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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  
Otis Cook  
Josie Coyoc  
Matt Kent  
Gaspard Louis  
Benjamin Pring

## Manager

Susan Mandler

## Tour Manager & Presenter Liaison

Susan Ericson

## Director of Production & Lighting Supervisor

Daniel Feith

## Production Stage Manager & Sound Supervisor

Alison Schwartz

## Dance Captain

Rebecca Anderson

## Lighting Design

Neil Peter Jampolis

## Agent

IMG Artists

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Tel: 212-489-8300 Fax: 212-246-1596

## Pilobolus

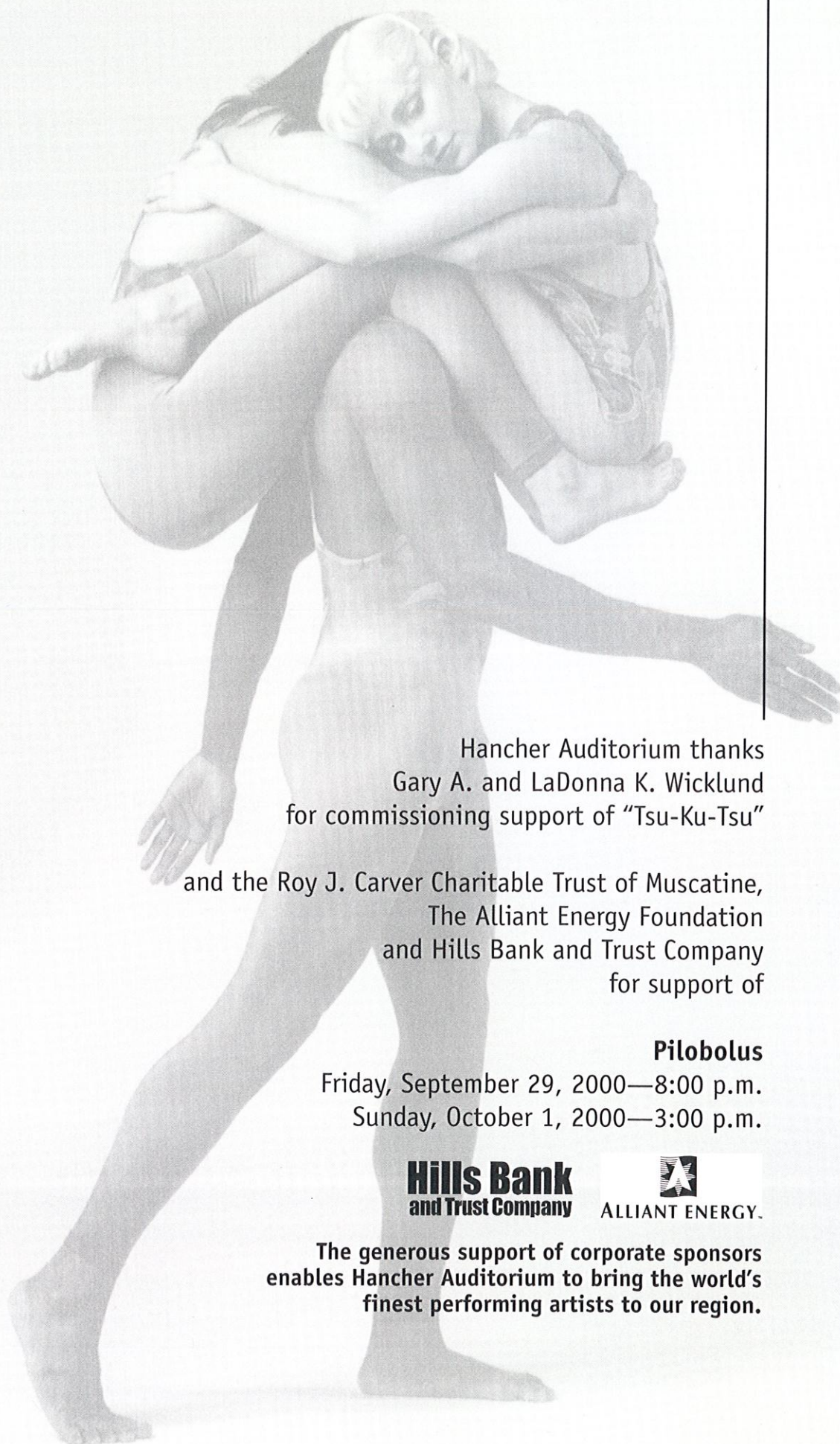
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860.868.0538

Piloboli@aol.com

Visit our website: [www.pilobolus.com](http://www.pilobolus.com)

Pilobolus is a tax-exempt, not-for-profit corporation, supported in part by funds from the Connecticut Commission on the Arts, The American Dance Festival, The Chase Manhattan Foundation, Citicorp, The Diebold Foundation, The Dyson Foundation, The Harkness Foundation for Dance, The John S. and James L. Knight Foundation, The J. L. Foundation, Newman's Own, People's Bank, Philip Morris Companies, Inc., Rubin-Wollman Foundation, The Rockefeller Foundation, The Shubert Foundation, The Silver Mountain Foundation, The Wallace Reader's Digest Funds, United Technologies Corporation, and Zuberry. If you would like to contribute to Pilobolus, call us at 860.868.0538 or write us at Box 388, Washington Depot CT 06794.



Hancher Auditorium thanks  
Gary A. and LaDonna K. Wicklund  
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**Pilobolus**

Friday, September 29, 2000—8:00 p.m.

Sunday, October 1, 2000—3:00 p.m.

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# Program

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September 29

## **TSU-KU-TSU (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

Tsu-Ku-Tsu was by 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 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-Meares

Lighting: Steven Strawbridge

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

## **GNOMEN (1997)**

Choreographed by Robby Barnett and Jonathan Wolken in collaboration with Matt Kent, Gaspard Louis, Trebien Pollard, 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 Robby Barnett, Maurice Sendak, Michael Tracy, Jonathan Wolken and Arthur Yorinks in collaboration with Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis and Benjamin Pring



### On the Cover

The 2000-01 playbill covers feature four panels from Hancher's Paint 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 cityscapes 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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Performed by Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis, and Benjamin Pring.

Music: Hans Krasa—Performances by arrangement with Bote & Bock/Berlin & Hendon Music, Inc., a Boosey & Hawkes, Company; String Quartet No. 2 by Pavel Haas; Des Knaben Wunderhorn, by Gustav Mahler, performed by Christa Ludwig, Walter Berry, The New York Philharmonic conducted by Leonard Bernstein—used with permission of Sony Classical.

Sound Design: Bob Bielecki

Set Design: Maurice Sendak

Scenic Painting: Michael Hagen

Costume Design: Maurice Sendak

Costume Construction: Gail Fresia

Lighting: Mark Stanley

For Primo Levi (1919-1987)

Program Note: All stories need to begin somewhere and "A Selection" has a beginning: A group of people who know each other—a small theatrical company, say—miss a train to safety. The work that follows is a pool of sorts into which individuals can look and see for themselves, with varying details, the story that they desire or deserve.

Mr. Sendak and Mr. Yorinks also brought with them an offering, the music of Hans Krasa, and this pointed in turn to that of Pavel Haas. Krasa and Haas were highly regarded young composers when, in 1938, their work was branded by the Nazis as Entartete Musik (Degenerate Music). They were interned during the winter of 1941-42 in Teresienstadt, a concentration camp at Terezin, Czechoslovakia, used as a deceptive front for the Nazi's international propaganda. There they continued, with varying difficulty, to write music until being deported to Auschwitz. They traveled to their deaths together on October 16, 1944. It would be accurate to say that the setting of this work has been inevitably shaped by a response to their music and their lives.

"A Selection" has been commissioned by the American Dance Festival with support from the Andrew W. Mellon Foundation and the National Endowment for the Arts. It was also made possible in part by The Rockefeller Foundation and the Connecticut Commission on the Arts. Special thanks to The Terezin Chamber Music Foundation, The Hawthorne String Quartet, Bob Jaffe and Mirra Bank.

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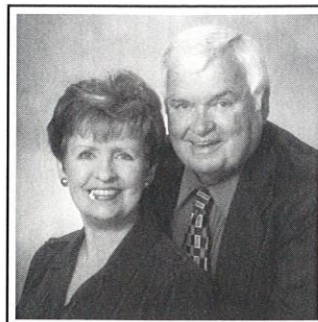
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## Program

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 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.Shankar, Barbara Hyde, Jean-Luc Ponty, Terje Rypdal.  
Music edited by Barbara Hyde.

Lighting/Special Effects: David M. Chapman

Prop: Rob Faust, Eoin Sprott

This work was commissioned by the Pittsburgh Dance Council with support from the Pennsylvania Council on the Arts, the Pittsburgh Foundation, and the Pew 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 Pendleton, 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 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 Lindemer, Tamieca McCloud, Mark Santillano, John-Mario Sevilla, and Darryl Thomas

Performed by Rebecca Anderson, Otis Cook, Josie Coyoc, Matt Kent, Gaspard Louis, Benjamin Pring

Music: Paul Sullivan

Costumes: Lawrence Casey

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### Student Support Staff

Hancher Auditorium hires nearly 200 UI students employing their talents and skills as ushers, cafe workers, stagehands, box office cashiers and office assistants. As well, Hancher assigns internships to UI students who gain experience and skills in marketing the performing arts.

Professional stage crew provided by the International Alliance of Theatrical Stage Employees, Local 690, when required.

### **Hancher Auditorium**

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fax. 319/353-2284  
e-mail: [Hancher-Box-Office@uiowa.edu](mailto:Hancher-Box-Office@uiowa.edu)

Costume Construction & Painting: Martin Izquierdo Studios

Lighting: Neil Peter Jampolis

Title & Insights: Carolyn Forche

"AEROS" is dedicated to Charles and Stephanie Reinhart. This work is made possible in part by funds from The AT&T Foundation, The Choo-San Goh & H. Robert Magee Foundation, The Dartmouth College Class of 1971, The Hopkins Center at Dartmouth College, Pepperdine 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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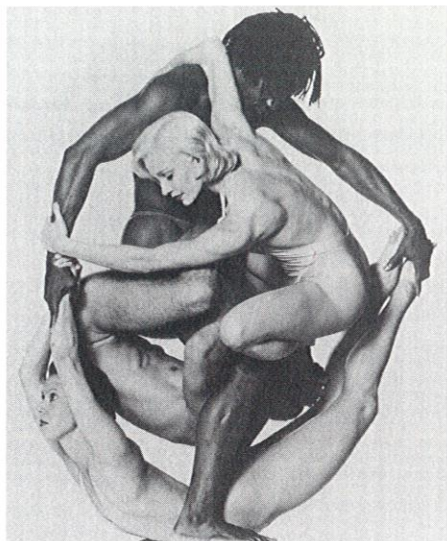
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# WHO'S WHO IN THE COMPANY



**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 Outward Bound, Inc., a garden and landscape designer, and has taught skiing and high school art. Mr. Barnett lives in northwestern Connecticut with his wife and two children.

**ALISON 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 1973. In 1980 she was a Guggenheim Fellow and she and Moses Pendleton premiered the company *Momix* 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 Ririe-Woodbury Company, La Scala Opera, the Geneva Opera, the Ballet du Rhin and for the Fete du L'Humanite. She is currently choreographing an "Urban 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

Ray Cook and Alison Chase and began collaborating with the other directors of Pilobolus in 1970, graduating magna cum laude 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 set works on the Joffrey, Ohio, Hartford, Nancy (France) and Verona (Italy) ballet companies. In 1995 he choreographed Mozart's *Magic Flute* with John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists, in a production that toured Parma, Ferrara, Lisbon, Amsterdam and London. In 1996 he choreographed the national tour production for the National Theater of the Deaf. Mr. Tracy teaches at Yale University.

**JONATHAN WOLKEN**, Artistic Director, co-founded Pilobolus in 1971. He is proud to have become acquainted with Pilobolus, the fungus, while researching its photoreceptor mechanism in his father's biophysics lab. Mr. Wolken 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 Sendak's *Where the Wild Things Are*. He created *Oneiric*, which was featured in a jointly produced Pilobolus/Danish Television show, for members of the Royal Danish Ballet. He was also artist-in-residence for the USIS-sponsored Arts America Program in Kuopio, Finland, and each summer he teaches Pilobolus' Summer Workshop in Maine. To find symmetry and mystery in his work, since 1991 Jonathan has built a secret second life as Pilobolus' development director. He lives with his wife, JoAnne, and their four daughters in Washington, CT.

**REBECCA ANDERSON**, Dance Captain, has, through Pilobolus, toured the world since 1994. After earning a degree in dance from UCLA, she moved to NYC where she studied and performed with Alwin Nikolais and Murray Louis—a major influence on her approach to dance and performance. She has performed with Janis Brenner and Gerald Otte as well as performing her own work. Some highlights of her Pilobolus career include: dancing in a Marilyn Manson video, a Soraya 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 Barns. She thanks Pilobolus for endless opportunities, her family for their support and Mr. Darling for everything else.

**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 dynamic Diavolo Dance Theater 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 woods, harvesting herbs 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 Gittleman, Ann Marie Sarazin, Adrian Hawkins, Marcus Schulkind, Dr. Ingrid Brainard and Richard Colton. She has danced for Spencer/Colton Dance Ensemble and for five years with the Bill T. Jones/Arnie 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 *Still/Here*, as well as the Bill Moyer's 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.

**MATT KENT**, Dancer, was born and raised in Georgia. At the age of 14 he began training in the martial art ninjutsu with Bud Malmstrom; later at the University of Georgia in Athens, while pursuing a degree in Music Therapy, Matt began creating dance with Bala Sarasvati 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



practices the string bass. He continues to thank all his incredible inspiring teachers and friends, Mom, Dad, Christi and Scott, 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 Gus Giordano in Chicago as well as with Nikolais/Louis Dance Lab in NY. He also studied with Alfred Galman, Smith & Shapiro and Sara & Patrik. His professional experience has been with Herve Maxi Haitian Dance Company, Shirley Mordine & 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 "Compas Z." He also trained in kung-fu and tae kwon do. He says "I'm proud to have been chosen as a member of Pilobolus. Many thanks to everyone who has been a positive force in my dance career."

**BENJAMIN PRING**, Dancer, who joined Pilobolus in 1998, is a graduate of New York University, Galatin Division, where he earned his BA in performance and administration. A native of Boston, he has previously danced with Washington Square Repertory Ensemble, Doug Elkins Dance Co., and Megatron. 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 a BS 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 electrician/rigger and lighting designer and as production stage manager/lighting designer/ company manager with the American Repertory Ballet Company.

**ALISON SCHWARTZ**, Production Stage Manager & Sound Supervisor, joined Pilobolus in 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

Pilobolus performance! In addition to touring all over the world with Pilobolus, Alison is the producing director and co-founder of Darrah Carr Dance. Prior to Pilobolus, Alison toured with the José Limon Dance Company, served as the production stage manager for the American Dance Festival, and worked with the Adobe Theatre Company. Thanks Mum for all the encouragement with my silly endeavors!

**MAURICE SENDAK**, Creative and Choreographic Collaborator, received the 1964 Caldecott Medal for *Where the Wild Things Are*. In 1970 he received the international Hans Christian Andersen Medal for illustration and he remains the only American ever awarded this honor. In 1983 Sendak received the Laura Ingalls Wilder Award from the American Library Association given 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 Medal winner, *Hey, Al*. His writing has been proclaimed as "one of the most distinctive prose styles in children's literature." Throughout his 25 years of picture-book making he has collaborated with such celebrated artists as William Steig, Maurice Sendak, Mort Drucker, David Small, and Richard Egelski. *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 his 30 years of working in the theater, Mr. Yorinks has written and directed numerous plays including *Six, Pipkin*, and *So, Sue Me* which had its premiere at The Kennedy Center. He was Philip Glass's librettist for the operas *The Juniper Tree* and *The Fall of the House of Usher*, both of which have been performed all over the world. Most recently, with Maurice Sendak, he co-founded The Night Kitchen, a new theater 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 lead performer and composer for the renowned Kodo troupe from 1984 to 1992, Eto's virtuosity and kinetic performance riveted audiences in Asia, Europe, Africa and North America—invariably resulting in standing ovations. In the U.S. he has appeared at

Hancher Auditorium, and at City Center Theater and Carnegie Hall in New York City. He has played a major role in the evolution of the ancient taiko percussion form from an outdoor village tradition to concert art. In 1993 he established the Leo Project—a Tokyo-based ensemble fusing a wide range of musical styles and since 1994 has appeared in Japan under the name Club Leo, featuring musicians such as saxophonists Kazutoki Umezu and Wolfgang Puschnig and pianist Fumio Itabashi. Eto also took part in The Great Musical Experience '94, which brought together major international artists including Bob Dylan, Jon Bon Jovi and The Chieftains. Eto is also a prolific composer, his compositions featured in films such as *JFK* and *The Hunted*. Leonard Eto was born in New York City, son of the founder of the Ikuta Eto style of koto playing. He is very excited about his return to the country he considers a second home. Mr. Eto is managed by Ms. Kumiko Yoshii of Gorgeous Entertainment, Inc., of New York City (212-402-2341) and represented for his work on "Tsu-ku-tsu" by Tony Micocci of Micocci Productions LLC (212-874-2030), also of New York City. Special thanks to ASANO TAIKO CO., LTD., The Asano Foundation for Taiko Culture Research, and Continental Airlines, Inc.

**PAUL SULLIVAN**, Composer, has composed 14 scores for Pilobolus since 1980. He has appeared as a conductor, performer, and composer on and off Broadway several times. Paul currently lives on the coast of Maine where he composes music for his own record label, River Music. Paul's award-winning piano albums include *Sketches of Maine*, *A Visit to the Rockies*, *Folk Art*, *Nights in the Gardens of Maine* and *Christmas in Maine*.

**ANGELINA AVALLONE**, Costume Designer, has designed costumes for, among others, *The America Play* at the Public Theatre and at Yale Repertory Theatre; *The Last Adam* at Syracuse Stage; and off-Broadway *The Principality of Sorrows* with Robert Sean Leonard. While at Yale she designed *The Father*, *A Doll's House*, *When We Dead Awaken*, *In the Shadow of the Glenn*, *Amadeus*, *Pericles*, and *Glengarry Glen Ross*. Recently, she has designed for Pascal Senichou, for New Works on Point, as well as for the new opera *Marco Polo* directed by Martha Clarke. She was associate costume designer for *Once Upon a Mattress* and *The Scarlet Pimpernel* on Broadway. Ms. Avallone received her MFA in design from The Yale School of Drama and was the 1994



recipient of the Leo Lerman 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 groups both in New England and on the West Coast. While freelancing as Catalyst Design, her range of work broadened to include specialty garments for private clients and graphic art projects. Currently the costumer for Hartford Ballet, she continues to freelance.

**DAVID M. CHAPMAN**, Lighting Designer, was director of production for Pilobolus Dance Theatre from 1978 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 winters on the road with rock, mime, and dance tours. David has designed the lighting for numerous Pilobolus works including "Day Two," "Bonsai," "Particle Zoo," and "Axons." Other work includes positions as assistant lighting designer for the 1978 Spoleto Festival USA and production manager of the 1981 American Dance Festival. In his most recent New York project, he served as lighting coordinator for the Japanese singer Tokiko at Carnegie Hall. His lighting designs can also be seen in the repertoire of Peter Pucci Plus Dancers. He is now director of production at 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, previously 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 director 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 D'Amboise, Kevin O'Day, Susan Marshall, William Forsythe, Ulysses Dove, David Gordon, Lar Lubovitch, Laura Dean, and others. In addition, his designs are in the repertoire of The Royal Danish Ballet, The Stuttgart Ballet, The Deutsche Staatsoper Ballett-Berlin, The Royal Flanders Ballet, The National Ballet of Holland, The Bayerisches Staatsballett, Alvin Ailey Dance Theater, The San Francisco Ballet, The Joffrey Ballet, The National Ballet of Canada, The Pennsylvania Ballet, and other regional companies. He has served as resident lighting designer for the New York

City Opera, lighting over 20 new productions for the resident and touring companies. Internationally he has served as lighting director for the US tours of The Bolshoi Ballet, The Kirov Ballet, The Frankfurt Ballet, The Vienna Volks Oper, San Kai Juku, The Donestk Ballet, The Kodo Drummers, The National Puppet Theatre of Japan, and The Carleton International Dance Festival in Brazil. Mr. Stanley is on the board of directors of the Gilbert V. Hemsley Jr. Internship in Lighting and is the author of the *Color of Light Workbook*.

**STEPHEN STRAWBRIDGE**, Lighting Designer, has several pieces in the repertoire of Pilobolus Dance Theatre. His work has been seen on Broadway, off Broadway, at regional theaters across the country, and internationally. Mr. Strawbridge has twice been nominated for the American Theatre Wing 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.

**BOB BIELECKI**, Sound Designer, has been working in the audio field for more than 30 years and is known for his engineering, recording and sound design contributions to the work of a long list of innovative artists in music, performance and theater. His work with Maurice Sendak and Arthur Yorinks includes productions of *Really Rosie*, *So, Sue Me*, and *It's Alive*. His work with Laurie Anderson dates from the mid-1970s and he has most recently served as electronic designer of her new opera *Songs and Stories from Moby Dick*. He's toured with productions including: Philip Glass's *1000 Airplanes on the Roof*, *Koyaanisqatsi*, *Powaqaatsi*, *Einstein on the Beach*; Julie Taymor's *Juan Darien* and *The Green Bird*; Pauline Oliveros' *Njinga* and *Deep Listening Band*. Other credits include the creation of many unique instruments and interfaces used in performance and installations by artists including Laurie Anderson, La Monte Young and many others. He also teaches in the music and integrated arts programs at Bard College.

**MICHAEL HAGEN**, Scenic Backdrop Painter, born in Germany, was trained as a scene painter at the Deutsche Opera Berlin. He came to Canada in 1965 and worked for the Opera de Montreal, television and film. He soon established his own studio in

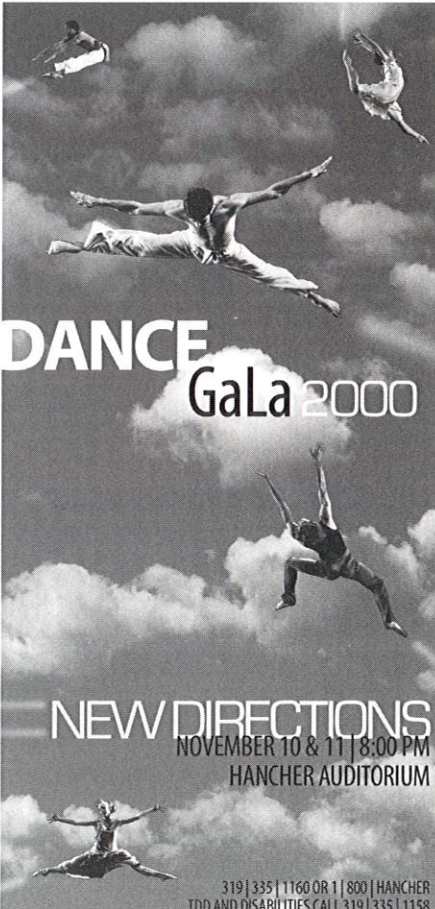
Montreal and quickly earned a reputation in his field. Michael Hagen, Inc. has painted scenery for over 200 stage and film productions throughout Canada and the United States. In 1980, he painted Maurice Sendak's *Magic Flute* for the Houston Grand Opera, and has painted most of Mr. Sendak's shows ever since. In 1990, Mr. Hagen moved his studio to Glens Falls, New York.



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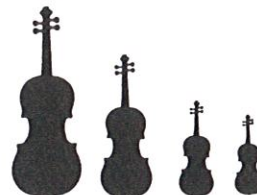
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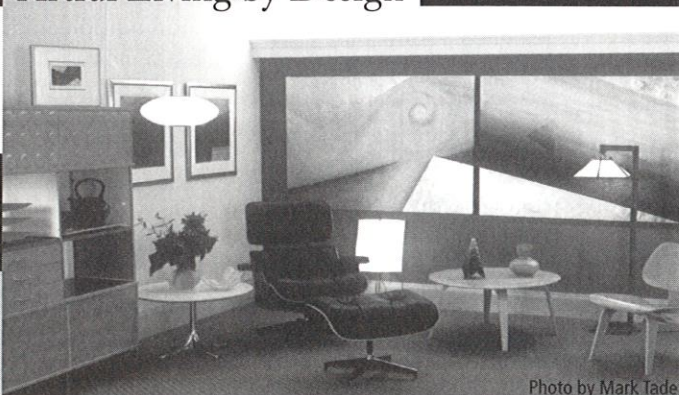
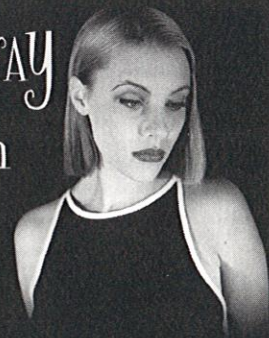


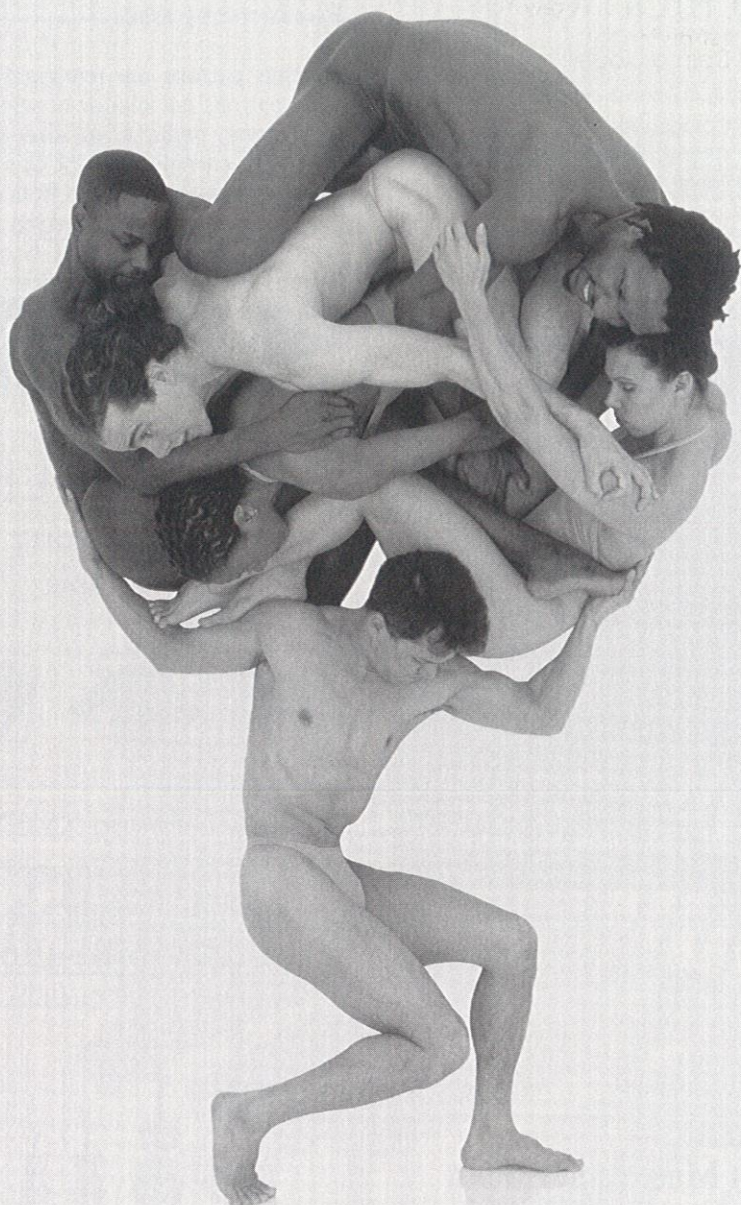
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## THAT'S SOME FUNGUS!

Leave it to some undergraduates to name a dance after a fungus.

In 1971, three Dartmouth undergrads, Jonathan Wolken, Moses Pendleton and Steve Johnson, were taking a class in modern dance from Alison Chase, herself a recent graduate of UCLA. For their class project, Wolken, Pendleton and Johnson choreographed a piece called "Pilobolus," adopting the name of a phototropic zygomycete — that is, a fungus which appreciates healthy doses of sunlight. This particular fungus is common in the barnyards and pastures

of New England and has the ability, though it is only a quarter of an inch tall, to launch its spores 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 1973, 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 gracefulness and more on the sculptural possibilities of bodies in combination, is explosive as well as unique. The six members of Pilobolus — today made up of Rebecca Anderson, Otis Cook, Josie Coyoc, 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 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 renown 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.



Imagine a jazz sextet playing nightly in a club. Each evening the musicians come together to perform a familiar set 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 endless stream of musical possibilities built around the agreed upon structures of the pieces they are playing. The saxophone player 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 growl 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 reinvented 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 together. No one stands apart from the troupe and dictates choreography from on high; instead, the company's rehearsals are 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 Leonard Eto. Though language barriers might have made it difficult for another American company to collaborate with Eto, Pilobolus' methodology was a good fit.

"Leonard would come and drum and we would start moving," Benjamin Pring said in an interview with A.J. Hewart for the June 25, 2000, edition of *The New York Times*. "Then he would look at us and drum more in response. It's been 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. All six of us 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 "Tsu-Ku-Tsu" 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 finality 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 fellows 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 understudies—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 a July 1997 issue of *New York*, argued that "the general public declares itself mightily entertained, while the specialist viewer feels short-changed. Though the company occasionally comes up with a provocative piece, its work as a whole serves as a discouraging example of the dumbing-down of dance in the effort to broaden the audience for an art that, by its nature, engages fewer people than, say, baseball."

This "if it's popular, it must be bad," equation ignores the two important contributions Pilobolus Dance Theater

has made in its nearly 30 years of existence: The introduction of a new vocabulary of movement and the creation of a new method of choreographing. Moreover, it glosses over the undeniable fact that the Pilobolus dancers do far more than produce pretty images on stage; they employ their impressive athletic prowess in technically demanding ways while still conveying a sense of joy and accessibility. Even when performing more serious works, the members of Pilobolus bring to the stage a spirit which reminds us that the human body has the potential to be breathtakingly beautiful and to express our deepest emotions. They accomplish these lofty goals, not by pandering to their audience, but by working together to make dances which come together after countless hours of collaboration and compromise.

In an effort to share their unique process with others, Pilobolus Dance Theater developed the Pilobolus Institute in 1991. The Institute offers educational workshops during which Pilobolus members teach their collaborative technique as a model for creative thinking in any discipline. With active programs in many schools, colleges and universities as well as public and private arts organizations throughout the United States, the Pilobolus Institute also offers choreographic workshops at various sites throughout the country. In 1997, Pilobolus TOO was created to perform full-evening performances of solos and duets in smaller and under-equipped venues, allowing Pilobolus to share its unique art with an even wider audience.

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 heady stuff for a company which got 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 despite the fact 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, Bryan.*

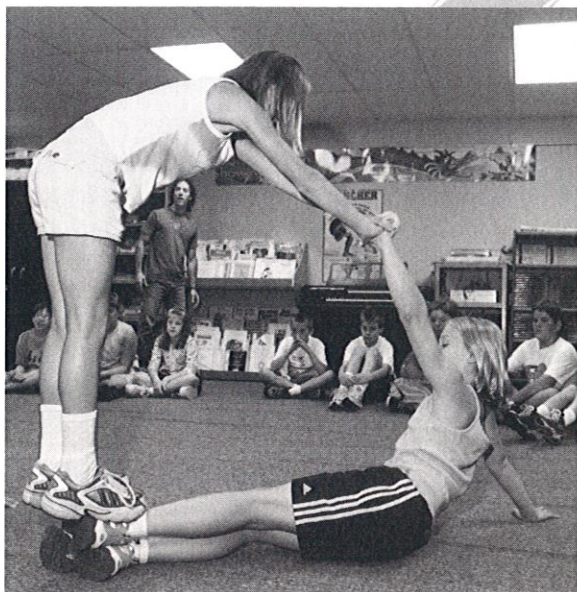


# Arts Across the Curriculum

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  
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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 teamwork, 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 "hands-on" activities of working and co-operating together.

Mid-Prairie Middle School: Dance tied to abstract movement and poetic structure.

## **Columbus Junction**

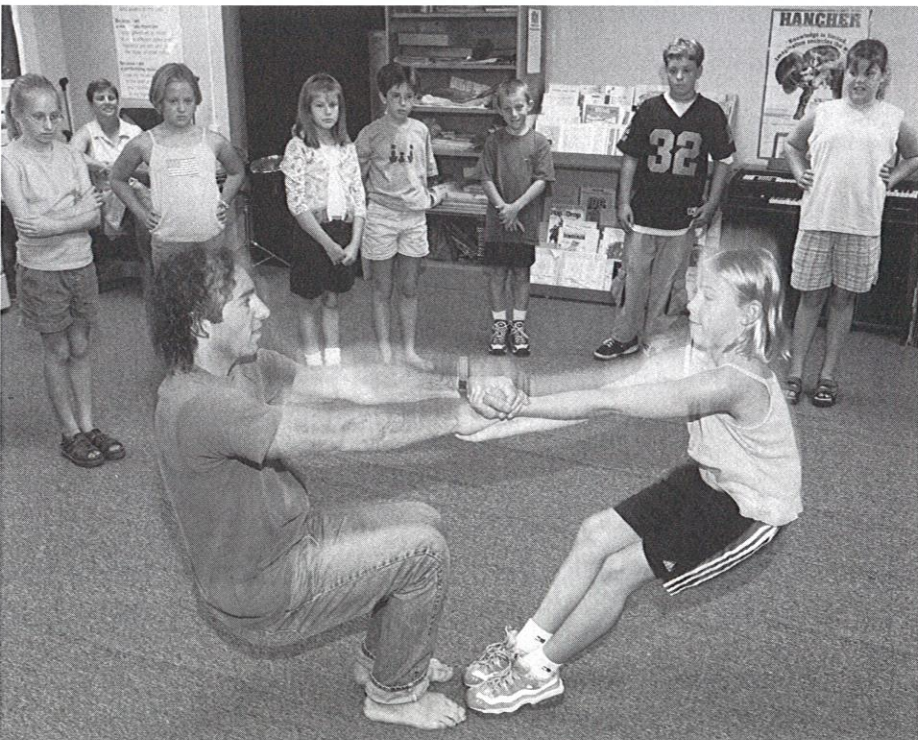

Columbus Elementary: Sculpting movement and gesture in tin foil.

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.



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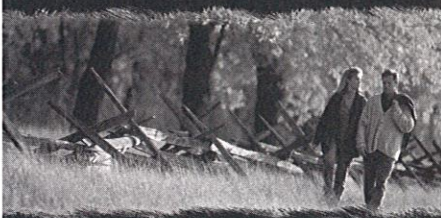
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It is impossible not to use the word "powerful" when you're talking about Kodo. You may try to avoid it, but after you've used words like "monstrous," "astonishing," and "exhilarating" in its place, you'll still want to say it.

"Powerful."

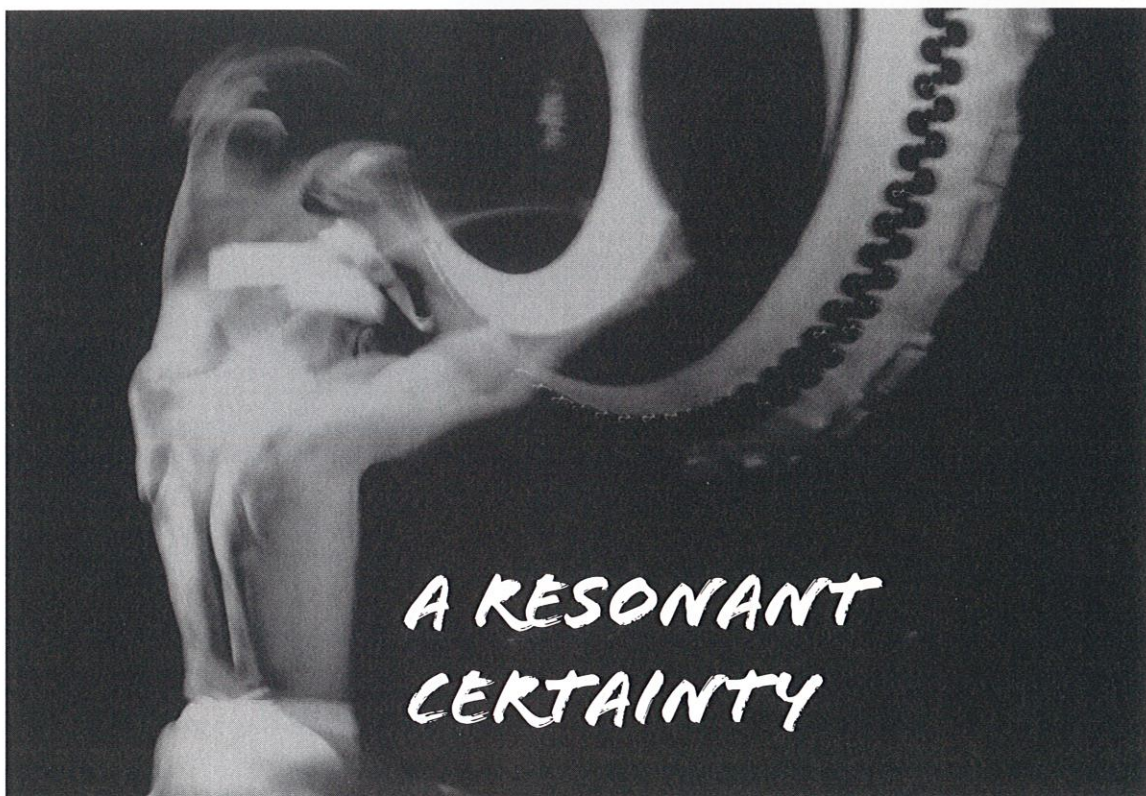
"Powerful!"

"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 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 need to beat 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 o-daiko. It is Kodo's signature instrument. Played vertically, the o-daiko 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 o-daiko 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."

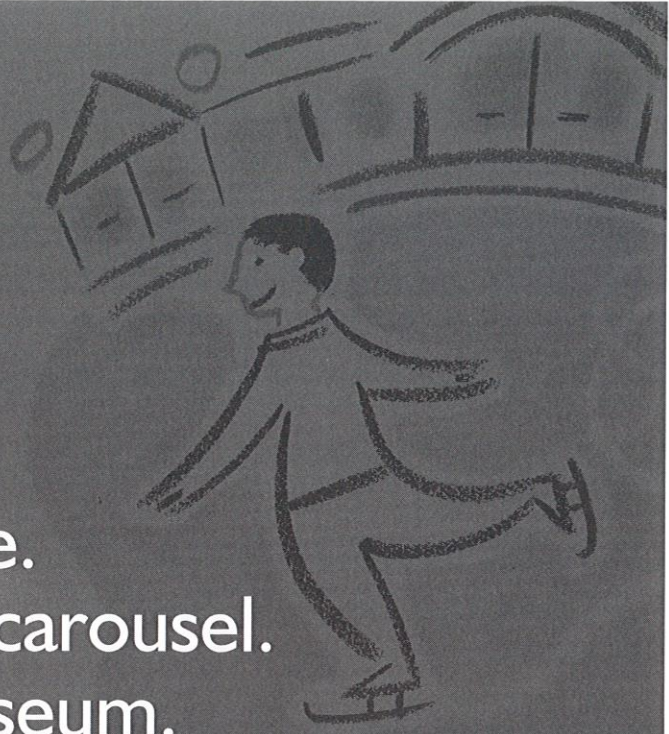


Kodo's stop in Iowa City is a part of their One Earth Tour. The tour stresses that while our planet is filled with a huge variety of people from different cultures who all have different attitudes to ways of living, that we must find ways to live together harmoniously. The group explains that "In ancient Japan the taiko was 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 that much larger community, the world."

Come join your fellow man and see Kodo at their brawniest. 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.

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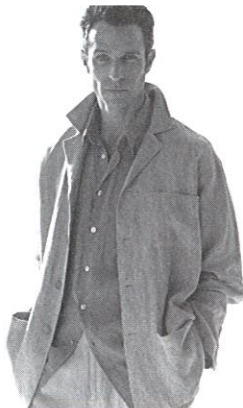
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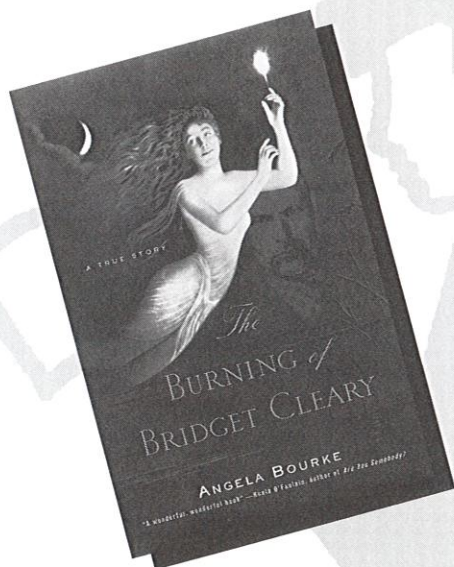
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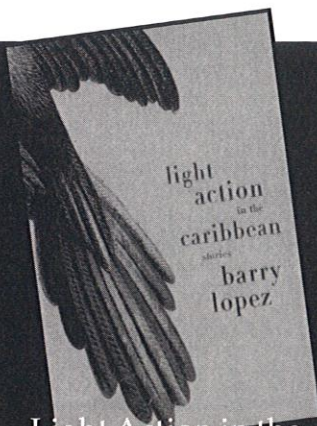
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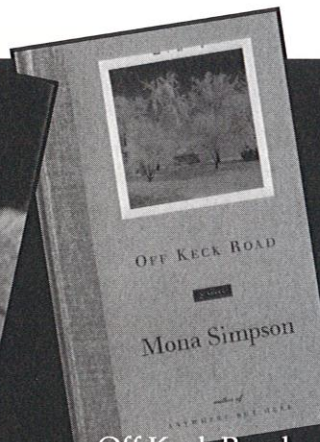
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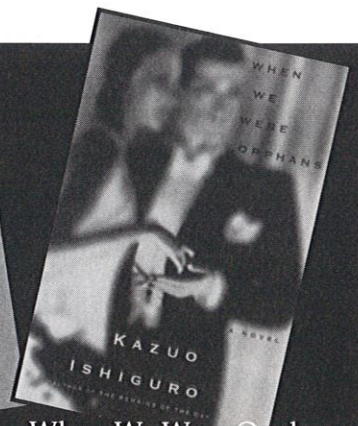
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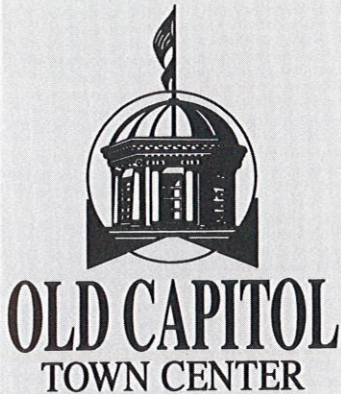
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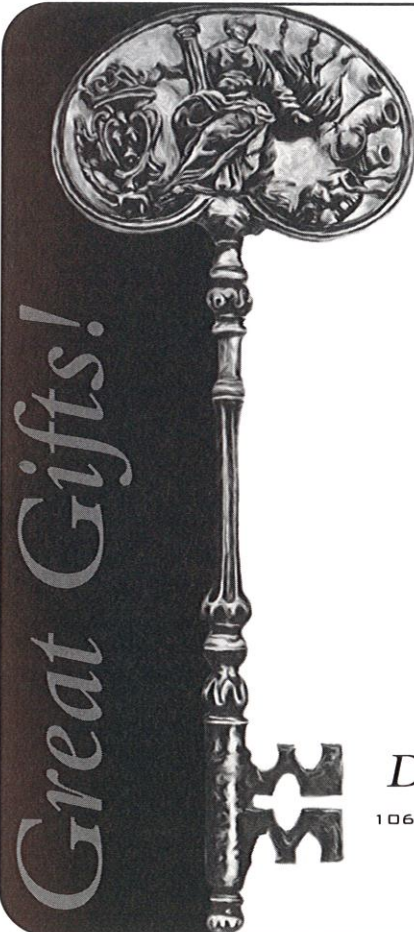
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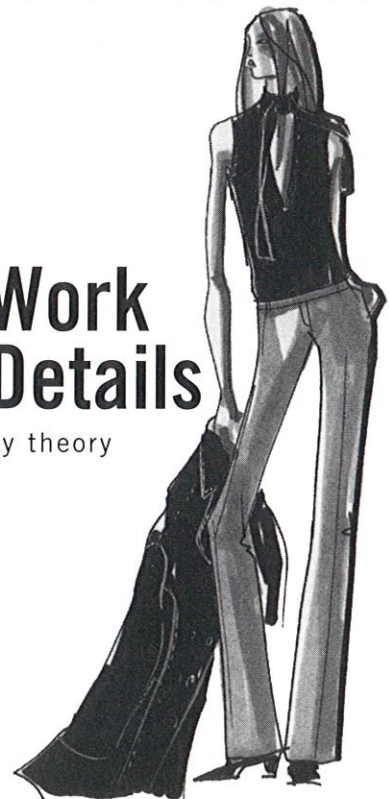
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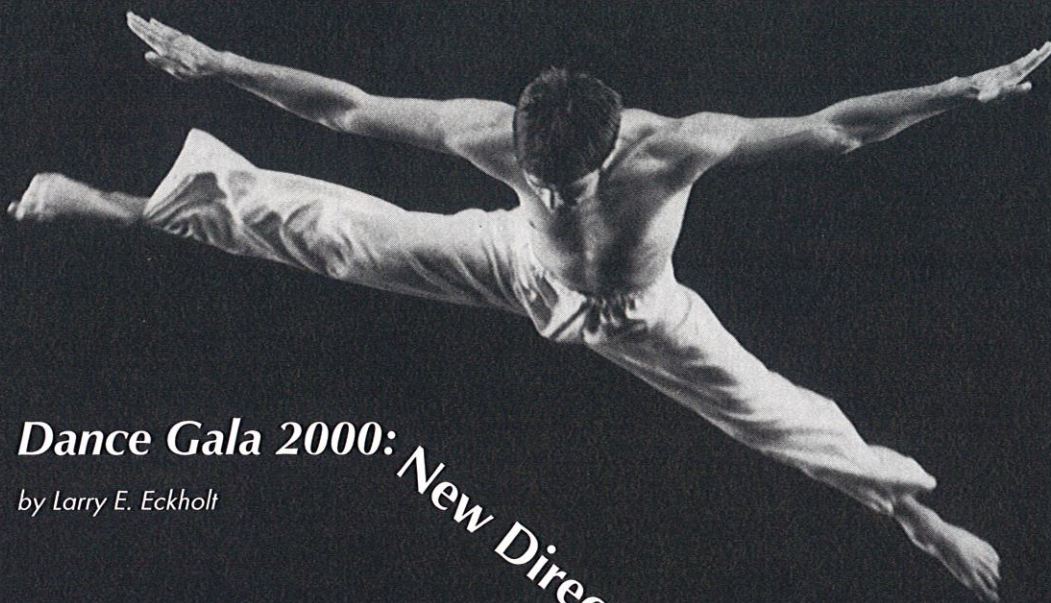
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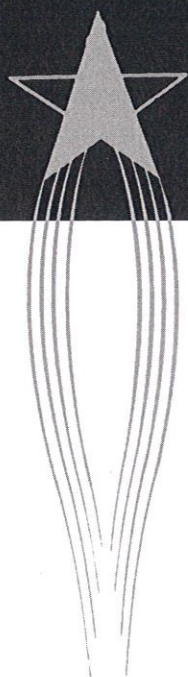
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## *Dance Gala 2000:* New Directions for an Iowa Tradition

by Larry E. Eckholt



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 Galas* 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 Basil 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 Auvergne* by Canteloube; and a quartet for four women based on the "peasant dance" duet in the first act of *Giselle*. 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 Jeffery Bullock, who earned his MFA in dance from the UI Dance Department in 1997 and recently had 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.

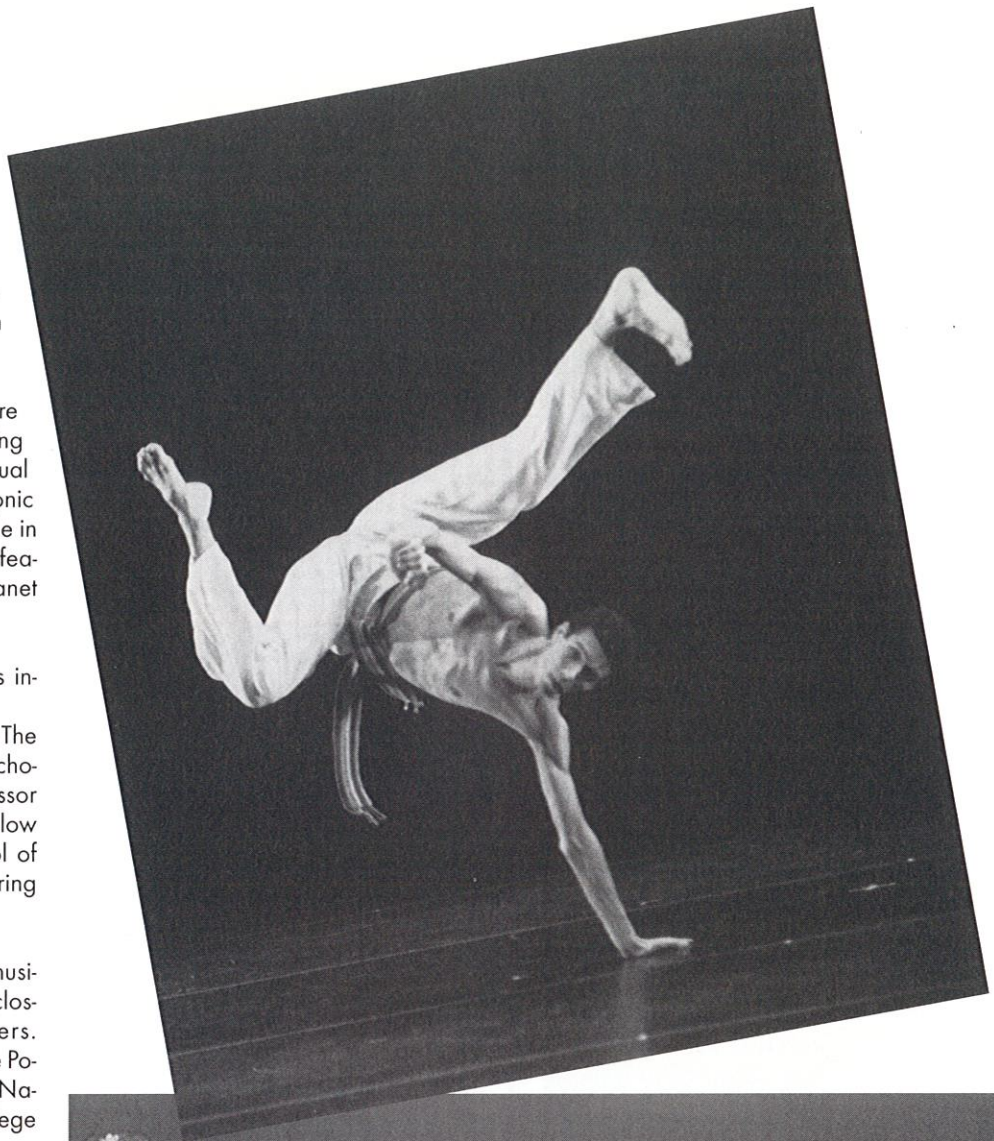
For *Dance Gala 2000*, Bullock will explore what he calls “identity politics,” by playing with representative images of gender, sexual and racial politics and “taking a lot of iconic images and looking at their symbolic role in our culture,” he explains. The piece will feature a collage of music by Phillip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

Pieces by returning UI faculty members include:

- A section from last spring’s *iROMPE!* The Music and Dance of the Americas,” choreographed by UI associate professor Armando Duarte and featuring fellow Brazilian Tadeu Coelho, UI School of Music flutist, will be 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 Berkey’s trio for two men and a woman, *White Mountain*, set to music from Michael Nyman’s score for the film *The Piano*. (Sener calls Berkey the “best kept secret in the Midwest.” Berkey 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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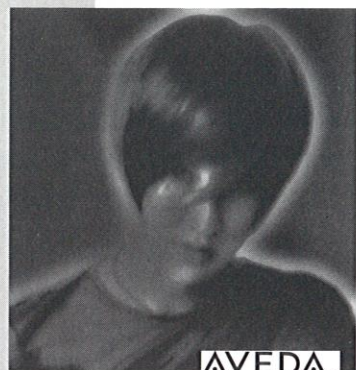
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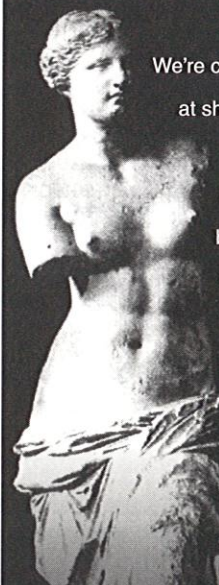
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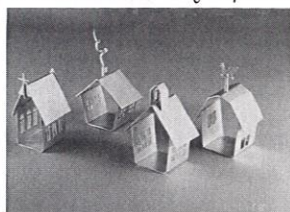
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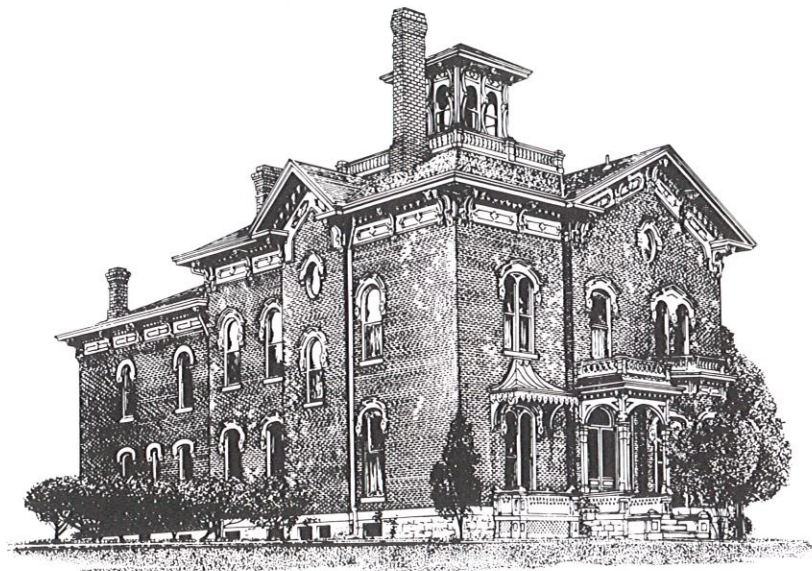
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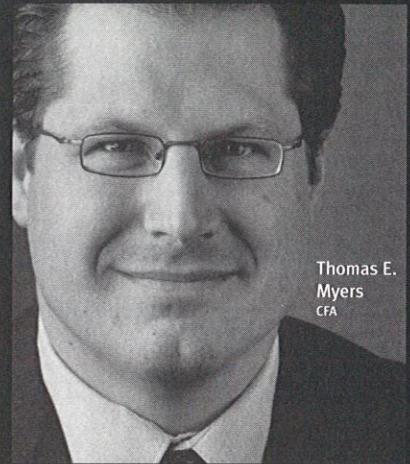
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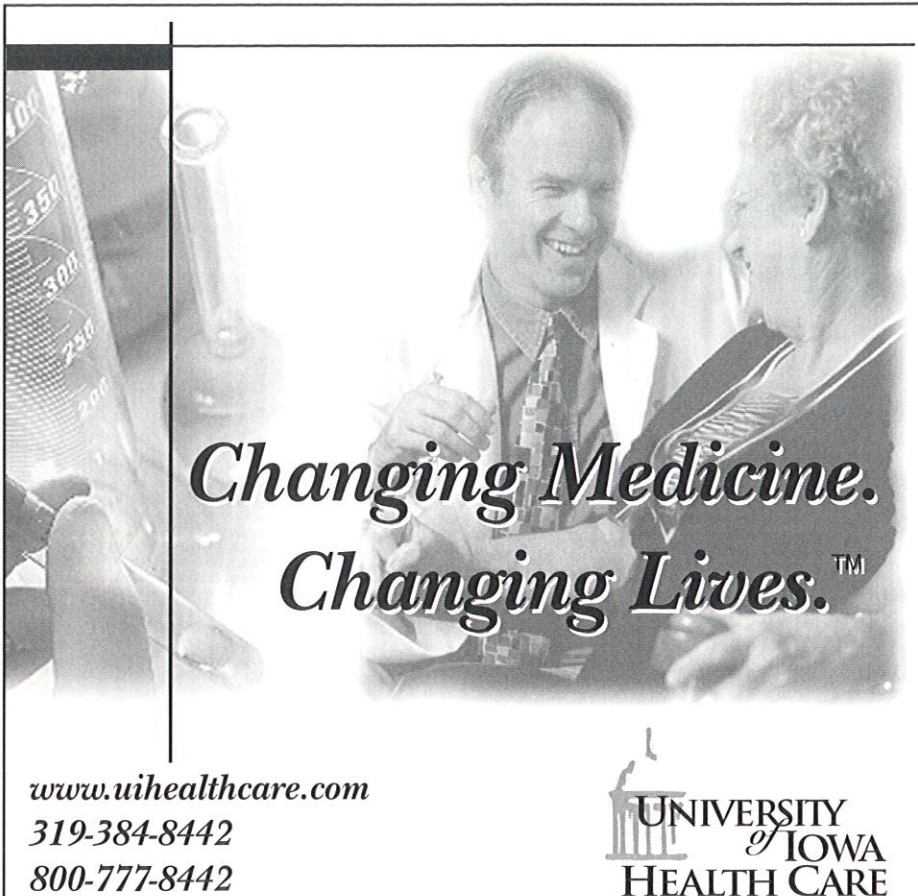


### Upcoming Events

For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbill.


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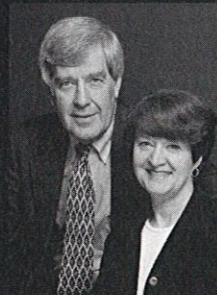
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# Iowa Center for the Arts CALENDAR

[www.uiowa.edu/homepage/arts\\_index.html](http://www.uiowa.edu/homepage/arts_index.html)



BA Buchanan Auditorium (PBAB)	MA Museum of Art
BCSB Becker Communication	NH North Hall
Studies Building	PBAB Pappajohn Business Building
CB Chemistry Building	PL Prairie Lights bookstore
CRH Clapp Recital Hall	SA Shambaugh Auditorium (Main Library)
EPB English/Philosophy Building	TB Theatre Building
HA Hancher Auditorium	VAN Van Allen Hall
IMU Iowa Memorial Union	VMB Voxman Music Building

## HANCHER AUDITORIUM—[www.uiowa.edu/~hancher/](http://www.uiowa.edu/~hancher/)

Gate Theater, *Krapp's Last Tape*. Oct 4, 8 pm, E.C. Mabie Theatre, TB

Gate Theater, *Waiting for Godot*. Oct 5-7, 8 pm, E.C. Mabie Theatre, TB

Rent. Oct 10-13, 8 pm, Oct 14, 2 & 8 pm, Oct 15, 2 & 7 pm, HA

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

## DEPARTMENT OF DANCE—[www.uiowa.edu/~dance/](http://www.uiowa.edu/~dance/)

Dance Gala 2000. Nov 10 & 11, 8 pm, HA

## SCHOOL OF MUSIC—[www.uiowa.edu/~music/](http://www.uiowa.edu/~music/)

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

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

Jory Vinikour, harpsichord. Oct 8, 1:30 pm, Senate Chamber Old Capitol

Electronic Music Studios. Oct 8, 8 pm, CRH

Annette-Barbara Vogel, violin and Uriel Tsachor, piano. Oct 11, 8 pm, CRH

Iowa Composers Forum. Oct 13, 8 pm, CRH

## MUSEUM OF ART—[www.uiowa.edu/~artmus/](http://www.uiowa.edu/~artmus/)

### Exhibitions

*Sharing Traditions: Quilts from Yamanashi*. Sept 2 - Dec 17, MA

Ken Friedman: *Art[net]worker Extra-Ordinaire*. Sept 9 - Nov 26, MA

*what remains in each case: 2 installations by Miriam Bennett*. Sept 9—Nov 26, MA

Goya: *Los Caprichos*. Sept 16 - Dec 3, MA

### Programs

Lecture: "Gateway into the Dark Night of the Modern World: A New Appraisal of Goya's Caprichos," John Ciofalo, speaker. Oct 3, 4 pm, MA

Performance: *Puzzle Pictures*. Mel Andringa, performer. Oct 13, 7 pm, MA

## READINGS—<http://www.uiowa.edu/%7Eiww/> > [www.uiowa.edu/~iww/](http://www.uiowa.edu/~iww/)

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Marvin Bell, poetry reading. Oct 2, 8 pm, SA

Agha Shahid Ali, poetry reading. Oct 5, 8 pm, CB221

Steve Bloom, non-fiction reading. Oct 5, 8 pm, PL

David Toscana & Arnost Lustig, fiction reading. Oct 11, 8 pm, Ritchie Ballroom, IMU

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