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Hancher Auditorium - Iowa Center for the Arts - The University of Iowa

PILOBOLUS DANCE THEATRE

Friday, September 29, 2000 8:00 p.m.
Sunday, October 1, 2000 3:00 p.m.

Artistic Directors
Robby Barnett
Alison Chase
Michael Tracy
Jonathan Wolken

Dancers
Rebecca Anderson
Otsi Cook
Josie Coyac
Matt Kent
Graspod Louis
Benjamin Ping

Manager
Susan Mandell

Tour Manager & Presenters Liaison
Susan Ericson

Director of Production & Lighting Supervisor
Daniel Feith

Production Stage Manager & Sound Supervisor
Allison Schwartz

Dance Captain
Rebecca Anderson

Lighting Design
Neil Peter Jampolis

Agent
IMG Artists
825 Seventh Avenue, New York NY 10019
Tel: 212-489-8300 Fax: 212-246-1596

Pilobolus
Box 386, Washington Depot CT 06794
860.868.0538
Pilobolus@aol.com
Visit our website: www.pilobolus.com

Program

September 29

TSUKUTSU (2000)
Choreographed by Allison Chase in collaboration with Rebecca Anderson, Otis Cook, Josie Ceyoc, Matt Kent, Gaspard Louis and Benjamin Ping
Performed by Rebecca Anderson, Otis Cook, Josie Ceyoc, Matt Kent, Gaspard Louis and Benjamin Ping
Music: Leonard Eto on Taiko
Costumes: Angelina Avallone
Lighting: Steven Strawbridge

Tsu-Ku-Tsu was co-commissioned by Dance Umbrella, Boston, Inc., with funds from The Japan Foundation (through the Performing Arts Japan program) and The JEP Foundation, The Joyce Theater, The Quick Center for the Arts at Fairfield University, Hancher Auditorium at the University of Iowa with support from Gary A. and LaDonna K. Wicklund, as well as with funds from the National Endowment for the Arts and the Connecticut Commission on the Arts. Mr. Eto’s appearances have been made possible by support from ASANO TAIKO CO., LTD and The Asano Foundation for Taiko Culture Research. Mr. Eto’s international transportation for Tsu-Ku-Tsu performances was provided by Continental Airlines, Inc.

FEMME NOIRE (1999)
Choreographed by Alison Chase in collaboration with Rebecca Anderson and Rebecca Stenn
Performed by Rebecca Anderson
Music: Paul Sullivan
Costumes: Angelina Avallone
Costume Construction: Parsons-McAres
Lighting: Steven Strawbridge

This piece was made possible in part by support from the Connecticut Commission on the Arts.

GNOMEN (1997)
Choreographed by Bobby Barnett and Jonathan Wolken in collaboration with Matt Kent, Gaspard Louis, Tribbin Fulford, and Mark Santillano
Performed by Otis Cook, Matt Kent, Gaspard Louis, Benjamin Ping
Music: Paul Sullivan
Costume Design & Construction: Eileen Thomas
Lighting: David M. Chapman

This piece is dedicated to the memory of our friend and colleague, Jim Blanc. It was made possible in part by contributions from his family and friends as well as by a commission from the American Dance Festival with support from the Connecticut Commission on the Arts, the National Endowment for the Arts and the Philip Morris Companies, Inc., New Production Fund.

INTERMISSION

A SELECTION (1999)
Created by Bobby Barnett, Maurice Sendak, Michael Tracy, Jonathan Wolken and Arthur Yoninks in collaboration with Rebecca Anderson, Otis Cook, Josie Ceyoc, Matt Kent, Gaspard Louis and Benjamin Ping
Program

September 29

TSUKUTSU (2000)
Choreographed by Alison Chase in collaboration with Rebecca Anderson, Otis Cook, Josie Coyoc,
Matt Kent, Gaspard Louis and Benjamin Pring
Performed by Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis
and Benjamin Pring
Music: Leonard Eto on Taiko
Costumes: Angelina Avallone
Lighting: Steven Strawbridge

Tsukus was co-commissioned by Dance Umbrella, Boston, Inc., with funds from The Japan
Foundation (through the Performing Arts Japan program) and The Lef Foundation, The Joyce
Theater, The Quick Center for the Arts at Fairfield University, Hancher Auditorium at the University of
Iowa with support from Gary A. and LaDonna K. Wicklund, as well as with funds from the National
Endowment for the Arts and the Connecticut Commission on the Arts. Mr. Eto’s appearances have
been made possible by support from ASANO TAIKO CO., LTD and The Asano Foundation for Taiko
Culture Research. Mr. Eto’s international transportation for Tsukus performances was provided by
Continental Airlines, Inc.

FEMME NOIRE (1999)
Choreographed by Alison Chase in collaboration with Rebecca Anderson and Rebecca Stenn
Performed by Rebecca Anderson
Music: Paul Sullivan
Costumes: Angelina Avallone
Costume Construction: Parsons-Moore
Lighting: Steven Strawbridge

This piece was made possible in part by support from the Connecticut Commission on the Arts.

GNOMEN (1997)
Choreographed by Bobby Barnett and Jonathan Wolken in collaboration with Matt Kent, Gaspard
Louis, Tristan Pollock, and Mark Santillano
Performed by Otis Cook, Matt Kent, Gaspard Louis, Benjamin Pring
Music: Paul Sullivan
Costume Design & Construction: Eileen Thomas
Lighting: David M. Chapman

This piece is dedicated to the memory of our friend and colleague, Jim Blanc. It was made possible
in part by contributions from his family and friends as well as by a commission from the American
Dance Festival with support from the Connecticut Commission on the Arts, the National Endowment
for the Arts and the Philip Morris Companies, Inc., New Production Fund.

INTERMISSION

A SELECTION (1999)
Created by Bobby Barnett, Maurice Sendak, Michael Tracy, Jonathan Wolken and Arthur Yoninks in
collaboration with Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis and
Benjamin Pring
Program
October 1, 2000—3:00 p.m.

THE PARTICLE ZOO (1990)
Choreographed by Bobby Barnett, Michael Tracy, Jonathan Wolken in collaboration with Jack Arnold, Adam Battelstein, Kent Lindemer, and John-Mario Sevilla
Performed by Otis Cook, Matt Kent, Gaspard Louis, Benjamin Pring
Music: John Abercrombie, David Darling/Terje Rypdal, Brian Eno, Jan Garbarek, L. Shanker, Barbara Hyde, Jean-Luc Ponty, Terje Rypdal
Music edited by Barbara Hyde.
Lighting/Special Effects: David M. Chapman
Props: Rob Faust, Eoin Sproat
This work was commissioned by the Pittsburgh Dance Council with support from the Pennsylvania Council on the Arts, the Pittsburgh Foundation, and the New Charitable Trusts, and created with funding from the National Endowment for the Arts.

PSEUDOPODIA (1974)
Choreographed by Jonathan Wolken
Performed by Rebecca Anderson
Music: Moses Pendelton, Jonathan Wolken
Costume: Malcolm McCormick
Lighting: Neil Peter Jampolis

SWEET DREAMS (2000)
Choreographed by Michael Tracy in collaboration with Rebecca Anderson, Otis Cook, Matt Kent, and Benjamin Pring
Performed by Rebecca Anderson, Otis Cook, Matt Kent and Benjamin Pring
Music: Paul Sullivan
Costumes: Angelina Avallone
Costume Painter: Mary Macy
Costume Construction: Phoebe Katzen
Scenic Painter: Ru Wang
Prop Construction: Hunter Spence
Lighting: Steven Strowbridge
“Sweet Dreams” was created in part with funds from the National Endowment for the Arts and the Connecticut Commission on the Arts.

INTERMISSION

AEROS (1996)
Choreographed by Bobby Barnett, Alison Chase, Michael Tracy, and Jonathan Wolken in collaboration with Rebecca Anderson, Rebecca Jung, Kent Lindemer, Tamieca McCloud, Mark Sanilliano, John-Mario Sevilla, and Darrell Thomas
Performed by Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis, Benjamin Pring
Music: Paul Sullivan
Costumes: Lawrence Casey
On the Cover

The 2000-01 playbook features four panels from Hancher's Play the Town project which took place as part of the Iowa Arts Festival on the downtown Pedestrian Mall. Hancher's partner for the project was the Home Builders Association of Iowa City. Lumber and hinges were donated by Payless Cashways and the panels were cut out and primed by Steve Johannes of Johannes Architectural Woodworking. The fanciful chyspeles were designed by Deanne Wortman. Hundreds of people from the Iowa City area put on old shirts and took up brushes to create a town filled with imagination and whimsy.

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Program

October 1, 2000—3:00 p.m.

THE PARTICLE ZOO (1990)
Choreographed by Robby Barnett, Michael Tracy, Jonathan Wolken in collaboration with Jack Arnold, Adam Battelstein, Kent Lindemeier, and John-Mario Sevilla
Performed by Otis Cook, Matt Kent, Gaspard Louis, Benjamin Pring
Music: John Abercrombie, David Darling/Terje Rypdal, BrianEño, Jan Garbarek/L. Shankar, Barbara Hyde, Jean-Luc Ponty, Terje Rypdal
Music edited by Barbara Hyde.

Lighting/Special Effects: David M. Chapman
Props: Rob Faust, Eoin Spott
This work was commissioned by the Pittsburgh Dance Council with support from the Pennsylvania Council on the Arts, the Pittsburgh Foundation, and the PwC Charitable Trusts, and created with funding from the National Endowment for the Arts.

PSEUDOPODIA (1974)
Choreographed by Jonathan Wolken
Performed by Rebecca Anderson
Music: Moses Pendelton, Jonathan Wolken
Costume: Malcolm McCormick
Lighting: Neil Peter Jampolis

SWEET DREAMS (2000)
Choreographed by Michael Tracy in collaboration with Rebecca Anderson, Otis Cook, Matt Kent, and Benjamin Pring
Performed by Rebecca Anderson, Otis Cook, Matt Kent and Benjamin Pring
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Costumes: Angelina Avalone
Costume Painter: Mary Macy
Costume Construction: Phoebe Katzen
Scenic Painter: Ru Wang
Prop Construction: Hunter Spence
Lighting: Steven Strawbridge

"Sweet Dreams" was created in part with funds from the National Endowment for the Arts and the Connecticut Commission on the Arts. Intermission:

AEROS (1996)
Choreographed by Robby Barnett, Alison Chase, Michael Tracy, and Jonathan Wolken in collaboration with Rebecca Anderson, Rebecca Jung, Kent Lindemeier, Tamieca McCloud, Mark Santillano, John-Mario Sevilla, and Darrell Thomas
Performed by Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis, Benjamin Pring
Music: Paul Sullivan
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WHO'S WHO IN THE COMPANY

ROY COOK and Allison Chase began collaborating with the other directors of Pilobolus in 1970, growing from manic luggage loaders from Dartmouth College in 1973 with a BA in psychology. He has been one of Pilobolus' artistic directors since 1974 and in 1980 became the sole artistic director touring with Pilobolus, training, directing and performing with the company through 1987, a total of 14 years. Since then he has continued to choreograph for and co-direct Pilobolus and also to work on the Joffrey, Ohio, Hartford, Nancy (France) and Verona (Italy) ballet companies. In 1993 he choreographed Mozart's Magic Flute with John Eliot Gardiner, the Montverdi Choir and the English Baroque Soloists, in a production that toured Parma, Ferrara, Lisbon, Amsterdam and London. In 1999 he choreographed the national tour production for the National Theater of the Deaf. Mr. Tracy teaches at Yale University.

JONATHAN WOIJEN, Artistic Director, co-founded Pilobolus in 1971. He is proud to have become acquainted with Pilobolus, the funny, while researching its photosensitive mechanism in his father's biophysics lab. Mr. Wollen graduated from Dartmouth College with a degree in philosophy. In addition to his work with Pilobolus, he has choreographed for the Glyndebourne Festival Opera's production of Maurice Ravel's L'Hiver. He created the title role in a jointly produced Pilobolus/Danses Klassique show for the Royal Danish Ballet. He was also associate principal for the USIP sponsored Arts America Program in Kupio, Finland, and in 1992 he taught Pilobolus/Anne Zane Dance Company. In 1994 she appeared in the Guthrie Theatre's production of Damned by Faith on its West Coast tour and can be seen in the film version of走过自己/Here, as well as the Bill Moyers' special for PBS, Healing and the Arts. She joined Pilobolus in 1999. She sends her love to her family and friends. Special thanks to the Smith family.

MATT KENT, Dance, was born and raised in Georgia. At the age of 14 he began training in the martial art ninjutsu with Bud Ott in Athens. Later at the University of Georgia in Athens, while pursuing a degree in Music Therapy, Matt began creating dance with Balo Sarvage in the CORE Concert Dance Company. In 1996 he joined Pilobolus and has since taught master classes and choreographed for high school and college students. In his spare time he continues his martial training, brews his own beer and collaborates on 11 pieces with the company. Rebecca is in her last season with Pilobolus and looks forward to new creative endeavors and to life at Daring Barns. She thanks Pilobolus for endless opportunities, her family for their support and Mr. Darting for everything.

OTIS COOK, Dancer, one of Pilobolus' newest members, knows that dreams do come true. A professional breakdancer in high school, he left the stage to study architecture at Kent State University. Experiencing an epiphany at the Beijing Opera, he began to study theater and to chase his dreams. After two years of scholarship study in Japan, becoming an itinerant performer working at the Cleveland Public Theater, he performed with The Legend of Daniel Boone in Kentucky, Blue Jacket in Ohio, and Double G Productions in Chicago. After a chance viewing of Pilobolus in Lexington, KY, his direction was set and he joined forces with Los Angeles based dynamic Diavolo Dance Theatre which in 1997 opened the Getty Museum's Performance Series. With Diavolo he performed at UCLA, USC, and many other California venues. He is glad to be in the Eastern woodlands, harrowing hogs and living a dream.

JOSIE COYOC, Dancer, was born in Belize, Central America. She attended Rutgers University and graduated with honors from the Boston Conservatory of Music. Ms. Coyoc has studied with Claudia Giffmann, Ann Maria Soranz, Adrian Hawkins, Marcus Schuldin, Dr. Ingrid Bankard and Richard Colton. She has danced for Spencer/Colton Dance Ensemble and for five years with the Pilobolus/Anne Zane Dance Company. In 1994 she appeared in the Guthrie Theatre’s production of Dream on Monkey Mountain and can be seen in the film version of走过自己/Here, as well as the Bill Moyers’ special for PBS, Healing and the Arts. She joined Pilobolus in 1998. She sends her love to her family and friends. Special thanks to the Smith family.

ROBBY BARNETT, Artistic Director, was born and raised in the Adirondacks and graduated from Dartmouth College in 1972. In addition to his work with Pilobolus, he has been variously employed as a technical metal worker, an instructor for Outdoor Bound, Inc., a gardener and landscape designer, and has taught skiing and high school art. Mr. Barnett lives in northwestern Connecticut with his wife and two children.

AISON BECKER CHASE, Artistic Director, born and raised in St. Louis, received her BA in intellectual history and philosophy from Washington University and her MA in dance from UCLA. She was choreographer in residence and assistant professor of dance at Dartmouth College for three years before joining Pilobolus in 1972. In 1980 she became a Guggenheim Fellow and she and Moses Pendelton premiered the company Moxie at the Milan Festival. She taught at Yale from 1991-1997. In 1997 she was a recipient of the Connecticut Governor's Award. Ms. Chase has choreographed for the Rite- Woodbury Company, La Scala Opera, the Geneve Opera, the Ballet du Rhin and for the Fete de l’Humanite. She is currently choreographing an "Urbane Nutcracker" in collaboration with the Cleveland School for the Arts. Ms. Chase is director of the Pilobolus Institute and lives with her husband and three children on the coast of Maine.

MICHAEL TRACY, Artistic Director, was born in Florence and raised in New England. He began studying choreography in 1969 with Martin Liguori Studios.
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**Hancher Auditorium**

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**Costume Construction & Painting:** Martín Izquierdo Studio

**Lighting:** Neil Peter Jampolsky

**Title & Insights:** Carolyn Forche

**AEROS** is dedicated to Charles and Stephanie Reinhardt. This work is made possible by a grant from The AT&T Foundation, The Choco Son Osh & H. Robert Morgan Foundation, The Dartmouth College Class of 1971, The Hopkins Center at Dartmouth College, Peppermint University Center for the Arts, Scottsdale Cultural Council and Scottsdale Center for the Arts, and Dancers Collective of Atlanta and Georgia Tech Center for the Arts.

**PROGRAM IS SUBJECT TO CHANGE.**

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**WHO’S WHO IN THE COMPANY**

ROBBY BARNETT, Artistic Director, was born and raised in the Adirondacks and gradu- ated from Dartmouth College in 1972. In addition to his work with Pilobolus, he has been variously employed as a technical metal worker, an instructor for Outward Bound, Inc., a gardener and landscape de- signer, and has taught skiing and high school art. Mr. Barnett lives in northwestern Con- necticut with his wife and two children.

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MICHAEL TRACY, Artistic Director, was born in Florence and raised in New England. He began studying choreography in 1969 with Roy Cook and Allison Chase and began col- laborating with the other directors of Pilobolus in 1970, growing magnus cum laude from Dartmouth College in 1973 with a BA in psychology. He has been one of Pilobolus’ artistic directors since 1974 and, with Allison Chase, has become the sole artistic director touring with Pilobolus, training, directing and performing with the company through 1987, a total of 14 years. Since then he has continued to choreograph and co-direct Pilobolus and also to set works on the Joffrey, Ohio, Hart- ford, Nancy (France) and Verona (Italy) ballet companies. In 1995 he choreo- graphed Mozart’s Magic Flute with John Eliot Gardiner, the Monteverdi Choir and English Baroque Soloists, in a production that toured Parma, Ferrara, Lisbon, Amsterdam and London. In 1998 he choreographed the national tour production for the National Theater of the Deaf. Mr. Tracy teaches at Yale University.

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REBECCA ANDERSON, Dance Captain, has, through Pilobolus, toured the world since 1994. After earning a degree in dance from UCLA, she moved to NYC and performed with Alwin Nikolais and Albert Miller. She was a major influence on her approach to dance and performance. She has performed with Jonis Brenner and Gerald O’Keefe as well as performing her own work. Some highlights of her Pilobolus career in- clude: dancing in a Marilyn Manson video, a Soraoy video, an Emmy Award-winning performance at the Kennedy Center, appearing in Marie Claire, teaching in Poland and collaborating on 11 pieces with the company. Rebecca is in her last season with Pilobolus and looks forward to new creative endeavors and to life at 3 Darling Bars. She thanks Pilobolus for endless opportunities, her fam- ily for their support and Mr. Darling for ev- erything.

OTIS COOK, Dancer, one of Pilobolus’ newest members, knows that dreams do come true. A professional breakdancer in high school, he left the stage to study architecture at Kent State University. Experiencing an epiphany at the Beijuing Opera, he began to study theater and to chase dreams. After two years of scholarship study in Japan, be- coming an itinerant performer working at the Cleveland Public Theater, he performed with The legend of Daniel Boone in Kentucky, Blue Jacket in Ohio, and Double G Productions in Chicago. After a chance viewing of Pilobolus in Lexington, KY, his direction was set and he joined forces with Los Angeles’ dynamic D’Ivano Dance Theater which in 1997 opened the Getty Museum’s Perform- ance Series. With D’Ivano he performed at UCLA, USC, and many other California venues. He is glad to be in the Eastern woods, harvocking herbs and living a dream.

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MATT KENT, Dancer, was born and raised in Georgia. At the age of 14 he began train- ing in the martial arts ninjutsu with Bud Logue; later at the University of Georg- ia in Athens, while pursuing a degree in Music Therapy, Matt began creating dance with Balo Sarayosi in the CORE Concert Dance Company. In 1996 he joined Pilobo- lus and has since taught master classes and choreographed for high school and college students. In his spare time he continues his martial training, brews his own beer and
practices the string bass. He continues to think of his incredibly inspiring teachers and friends Bob Child, Dr. Chock, and Scott, and especially his fiancee Emily.

GASPARD LOUIS, Dancer, was born in Haiti and received his BFA in dance from Montclair State University. His dance training includes modern, jazz, tap, ballet, Haitian & African dance. He was a scholarship recipient with Gus Giordano in Chicago as well as with Nikolay/Louis Dance Lab in NY. He also studied with Alfred Golan, Smith & Shapiro and Sara & Patrik. His professional experience has been with Herve Max Haitian Dance Company, Chelsy, Christie Mordini & Company in Chicago and ALL Nations Dance Company in NYC. Gaspard has appeared as a dancer in the New York Renaissance Festival and has choreographed and danced in the music video “Dance.” He also trained in kung fu and the wu'. He says "I'm proud to be a member of the Mbila. Many thanks to everyone who has been a positive force in my dance career."

BENJAMIN PRING, Dancer, who joined Poblob in 1999, is a graduate of New York University. He is originally from Canada, where he earned his BA in performance and administration. A native of Boston, he has previously danced with the Contemporary Ballet of Boston, and Ateleia, and as a soloist with Doug Ellis Dance Co., and Magaton. In addition to dancing, Ben is an accomplished violinist. He loves dancing and chocolate. Many thanks to his family and friends for their love.

DAN FEITH, Director of Production & Light Engineer, grew up in Cincinnati, OH, with a big ambition to become a high school music director. But after high school he spent 8 years as a roadie and an actor/director with Coventry Players of L.A. Thereafter, he received his BFA in dance at the University of Wisconsin/Platteville and an MA in theatre from Montclair State College in Upper Montclair, NJ. He has worked as a freelance electrician, stage manager, lighting designer and as production stage manager/lighting des- igner/compan company manager with the American Repertory Ballet Company.

ALISON SCHWARTZ, Production Stage Manager, recently joined Poblob in 1999, after graduating with honors from Wesleyan University. Alison had dreamed of working with this company since she was eight years old, when her mother took her to her first modern dance event...a Poblob performance. In addition to touring all over the world with Poblob, Alison has been producing directly and co-producing for Darrah Carr Dance. Prior to Poblob, Alison toured with the José Limón Dance Company, Dances of voiceman students, and as co-director of the ancient taoist percussion form from an outdoor village tradition to concert art. In 2003, she formed and directed a koto-based ensemble fusing a wide range of musical styles and since 1994 has appeared in Japan under the name Giuliani, featuring American saxophonists Kazue Sato, Umeda and Wolfgang Puschnig and pianist Takanobu Ito. She also took part in "The Experience," a 9-night Great Musical collaboration brought together major international artists including Bob Dylan, Jon Ben Jovi and The Who. In 2001, she received the first annual View nominations for her compositions featured in films such as "JK & the Hunted." Leona Eto was born in New York City, son of the founder of the Luna Eto style of koto playing. He is very excited about his return to the country he considered a second home. Mr. Eto is managed by Mr. Kuma. His music received the Japanese Association of American Theatres, Inc. of New York City (212-420-2347) and represented for his work on "Butoh" by Tony Micocci of Micocci Productions LLC (212-874-2030), also of New York City, Special thanks to ASANO TAIDO CO., LTD., The Buyo Foundation for Taiko Culture Research, and Continental Airlines, Inc.

PAUL SULLIVAN, Composer, has composed 18 new works for Repertory En-Core and appeared as a conductor, performer, and composer on off Broadway several times. Paul came from the Public Theatre and Backstage and he writes, "I'm a lover of classical music and I'm interested in music for the stage."

ANGELICA AVALLONE, Costume Designer, has designed costumes for, among others, "Paul" at the American Repertory Theatre and "The Last Act of the Last Act of the 20th Century" at the New York City Ballet. Her work has included 10 world premieres for the company in 100 years. She has designed costumes for "The Royal Danish Ballet," "The Royal Ballet," and "The Royal Ballet." She has been the costume designer for the New York City Ballet since 1994.

BOB BIELECKI, Sound Designer, has been working in the audio field for the past 10 years and is known for his engineering, recording and sound design contributions to the world of new and innovative music, performance and theatre. He has worked with Maurice Sendak and Arthur Yozuka in productions of "Ragtime," "The Who Sells the World," and "The Who's Final Countdown.

MARK STANLEY, Lighting Designer, previ- ously collaborated with Maurice Sendak and Arthur Yozuka at the New York City Opera and the Night Kitchen Children's Theater. He is currently the lighting director for the New York City Ballet where he has designed over 100 world premieres for their repertory in- cluding the new full length Swan Lake. He has worked with numerous choreographers including Peter Martins, Christopher D'Amboise, Kevin O’Day, Susan Marshall, William Forsythe, Ulysses Dove, David Gordan, and Peter Martins. In addition, his designs are in the repertory of the Royal Danish Ballet, the Stuttgart Bal- let, the Deutsche Staatsballet, the Royal Ballet, the National Ballet of Canada, the Moscow Ballet, the National Ballet of China, the Pennsylvania Ballet, and the Royal New York City Opera, lighting over 20 new produc- tions for the resident and touring companies. Internationally he has served as lighting di- rector for the US Tours of "Bolshoi Ballet", "The Kirov Ballet", "The Washington Ballet", "The Vienna Volks Oker", "San Kai Jaku", the "Kodomorokett Ballet", "The Ryoichi Osa- kai National Puppet Theatre of Japan", and The Carleto International Dance Festival in Bra- zil. Mr. Stanley is on the board of directors for the International Ballet Festival of the Giltier Heights, and is the director and the co-founder of the Color of Light Workshop.

STEPHEN STRAWBERRY, Lighting Desi- gner, has several pieces in the repertory of Poblob Dance Theatre from 1979 to 1997. A native of the Berkshires, his early credits include many summers with the Berkshire Theatre Festival and Jacob's Pillow Dance Festival and tours on the road with rock, mime, and the musical "Hair". In his most recent project, New York City, he served as lighting coordinator for the Jopo re- cital at the Butoh Theatre Festival in New York. He is now directing the production of Jacob's Pillow. In his free time he tries to keep up with a Victo- rian house in northwest Connecticut which he shares with his wife, Kate.

The recipient of the Leo Leonard International Design Award at Conde Nast.

GALE FRESIA, Costume Designer, is a de- signer and technician based in Massachu- setts. She has worked with theater, music, and ballet companies throughout the East. She works on the West Coast. While freelancing as a Costume Designer, her range of work broad- ened to include specialty garments for private events, and costume rental. She is the author of the Color of Light Workshop.

DAVID M. CHAPMAN, Lighting Designer, was director of production for Poblob Dance Theatre from 1979 to 1997. A native of the Berkshires, his early credits include many summers with the Berkshire Theatre Festival and Jacob's Pillow Dance Festival and tours on the road with rock, mime, and the musical "Hair". In his most recent project, New York City, he served as lighting coordinator for the Jopo re- cital at the Butoh Theatre Festival in New York. He is now directing the production of Jacob's Pillow. In his free time he tries to keep up with a Victo- rian house in northwest Connecticut which he shares with his wife, Kate.

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practices the string bass. He continues to thank all of his incredible inspiring teachers and friends Bob, Chad, Scov, and especially his fiancée Emily.

GASPARD LOUIS. Dancer, was born in Haiti and received his BFA in dance from Montclair State University. His dance training includes modern, jazz, tap, ballet, Haitian & African dance. He was a scholarship recipient with Giuseppe Giordano in Chicago as well as with Nikolai/Louis Dance Lab in NY. He also studied with Alfred Golson, Smith & Shapiro and Sara & Patric. His professional experience has been with Herve Maxi Haitian Dance Company, Fadhay Cotton and Mermaid & Company in Chicago and ALLNATIONS Dance Company in NYC. Gaspard has appeared as a dancer in the New York Renaissance Festival and has choreographed and danced in the music video “Compo Z.” He also trained in kung fu and tae kwon do. He says “I’m proud to have been chosen as a member of Plóbúis. Many thanks to everyone who has been a positive force in my dance career.”

BENJAMIN PRING. Dancer, who joined Plóbúis in 1998, is a graduate of New York University with a BA in psychology, where he earned his BA in performance and administration. A native of Boston, he has previously danced with companies such as Ailey II, Mosaic Ensemble, Doug Elkins Dance Co., and Metronom. In addition to dancing, Ben is an accomplished violinist. He loves dancing and chocolate. Many thanks to his family and friends for their love.

DAN FEITH, Director of Production & Lighting Supervisor, grew up in Cincinnati, Ohio, with a big ambition to become a high school music director. But after high school he spent 8 years on the road as an actor/director with Covenant Players of L.A. Thereafter, he received his BFA in music from the University of Wisconsin/Platteville and an MA in theatre from Montclair State College in Upper Montclair, NJ. He has worked as a freelance electronics designer, a lighting designer and as production stage/lighting designer/artist/ company manager with the American Repertory Ballet Company.

ALISON SCHWARTZ, Production Stage Manager, has been a member of Plóbúis since 1996, after graduating with honors from Wesleyan University. Alison had dreamed of working with this company since she was eight years old, when her mother took her to her first modern dance event...a Plóbúis performance. In addition to touring all over the world with Plóbúis, Alison has produced directing and co-produced the annual Dance of the Darrah Carr Dance. Prior to Plóbúis, Alison toured with the José Limón Dance Company, the production stage manager for the American Dance Festival, and worked with the Adobe Theatre Company. Thanks Mum for all of the encouragement with my silly endeavor.

MAURICE SENDAK. Creative and Choreographic Collaborator, received the 1945 Caldecott Medal for his work on the Wild Things Are. In 1970 he received the international Hans Christian Andersen Award for his work and he remains the only American ever awarded this honor. In 1983 Sendak received the Laura Ingalls Wilder Award from the American Library Association in recognition of his entire body of work. He also received a 1996 National Medal of Arts in recognition of his contribution to the arts in America.

ARTHUR YORINKS. Creative and Choreographic Collaborator, writer and director, has written for opera, theater, dance, and film, and is the author of many acclaimed books for children; including the Caldecott Award winner, Hey, Al! His writing has been praised as "one of the most distinctive prose styles in children's literature." Throughout Sendak's 25 years of picture book making he has collaborated with such celebrated artists as William Steig, Maurice Sendak, Arnold Drucker, David Small, and Richard Egielski.

The New York Times once hailed Mr. Yorinks' body of work as "some of the best humor to appear since Woody Allen was writing for The New Yorker." In 30 years of working in the theater, Mr. Yorinks has written and directed numerous plays including Six, Pkale, and Su, seawhich as its premiere at The Kennedy Center. He was Philip Glass's librettist for the opera The Juniper Tree. Morf, The Fall of the House of Usher, both of which have been performed around the world. Most recently, with Maurice Sendak, he co-founded The Night Kitchen, a new production company. Mr. Yorinks lives in New York.

LEONARD ETO. Composer, is widely regarded as one of the world's leading performers on the dynamic taiko drums. As a solo performer and composer for the American Taiko Ensemble, Mr. Eto was named Kodomo Magazine's "Outstanding Artist 1984-1992." Eto's virtuosity and kinetic performance invigilated audiences in Asia, Europe, America, Africa and North America-inordinately resulting in standing ovations. In the U.S. he has appeared at the Hancher Auditorium, and at City Center Theater and Carnegie Hall in New York City. His works have been performed by a multitude of the ancient taiko percussion form from an outdoor village tradition to concert art. In 1994 his contribution of twenty-five kyo-yo based ensemble fusing a wide range of musical styles and musicals has since 1994 has appeared in Japan under the name Club Leo, featuring two saxophonists Kazuo Umezu and Wolfgang Puschnig and pianist Toshi Ichiyam. Eto also took part in The Kennedy Center's "94," which brought together major international artists including Bob Dylan, Jon Bon Jovi and The Rolling Stones. Eto's compositions featured in films such as JFK and The Hunted. Leonard Eto was born in New York City, the son of the founder of the Eto style of koto playing. He is very excited about his return to the country he considered a second home. Mr. Eto is managed by Mr. Kumbusasho of Conosaic Entertain Co., Inc. of New York City (212-420-2371) and represented for his work on "Tkoutoku" by Tony Micocy of Micocy Productions, Inc. (212-874-2030), also of New York City. Special thanks to ASANO TAIDO CO., LTD., The Asano Foundation for Taiko Culture Research, and Continental Airlines, Inc.

PAUL SULLIVAN. Composer, has composed music for over 100 Broadway and Off-Broadway shows. He is also currently composing a musical for the 1978 Spoleto Festival USA and production manager of the 1981 Democratic National Convention. In his most recent New York project, he served as lighting coordinator for the Japo no world premiere at Carnegie Hall. His lighting designs can also be seen in the repertory of Peterucci Pucci Design. He is now directing his production of Jacob's Pillow. In his free time he tries to keep up with a Victorian house in northwest Connecticut which he shares with his wife, Kate.

MARK STANLEY. Lighting Designer, previ ously collaborated with Maurice Sendak and Arthur Yorinks at the New York City Opera and the Night Kitchen Children's Theater. He is currently the lighting designer for the New York City Ballet where he has designed over 100 world premieres for their repertoire including the new full length Swan Lake. He has worked with numerous choreographers including Peter Martins, Christopher Alobe, Kevin O'Day, Susan Marshall, William Forsythe, Ulyses Dove, David Gordan, Jacques d'Amboise, Alvin Ailey, and Greville, Glen Ross. Recently, he has designed for Pascal Semichov, for New Works on Pointe, as well as for the new opera Marco Polo directed by Peter Sellars. He is a co-founder of one-upon a mattress and The Scarlet Temptation on Broadway. Ms. Auvilova received her MFA in design from the Yale School of Drama and was the 1994 recipient of the Leo Leonne International Design Award at Conde Nast.

GAIL FRESIA, Costume Designer, is a designer and technician based in Massachusetts. She has worked with theater, music, and dance companies on the West Coast. While freelancing as Catalyst Design, her range of work broadened to include specialty garments for private clients and celebrity events. Her designs for the 1993 recipient of the Statue of Liberty award, the Costa Lindas, has been seen in Las Vegas, Off Broadway, at regional theaters across the country, and internationally. Mr. Stravagh has twice been nominated for the Connecticut Critics' Circle Award for Lighting Design and once for Washington D.C.'s Helen Hayes Award. He was the 1991 recipient of the Bay Area Critics' Circle Award and the 1993 recipient of the Dallas Theater Critics Forum Award. In 1993 he joined the faculty of the design department at the Yale School of Drama.
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Imagine a jazz sextet playing nightly in a club. Each evening the musicians come together to perform a fusion of music, songs they all know by heart. But far from delivering repetitive, and therefore uninspired, performances, the sextet relies on jazz music’s enduring contribution — improvisation. Each time the group takes to the bandstand, they continue to work out an array of musical possibilities built around the agreed upon structures of the pieces they are playing. The saxophonist may try filling his solo with rapid arpeggios or slow, melodic passages; the trumpeter may explore the uppermost reaches of his range or choose to glow around in a lower register; the piano player may decide to accompany the soloists with a light touch or to fully involve himself with the musical decisions of his bandmates. The result is music which is being constantly reinforced via the collaborative efforts of the musicians.

In much the same way, the artistic directors and performers who make up Pilobolus Dance Theater approach their work as an opportunity to solve the riddles of choreography. The troupe’s hands-on approach to dance is not just a way to make dance more accessible, but to open up the possibility of dance as a form of communication. The troupe’s tradition of creating complex structures which seem to defy the laws of physics and gravity as the dancers pile one atop the next. But it is not merely the company’s signature style — instantly recognizable, unreservedly sensual, aggressively athletic — which sets Pilobolus Dance Theater apart from other modern dance companies. Indeed, when it comes to choreographing dances, Pilobolus is far less a modern dance company than it is a jazz dance company. Certainly, Pilobolus is not a jazz company like the renowned Hubbard Street Dance of Chicago which, like all strictly defined jazz companies, builds its dances from a traditional set of movements derived from popular jazz dances of the early 20th century. Instead, making dances is, for Pilobolus, much more akin to a jazz band making music.
of New England and has the ability, though it is only a quarter of an inch tall, to launch it sprints nearly eight feet. Eventually, the name of the acrobatic little fungus would grace not just the class project, but a new dance company poised to change the way audiences think about modern dance.

Though Johnson would not remain with the troupe for long, choosing instead to become a brain surgeon, Wolken and Pendleton were soon teamed up with two of Chase’s other students, Robby Barnett and Michael Tracy (Lee Harris performed with the group prior to Tracy joining the company). In 1972, Chase herself became the first woman in the group, and not long afterwards, Martha Clarke became the sixth member of the company which has remained a sextet ever since.

At first blush, the decision to name the original dance and the resulting company after a fungus may seem capricious. But the name is apt. Pilobolus Dance Theater may be small, but its unique movement vocabulary, which relies less on graces and more on the sculptural possibilities of bodies in combination, is as explosive as well as unique. The six members of Pilobolus – today made up of Rebecca Anderson, Otis Cook, Josie Croyoc, Matt Kent, Gaspard Louis and Benjamin Pring under the artistic direction of Wolken, Barnett, Tracy and Chase – continue the troupe’s tradition of creating complex structures which seem to defy the laws of physics and gravity as the dancers pile atop one atop the next. But it is not merely the company’s signature style – instantly recognizable, unreservedly sensual, aggressively athletic – which sets Pilobolus Dance Theater apart from other modern dance companies. Indeed, when it comes to choreographing dances, Pilobolus is far less a modern-dance company than it is a jazz dance company. Certainly, Pilobolus is not a jazz company like the renowned Hubbard Street Dance of Chicago which, like all strictly defined jazz companies, builds its dances from a traditional set of movements derived from popular jazz dances of the early 20th century. Instead, making dances is, for Pilobolus, much more akin to a jazz band making music.

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In much the same way, the artistic directors and performers who make up Pilobolus Dance Theater approach their work as an opportunity to solve the riddles of choreography to which one stands apart from the troupe and dictates choreography from on high; instead, the company’s unique style is often extended “jam sessions” in which the dancers improvise their way toward a final set of movements. Take, for example, the troupe’s recent collaboration with Japanese taiko drummer Leonardo Eto. Though language barriers might have made it difficult for the American company to collaborate with Eto, Pilobolus’ methodology was a good fit.

“Leonard would come and drum and we would start moving,” revealed Pring, speaking in an interview with A.J. Hawor for the June 25, 2000, edition of The New York Times. “Then he would look at us and drum the beat. It was like a relay race. It was a tug of war sometimes. Sometimes Leonard would say, ‘I can’t stop there, I’m in the middle of a sentence,’ or we’d say, ‘We can’t stop there, we’re in the middle of a movement.’ So then we’d have to come up with something new. It might have a different idea, then Alison (Chase) would mediate.”

Together, Eto and the members of Pilobolus improvised their way to a completed work entitled “Tao–Ku–Tao” which they performed at New York’s Joyce Theater during the summer. The improvised rehearsals took months, but at some point this dance, like all of Pilobolus’ works, became fixed in much the same way our imaginary jazz sextet might record an album, preserving with a certain degree of fidelity the end result of many nights of making music together.

Obviously, those final decisions about the choreography must be reached so that each dancer knows with confidence what his or her following will do on stage. Pilobolus’ emphasis on sculptural forms made up of carefully balanced and counter-balanced bodies requires rigid predictability from each member of the troupe. Far from working with the insubstantial airiness of music, the dancers are working with the very substantial weightiness of human bodies. An improvisation in performance, far from being a mere experiment in aesthetics, could lead to a breakdown of form and—worse for a company which does not include undertakings—serious injury.

Pilobolus does not, however, look like a group of daredevils attempting death-defying acts and narrowly avoiding injury. Instead, the company is beloved for the lightheartedness it often brings to the stage and for the sense of wonder it often inspires. Though these characteristics have made Pilobolus one of the most popular of all performing companies, some critics have argued that the work of Pilobolus Dance Theater, if it is dance at all, is certainly not very good dance.

For example, after taking in a Pilobolus performance, critic Tobi Tobias, writing in the July 1997 issue of New York, argued that “the general public declares itself mightily entertained, while the specialist feels a twinge like a relay race. It was a tug of war sometimes. Sometimes Leonard would say, ‘I can’t stop there, I’m in the middle of a sentence,’ or we’d say, ‘We can’t stop there, we’re in the middle of a movement.’ So then we’d have to come up with something new. It might have a different idea, then Alison (Chase) would mediate.”

At heart, however, Pilobolus Dance Theater remains a group of six dancers and their four mentors committed to one another, to their personal and collaborative vision and to exploring the limits and possibilities of movement – all of which is pushed even further by their time as a company which gets its start as an undergraduate project named after a fungus.

Rob Cline is a freelance arts and entertainment writer who first took an interest in dance to impress a girl. She married him sometime in the 1990s. All six of us still find that he dropped her the first time she asked him to help her practice a lift. Rob and Jenny live in Cedar Rapids with their son, Byron.
Arts Across the Curriculum

We are bringing the arts into classrooms in six eastern Iowa Communities. This is the second year of a three-year education initiative undertaken by Hanchar Auditorium with the support of:

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Doug Hanson and Sue Debnir, Mount Vernon
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Scott A. and Jan Johnson, Solon
Sheraton Hotel, Iowa City
Hercbert A. and Janice W. Wilson, Coralville
The National Endowment for the Arts

Applying both the workshops presented by visiting artists, and the planned curriculum of public school classrooms, various units of study were developed and enhanced for elementary and middle school children in eastern Iowa. Throughout the month of September, Pilobolus artists taught dance and movement workshops in the participating schools. Students presented what they had learned at informal performances hosted at their school for parents and community members. Following this Pilobolus residency, these schools are now enjoying visits from UI Arts Share artists, who are further educating students on dance, theater, and the visual arts.

The schools and their units of study:

- **West Branch**
  - Hoover Elementary: Building team work, understand symbiotic relationships, and working in movement groups.
  - West Branch Middle School: Forming Shelters

- **Mount Vernon**
  - Washington Elementary: Participating in written and verbal activities to learn what trust is, and how to internalize a sense of trust and respect for your peers.
  - Mount Vernon Middle: Demonstrating the concepts of improvisation, balance and dynamics in dance.

- **Iowa City**
  - Roosevelt Elementary: Dance Literature of the U.S.
  - Horace Mann Elementary: Studying the human body and its relation to dance.
  - Cedar Rapids
  - McKinley Middle School: Studying body movement including mimes, charades, and other gestures.

- **Johnson School of the Arts**
  - Kinesthetic learning as it relates to multiple intelligence.

- **Mid-Prairie**
  - Wellman Elementary: Experiencing "hand-on" activities of working and cooperating together.
  - Mid-Prairie Middle School: Dance tied to abstract movement and poetic structure.
  - Columbus Junction
  - Columbus Elementary: Sculpting movement and gesture in tin foil.
  - Columbus Middle School: Movement and math, studying angles and geometry.

The Pilobolus dancers also presented an hour-long broadcast to numerous schools over the Iowa Communications Network on September 25th.

Arts across the Curriculum continues this spring in these same communities with storyteller David Gonzalez.
Arts Across the Curriculum

We are bringing the arts into classrooms in six eastern Iowa Communities. This is the second year of a three-year education initiative undertaken by Hancher Auditorium with the support of:

Alliant Energy Foundation, Cedar Rapids
Roy J. Carver Charitable Trust, Muscatine
Dain Rausher, Iowa City
DeMuth Family Foundation, New York, NY
Homer E. and Genevieve B. Dudley, Iowa City
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It is impossible not to use the word "powerful" when you're talking about Kodo. You may try to avoid it, but after you've used words like "monstrous," "astonishing," and "exhilarating" in its place, you'll still want to say it.

"Powerful."
"Powerful."
"POWERFUL!"

As anyone who has seen Kodo in one of their two previous visits to Iowa City will attest, this is truly one of the most electrifying performances on the planet. The Village Voice called Kodo "an athletic and intimate duet between man and drum, a choreographed stage ritual that lifts you out of your seat." Yes, out of your seat you will fall when these experts of Japanese taiko drumming come to Iowa City February 24 and 25.

Kodo (meaning "heartbeat" or "children of the drum") was founded in 1981 by a group of people who 10 years earlier had gathered to live on Sado Island in the Sea of Japan to devote themselves to the study of taiko, the traditional Japanese drums. These adherents eventually nurtured their dream of establishing an artistic community, the Kodo Village, that was dedicated to preserving traditional arts. Life in the Kodo Village is devoted to learning the lifestyle and traditions recognized by the group, to physical and mental excellence, and to finding musical inspiration. On the island, a community of around 450 people lives, trains and prepares for Kodo's worldwide tours. Each day begins by completing a strenuous training schedule which includes a distance run and the strengthening exercises necessary for the drummers to strum the numerous drums ranging from snare size to the largest, a 900-pound instrument.

This biggest drum, carved from a single tree trunk, is called a-doko. It is Kodo's signature instrument. Played vertically, the a-doko is so physically imposing and wholly mesmerizing that the Chicago Sun-Times wrote it "had a trance-like quality, even as you marveled at the physical stamina necessary for this almost 10-minute piece."

The instrument is also a physical and mental challenge for the drummer, confirms Kodo drummer Yoshikazu Fujimoto. "When I was young, I used to play the a-doko full tilt, using only power, and as if before a sporting event, I would do all kinds of warm-up exercises. Now I warm up as I play, approaching it in my natural physical state. I pace myself now, with more quiet phrases. When I feel myself tiring, I pull back and when I feel the power recharge within me, I 'tune it up' again."

Kodo's stop in Iowa City is a part of their One Earth Tour. The tour stresses that while the planet is filled with a huge variety of people from different cultures who all have different attitudes to ways of living, that we must find ways to live together harmoniously. The group explains that "In ancient Japan the taiko was symbol of the rural community and it is said that the limits of the village were defined not by geography but by the furthest distance at which the taiko could be heard. It is Kodo's hope with the One Earth Tour to bring the sound of the taiko to people around the globe, so that we may all be reminded of our membership in such larger community, the world."

Come join your fellow man and see Kodo at their bravest. Supported by Toyota of Iowa City Toyota Financial Services, Kodo will perform at Hancher Auditorium February 24 at 8:00 and February 25 at 3:00. Tickets for these performances are available at the Hancher Box Office or by calling 335-1160 or 1-800 HANCHER.

They are powerful.
west music. flexible.

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Kodo (meaning "heartbeat" or "children of the drum") was founded in 1981 by a group of people who 10 years earlier had gathered to live on Sado Island in the Sea of Japan to devote themselves to the study of taiko, the traditional Japanese drum. These adherents eventually nurtured their dream of establishing an artistic community, the Kodo Village, that was dedicated to preserving traditional arts. Life in the Kodo Village is devoted to learning the lifestyle and traditions recognized by the group, to physical and mental excellence, and to finding musical inspiration. On the island, a community of around 40 people lives, trains and prepares for Kodo's worldwide tours. Each day begins by completing a strenuous training schedule which includes a distance run and the strengthening exercises necessary for the drummers to use the numerous drums ranging from snare-size to the largest, a 900 pound instrument.

This biggest drum, carved from a single tree trunk, is called a-dakko. It is Kodo's signature instrument. Played vertically, the a-dakko is so physically imposing and wholly mesmerizing that the Chicago Sun-Times wrote it "had a trance-like quality, even as you marveled at the physical stamina necessary for this almost 10-minute piece." The instrument is also a physical and mental challenge for the drummer, confirms Kodo drummer Yoshiyuki Fujimoto. "When I was young, I used to play the a-dakko full tilt, using only power, and as if before a sporting event, I would do all kinds of warm up exercises. Now I warm up as I play, approaching it in my natural physical state. I pace myself now, with more quiet phrases. When I feel myself tiring, I pull back and when I feel the power recharge within me, I 'turn it up' again."

Kodo's stop in Iowa City is a part of their One Earth Tour. The tour stresses that while our planet is filled with a huge variety of people from different cultures who all have different attitudes to ways of living, that we must find ways to live together harmoniously. The group explains that "In ancient Japan the taiko was symbolic of the rural community and it is said that the limits of the village were defined not by geography but by the furthest distance at which the taiko could be heard. It is Kodo's hope with the One Earth Tour to bring the sound of the taiko to people around the globe, so that we may all be reminded of our membership in that much larger community, the world."

Come join your fellow man and see Kodo at their bravest. Supported by Toyota of Iowa City/Toyota Financial Services, Kodo will perform at Hancher Auditorium February 24 at 8:00 and February 25 at 3:00. Tickets for these performances are avaiable at the Hancher Box Office or by calling 335-1160 or 1-800 HANCHER.

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Dance Gala 2000: New Directions for an Iowa Tradition

by Larry E. Eckhoff

The 20th Dance Gala production has a new artistic director, UI associate professor of dance Alan Sener, who took over the helm with the retirement of Alicia Brown following Dance Gala 99. Brown had been Dance Gala's artistic director since its debut in 1981.

Most of the previous 19 Dance Gala featured prominent guest artists, both internationally known choreographers and professional dancers. Dance Gala 2000 has neither. Instead, Sener has decided to showcase choreography entirely from the talented members of the UI dance faculty, including two new teachers who have joined the faculty this year.

"I'm proud to be carrying the Dance Gala torch into the 21st Century as the new director of this brilliant legacy," says Sener, whose professional performance career includes seven years with the Louis Falco Dance Company. (Sener continues to set Falco's and his own work on professional and collegiate companies around the world.) "Dance Gala 2000 will celebrate the creative forces of our own and returning faculty choreographers, and the ever-broadening talent of our student performers."

Dance Gala 2000's diverse and entertaining program should help satiate any dance fan's appetite.

UI professor of dance Boyd Thompson, who joined the faculty last January, will create two new works for Dance Gala 2000: a contemporary ballet pas de deux based on one of the songs of the Avenger by Cartelloune, and a quartet for four women based on the "peasant dance" duet in the first act of Gaetjane. Thompson, a former ballet master for the Joffrey Ballet, came to Iowa from the Milwaukee Ballet where he had been artistic director of the company.

Returning to Iowa City this fall as an assistant professor of dance is Jeffrey Bullock, who earned his MFA in dance from the UI Dance Department in 1997 and recently taught at the University of Texas in Austin. Bullock—who danced professionally with Pacific Northwest Ballet, among other companies—is no newcomer to the Hancher stage. He danced in several Dance Gala works during his graduate school days here—and his award-winning "After Midnight" was featured on Dance Gala 97 program.

For Dance Gala 2000, Bullock will explore what he calls "identity politics," by playing with representative images of gender, sexual and racial politics and "talking a lot of iconic images and looking at their symbolic role in our culture," he explains. The piece will feature a collage of music by Philip Glass, Janet Jackson and film scores.

Pieces by returning UI faculty members include:

- A section from last spring's ROMPE! The Music and Dance of the Americas, choreographed by UI associate professor Armando Duarte and featuring fellow Brazilian Tadeu Coelho. UI School of Music flautist, will perform live during the piece.

- Charlotte Adams' homage to the musical styles of Mexico in a circus-like closing number featuring 12 dancers. Adams' Dance Gala 99 piece, "The Poetry of Physics," was chosen for the National College Dance Festival in College Park, Md., last May.

- UI Dance Department chair David Barkley's trio for two men and a woman, White Mountain, set to music from Michael Hyman's score for the film The Piano. (Sener calls Barkley the "best kept secret in the Midwest." Barkley will be setting his works on American Ballet Theatre's second company and the Kansas City Ballet this season.

- And Sener's newest work, an ensemble piece for eight women, that he describes as a "high energy work in black and white that shows off our corps of terrific young dancers."

This year's Dance Gala will feature one guest artist lighting designer Stan Pressner of New York, who will light the entire show.

Tickets for the November 11 and 12 Dance Gala 2000 performances are now on sale at the Hancher Box Office.
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Emerson String Quartet. Oct 20, 8 pm & Oct 22, 3 pm, CRH

Disney’s Beauty and The Beast. Oct 24-27, 8 pm, Oct 28, 2 & 8 pm, Oct 29, 1 & 6:30 pm, HA

Dracula, Kronos Quartet & Philip Glass. Oct 31, 8 pm, HA

Saint Paul Chamber Orchestra. Nov 1, 8 pm, HA

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Notre Dame String Trio. Oct 4, 8 pm, CRH

 Folk Festival, Old Gold Singers. Oct 6 & 7, 8 pm, CRH

 Jory Vinikour, harpsichord. Oct 8, 7:30 pm, Senate Chamber Old Capitol

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Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium’s acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarms. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

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