenous affairs consultant and creative advisor to the Man Up Campaign, a global youth movement to eradicate violence against women and girls.

“Just the other week at Lincoln Center Out of Doors, a very elderly lady with a walker made it to the front of the stage and started dancing in burlesque style replete with kicking her legs high in the air. The power of music!” Martha Redbone
Having been on the world recording scene for more than twelve years, The Celtic Tenors are the most successful classical crossover group ever to come out of Ireland. With a polished international reputation and more than a million albums sold, The Celtic Tenors’ musical skill, range and ability combine with engaging presence and personality to exhibit an undeniable joy in sharing their gifts onstage. Irishmen Daryl Simpson, James Nelson and Matthew Gilsean, with Musical Director Vincent Lynch, offer beautiful voices and total comfort in all musical genres, from classical and folk to Irish and pop. The Celtic Tenors have broken new ground by expanding a repertoire that stretches beyond their individual distinctive classical roots, adding unexpected musical choices that have endeared them to audiences in concert halls across the globe. Their recordings have hit Top Ten charts in America, Canada and Europe. Their TV special has aired on PBS nationwide, and they are recipients of Germany’s Grammy-equivalent Echo Award for their music-without-borders approach.

“The funniest thing that ever happened to me on stage was trying to hold it together when one of my colleagues dedicated a special song for a 97-year-old Irish lady’s birthday. The song was ‘Time to Say Goodbye’.”

James Nelson

www.celtictenors.com     www.montereyinternational.com
Illstyle & Peace Productions is a multicultural Philadelphia-based dance company founded in 2002. The company creates work rooted in contemporary, West African and old-school hip-hop styles, blended with an eclectic mix of dance and performance disciplines including tap, ballet, DJing, and beatboxing. Illstyle & Peace Productions has toured to critical acclaim nationally and internationally and is committed to delivering positive messages to all audiences. Artistic director, Brandon “Peace” Albright, is well versed in various styles of hip-hop dance as a dancer, choreographer and actor. His style brings tremendous energy to the stage, presenting a cogent voice in theater. He was an original member of the Philly-based crew Scanner Boyz, and he has toured around the world as a dancer for major recording artists. Brandon continues to share his dance ministry with diverse audiences. He is intrigued by the universality of hip-hop and continues to seek inspiration from other dance and art forms.

“The first thing I always seem to notice when I arrive at a venue is how beautiful the venue is, no matter how big or small. That venue is the place I am calling home for my talent.” Brandon “Peace” Albright

She is a seven-time MAC (Manhattan Association of Cabarets and Clubs) Award Winner, Nightlife Award Winner and Backstage Bistro Award Winner with appearances at the storied Birdland (her NYC home base), Carnegie Hall, Café Carlyle, Town Hall, The Kennedy Center, Jazz at Lincoln Center, The Herbst Theatre, and other NY, national and international venues. In addition, there is Natalie’s annual New Year’s Eve collaboration with her musical director, Broadway and regional theatre conductor and NC transplant, Mark Hartman. Douglas offers a unique mix of jazz, blues, standards, pop, folk and country music and, in addition to her homage performances to the great Nina Simone, also presents themed concerts honoring Lena Horne, Nat “King” Cole, and the Music of the 70s. Her CDs “Not That Different” and “To Nina - Live at Birdland” have been featured on NPR, Sirius and BBC London.

“My earliest inspiration I remember that steered me toward the performing arts was the exceptional Joe Williams. My parents took me to hear Count Basie. I loved everything - staying up late, the music, dancing with adults - joy! Then brown, tall, nattily-dressed Joe walked out & captivated everyone. Not a sound but his singing. No one moved. I thought “That-- how do I learn to do that?” Never been the same since…”

Natalie Douglas

www.nataliedouglas.com
Recognized for its adventurous programming, WindSync was selected by Concert Artists Guild for the 2012 Sylvia Ann Hewlett Adventurous Artist Prize, and also received numerous performance prizes from the CAG competition, including the ensemble’s New York debut at Weill Recital Hall at Carnegie Hall. Playing exclusively from memory, WindSync’s dramatic musical interpretations engage the audience, whose experience is further enhanced through the performers’ creative use of costumes, masks and choreography. Based in Texas, Windsync is strongly committed to educational enrichment and arts engagement, with their current featured educational presentations including the Seattle Symphony Orchestra, Rockport Chamber Music Festival, and Chamber Music Festival of Lexington, KY. The group’s latest initiative is The Play Different Project, a campaign against bullying, launched in spring 2013, which teaches tolerance and friendship through music and poetry. Other highlighted engagements of the WindSync’s 2013-14 season include the Chautauqua Institution, Grand Teton Music Festival, and Washington Performing Arts Society.

“During WindSync’s costumed, theatrical production of ‘Peter and the Wolf,’ the littlest member of the audience stood up during the height of the wolf-and-duck chase scene and screamed, “You can’t eat that duck, you big bad wolf!” The audience erupted in laughter and WindSync learned that playing wind instruments is impossible with the giggles.”

Erin Tsai, oboe

www.windsync.org     www.concertartists.org
James Galea is Australia’s number one magician. His dedicated life philosophy is to spend every day having the best day ever. And he’s showing it can be done. Television appearances include The Ellen DeGeneres Show, TV’s 50 Greatest Magic Tricks, Today, Mornings with Kerri-Anne, Good Day LA, The Footy Show, his own series Urban Magic and his recent role starring in the Discovery Channel series Breaking Magic. He is in high demand in the corporate arena, with clients ranging from Virgin, Ford and Disney (“We give him a 10 out of 10” says Microsoft) and tours as a headliner around the globe, with appearances including the Edinburgh Fringe Festival, The World Famous Hollywood Magic Castle & The Melbourne International Comedy Festival. Breathing new life into what might have been considered a dying art, his dynamic performances combine comedy and magic guaranteed to please.

“When I was a kid, I always wanted to live in Hollywood, travel on airplanes and stay in hotels, drive an old car and be met at an airport with my name on a sign (I thought that would be the coolest thing in the world). I get to do all that now — it’s awesome.” James Galea
Founded in 2002, the Grammy-winning Canadian acoustic roots band boasts a diverse collection of musical influences, including old-time, jazz, Celtic folk, and even a bit of punk. For a decade, they have blended these disparate genres into an irresistible sound that simultaneously feels both traditional and modern. Four stunning studio albums captured the hearts of numerous fans and received extensive critical acclaim. The Duhks’ 2005 self-titled record won the Best Roots & Traditional Album Juno Award and, in 2007, they were nominated for a Grammy Award in the Best Country Performance category. Hailed by The New York Times as one of the artists at the forefront of the neo-folk movement, The Duhks (pronounced Ducks) have won admirers as diverse as David Crosby, Dolly Parton and Doc Watson. “If by chance you listen to the radio these days, they’ve hit the nail on the head. The Duhks have soul in spades and heartbeat that pulses more than an Ibiza nightclub. A night spent with the Duhks is summed up best by their own encore ‘Hallelujah.’ “Hallelujah, indeed,” voiced NPR’s Joshua Williams.

“My earliest inspiration that steered me toward the performing arts was seeing The Fiddle Puppet Dancers at The Winnipeg Folk Festival when I was a child. The combination of music and dance was so exciting, it just carried us all away, and I knew that’s what I wanted to do.” Leonard Podolak, the Duhks

www.theduhks.com     www.myriadartists.com
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2014-15
SRO
Artist Roster

^ ACES Guitar Collective
^ Altan
California Guitar Trio
Carlos Nuñez
Catie Curtis
CGT + MG3
Cirque Ziva
Dan Hicks & The Hot Licks
Dark Star Orchestra
Four Bitchin’ Babes
Get The Led Out
Gonzalo Bergara Quartet
Janis Ian
Johnny Clegg Band
Karla Bonoff
^ Marcus Roberts
Mariachi Sol de México
^ Martha Redbone
^ The Nile Project
^ Nuevo Ballet Español
Paco de Lucia
Patty Larkin
Pink Floyd Experience
Randy Sabien
Tribute to Ella Fitzgerald
Women Fully Clothed

^ SHOWCASING TUES. @ 8:35pm
This Native American from Appalachia sings a cornucopia of roots, blues, and soul. “Posed to be Americana’s next superstar” VILLAGE VOICE

SHOWCASING WED. @ 10:25am ^
“A stellar group of contemporary artists who swim the emotional river with humor and poignancy.” LOS ANGELES VIEW

^ Third N. American Tour winter/spring 2015!
^ Co-bill with two of the world’s best acoustic guitar ensembles. Open or en-route avail.
^ Summer 2014 festivals, and Winter 2015 PAC tour.

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A Juilliard-trained family, the Annie Moses Band weaves a fusion of bluegrass, jazz, and classical styles into familiar and original songs. In 2012, the band made their debuts at the Grand Ole Opry and Carnegie Hall while their PBS special, Christmas with the Annie Moses Band, broke records with over 1,200 hours of airtime. These Nashville natives are sibling performers who began their musical instruction at early ages, playing their first performance as an ensemble when Annie (vocalist/violinist) was nine, Alex (violinist/singer) was seven, and Benjamin (cellist) was five. When Annie was 15, the family moved to NYC where Annie, Alex and Benjamin were accepted into the pre-college division of the Julliard School. Universally acclaimed by critics and audiences alike for electrifying instrumental virtuosity and shimmering layered vocals, the group soars to unprecedented new heights on their recording “Pilgrims & Prodigals,” including inventive re-imaginings to familiar standards like “Poor Wayfaring Pilgrim” and “Girl of Constant Sorrow.”

“Exposure to greatness is the fuel of inspiration. I once sat near fiddler Mark O’Connor and bassist Edgar Meyer as the three of us watched Itzhak Perlman play an impeccable Tchaikovsky. I was so inspired I played my violin into the wee hours of the morning, an eleven-year-old girl determined to one day play among the best.” Annie Dupre
Balsam Range is the name of a group of five outstanding acoustic musicians and singers from Haywood County, NC. For their band name, they respectfully adopted the name of a majestic range of mountains that surround part of their home county where the Smokies meet the Blue Ridge — the Balsam Range. Band members are Tim Surrett, vocals, bass, guitar; Buddy Melton, vocals, fiddle; Caleb Smith, vocals, guitar; Darren Nicholson, vocals, mandolin; Marc Pruett, banjo. This year, Balsam Range and the Mountain Home Music Company celebrated a record five months at the top of the Bluegrass Unlimited Album Chart for the band’s most recent album, Papertown. The album stayed at the top of the Bluegrass industry’s longest published chart from February through June. They have had 7 national #1 songs, including “Last Train To Kitty Hawk,” “Caney Fork River,” “Trains I Missed,” “Gonna Be Movin.” “Row By Row,” “Could Do You Some Good” an “Any Old Road.” The group is the winner of the 2011 IBMA Song of the Year, with Papertown recently named 2013 IBMA Album of the Year.

“The day I got the 45 (rpm) of Flatt and Scruggs playing ‘Mama Don’t Allow,’ I spent 5 hours on the banjo breaks until I had them down pretty close! That little climbing 7th run that Earl did in the second break covered me up!” Mark Pruett

www.balsamrange.com     www.classactentertainment.com
Big Bang Boom plays parent-friendly children’s music. A Big Bang Boom show is a party — a high impact, high energy, high volume, take-no-prisoners, “you WILL be involved” performance that gets kids (and their parental units) up and moving, Chuck Folds (younger brother of Ben Folds), Steve Willard, and Eddie Walker wanted something a little more rockin’ than the traditional kids’ programs were airing, so they created kids’ music with a pop sensibility, aimed at being something that parents can enjoy and feel good about letting their kids listen to and see live. Established in 2007, they’ve released 3 CDs and played the prestigious Kidzapalooza stage at Lollapalooza. Their songs have won accolades in the John Lennon, USA, International, and Great American Songwriting contests. Growing up in the ‘70s and ‘80s, with influences ranging from the Bee Gees and KISS to Bruce Springsteen, Elvis Costello, and U2, Big Bang Boom is all about what makes pop popular. Their songs mix alt rock, hip-hop, punk, and country, and have “on message” lyrics that Parenting Magazine praised as “primed for the sandbox set.”

“My earliest inspiration that steered me toward the performing arts was watching students lip synch to Def Leppard’s ‘Photograph’ during an assembly for rising seventh graders (myself included). I had never been to a rock concert before but the music was loud and everyone looked cool on stage fake singing. It made me want to perform. I still think about that moment all the time.” Chuck Folds

www.bigbangboomband.com  www.ecetouring.com
It's five human voices, zero instruments — and a new exciting vocal sound coming from Canada. (Hence the “eh,” in the name, huh?) Founded in Toronto less than two years ago, the quickly-emerging notable a cappella group members’ combined experience encompasses chart-topping recordings and concert tours across North America, Europe and Asia. Singers are Luke Stapleton, Stacey Kay, Mike Celia, Janet Turner and Jo3 Oliva. 2013 has proven to be a busy year for the group, continuing to gain positive press and attention across Canada, with their first full-length CD set to be released in February 2014. Performances include covers of contemporary pop songs that are well-known and well-loved, although the group’s focus is on writing and arranging their own original tunes.

“My earliest inspiration I remember that steered me toward the performing arts was feeling the amazing energy from the crowd at my very first gig. It was a singing competition and I was 12 years old. It was also the day I met and competed against my future Eh440 bandmate, Stacey Kay!” Janet Turner, Eh440
Trio Valinor is an all-acoustic ensemble employing their instruments as passports. With an expansive repertoire embracing nearly a dozen styles from far-flung lands, the adventurous triumvirate unlocks the doors to a global array of tunes drawn from folk, popular, classical, film and other sources. Rather than flaunting eclecticism, the Boston combo seamlessly renders a treasure trove of melodies with buoyant energy, intimate acoustic dynamics, stylistically informed phrasing, and loving attention to detail. Featuring Russian-born guitarist Slava Tolstoy, British violinist Ben Powell and American acoustic bassist Greg Feingold, the trio’s players embody its cosmopolitan aesthetic. The group’s riveting performances encompass a breathtaking range of styles, including Gypsy swing, old-time Appalachian laments, traditional Irish reels, celebratory klezmer, passionate tango, graceful French musette, and burning bluegrass. While steeped in jazz, they play intricately arranged music that leaves room for improvisation without focusing on it. As accomplished educators, members of the trio offer a variety of outreach events.

“The first thing I notice when I arrive at a venue is if the sound crew is there or not and how well prepared (or not) they are. You can tell a lot about how the production of the show is gonna go by the crew’s attitude and preparation level.” Slava Tolstoy

www.triovalinor.com    www.ama.bz
The Four Bitchin’ Babes celebrate an original “Babes Brand” of musical theater, having enjoyed a 20+ year career on-stage and releasing 9 recordings and a full length DVD. These four accomplished composer-musician-actress-comediennes come together taking turns in the spotlight, filling it with whimsical songs and shtick, with hip and luxurious girl-group harmonies. With estrogen-infused mayhem, this Fabulous Female Folkestra showcases brilliant individuality with their cabaret/Broadway-esque original songs. Playing their own guitars, bass, piano, Irish Bodhran, ukelele and mandolin, this renegade sorority of gal pals ‘riff’ on contemporary life using their elegant wit, sophisticated (never blue) stand-up humor to create an joyous evening of fun and raucous delight. Group members are Sally Fingerett, Debi Smith, Deirdre Flint and Marcy Marxer. The Babes’ newest production is entitled “Mid-Life Vices — A Guilt-Free Musical Revue.” With songs that wink at our neuroses, passions and misdeeds, the Babes once again take a stab at exhausted perfectionists, organized scatterbrains, boys and their wheels, Facebook and cheese.

“The first thing the Babes notice when we arrive at the venue is all the time, energy, love and care that went into creating and preserving the space. We enjoy hearing tales of the community’s loyalty and affection for their historic theatre, or possibly the brand new performing arts space, both offering culture, nuance and great joy for all.” Sally Fingerett

www.fourbitchinbabes.com     www.sroartists.com
The Pedrito Martinez Group has emerged as the tightest Afro-Cuban band in New York. “Utterly joyful and completely addictive,” their shows ignite a devoted fan base that has spread to include Eric Clapton, Taj Mahal, Roger Waters, Derek Trucks, and Wynton Marsalis. The ensemble has its roots planted firmly in the rumba tradition, and revels in the bata rhythms and vocal chants of Yoruban and Santerian music. With two successful live albums behind him and a highly anticipated studio album this fall, the future is on fire for Pedrito Martinez — deemed “an incomparable performer” by *The New York Times*. Members of the Pedrito Martinez Group include Jhair Sala, from Lima, Peru; electric bassist, Alvaro Benavides, from Caracas, Venezuela; and keyboard player/vocalist, Araicne Trujillo, from Havana, Cuba. Martínez was a founding member of the Afro-Beat ensemble, Yerba Buena. The group recorded two successful albums and toured internationally with the Dave Matthews Band, Willie Nelson and Ray Charles.

“I start with the Yoruba chants, the melodies, and the Bata rhythms I’ve known since I was little... The energy just pulled me in. I told myself, ‘This is what I want to do. This is what I want my life to be.’” Pedrito Martinez

www.pedritomartinezmusic.com     www.imnworld.com
Brooklyn-based Martin Dockery spends the majority of the year touring his shows through Canada, Australia, the UK, and the US. He has won “Best of Fest” awards at theater festivals in Vancouver, Ottawa, New York, Orlando, London, Toronto, Edmonton, Winnipeg, Victoria, San Francisco, and Adelaide. He has been critically well received at the world’s largest theater festivals, including The Melbourne Comedy Festival, the Edinburgh Fringe, The Adelaide Fringe, the Edmonton Fringe, and he has twice headlined the London Storytelling Festival. This year, he is touring for seven months with six original monologues, four of which are autobiographical (Wanderlust, The Bike Trip, The Surprise, & The Holyland Experience), two of which are fictional (Bursting Into Flames & The Dark Fantastic). He is also currently touring through six cities with a two-person original play. Martin is co-creator of the play C-R-E-P-U-C-U-L-E, which ran on Broadway as “The 25th Annual Putnam County Spelling Bee.”

“I flew in from doing 25 shows in Canada – going directly into a tech rehearsal stateside. And I fell asleep center stage. Snoring – mouth open – everything – for 45 minutes. I woke up feeling as if I was in that nightmare where you find yourself on stage with no idea what’s going on. I announced, ‘I fell asleep!’ They laughed and said, ‘Um, we know.’”

www.martindockery.com    www.poetinmo.com
Yolanda Rabun is an NC-based actor and chart-topping national jazz recording artist who has collaborated with the NC Opera, late Soul singer Isaac Hayes, sung with R&B crooner Howard Hewitt, American Idol’s Clay Aiken, and opened for Grammy and Tony award winner, Jennifer Holiday and the legendary Ron Isley and the Isley Brothers at the DPAC. Yolanda Rabun released “So Real,” her debut jazz CD with a 7-week UK Soul Top 30 chart run. She has played Raleigh’s Artsplosion and the Atlanta Jazz Festival and traveled to Asia/Mediterranean delivering her soulful, sometimes folksy, sultry smooth-jazz sound. In 2012, Yolanda released the jazzy yuletide project “Christmastime” and is now enjoying a top-100 contemporary hit, “Hold on to Your Dreams.” An award-winning corporate attorney, Yolanda uniquely combines her legal and arts background to engage audiences in thought-provoking lectures/discussions, interactive confidence-building activities, educational performances, and fun spirited keynote speaker addresses.

“A presenter impacted the artist I am today because he challenged me to be more precise and focused in my delivery of songs when I was sharing a special sentiment. He told me I didn’t have to be fancy with my note choices, I could sing songs straight, with little vibrato and have just as strong an impact on audiences.” Yolanda Rabun

www.yolandarabun.com     www.yodyfulmusic.com
With a dynamic yet refined sound featuring striking three-part harmonies, tasteful instrumental work, and honest, soulful songwriting, Asheville’s Red June is well underway to becoming a southern favorite. During the past years, the band released their second studio album, was featured in the October issue of Southern Living magazine and performed dozens of shows all across the country including the renowned Music City Roots show in Nashville and the 25th Anniversary MerleFest. 2013 has been highlighted by John winning 1st place in the bluegrass category at the Chris Austin Songwriting Contest at MerleFest. The band formed in late 2008 and the three went on to release their debut recording in 2010, which was voted the #1 regional release of that year by WNCW listeners. Red June is Will Straughan on dobro, guitar and vocals, John Cloyd Miller on mandolin, guitar and vocals, and Natalya Weinstein on fiddle and vocals.

“My earliest inspiration was watching my grandfather, NC Folk Heritage Award winning fiddler, Jim Shumate performing in Hickory in the early 1990s. The music was so wonderful and rousing and the band looked like they were having so much fun. It was certainly a catalyst for me!”

John Cloyd Miller

www.redjunemusic.com
The Wall Street Journal has proclaimed Rhonda Vincent as the “New Queen of Bluegrass.” (ArtsMarket always likes to have a royal finale!) Rhonda Vincent is a top draw in bluegrass, indeed - and far beyond. Featured in People Magazine, Oprah’s “O” Magazine, appearances with such notables as Dolly Parton & Norah Jones, and showered with praise from high profile fans such as Bernie Taupin and Levon Helms, Rhonda Vincent’s music knows no boundaries. With over 80 awards to their credit, Rhonda Vincent and the Rage have emerged as the most decorated band in bluegrass. Among their honors are Song of the Year, Entertainer of the Year, and an unrivaled seven consecutive Female Vocalist of the Year awards from the International Bluegrass Music Association (IBMA) now making its home in Raleigh.

“My very earliest inspiration I remember that steered me toward the performing arts is performing with my family. My Dad picked me up from school each day, and he, my grandfather, and I would play till dinner. After dinner, friends came over, and we played till bedtime. This was an every night occurrence. When I was 5 years old, we had a TV show, radio show, and made our first recording. Music is traced back five generations in the Vincent family. It’s a way of life that evolved into a career.” Rhonda Vincent

www.rhondavincent.com  www.jrafinearts.com
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