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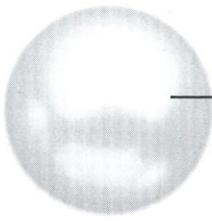
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Shadow's Child

Urban Bush Women
in collaboration with the
National Song and Dance Company of Mozambique

Friday, January 24, 2003—8 p.m.

Production Conceived and Directed by Jawole Willa Jo Zollar,
Founder and Artistic Director of Urban Bush Women

Story Development: Debby Lee Cohen, Kwame A. Ross, Jawole Willa Jo Zollar

Choreography: Kwame A. Ross and Jawole Willa Jo Zollar

Hip Hop Choreography: Millicent Johnnie

The Company:

Maria Bauman, Sita Frederick, Maria Jose Goncalves*, Liria Raphael Guambe*, Millicent Johnnie, Wanjiru Kamuyu, Omagbitse Omagbemi, Francine Sheffield

Musicians: Rolando Alexandre*, Kwame A. Ross

Puppets and Scenery Designer: Debby Lee Cohen

Lighting Design: Beverly Emmons

Original Music and Sound Design: Michael Wimberly

Costume Design: Loren Bevans

Technical Design and Construction: Mark Kindschi

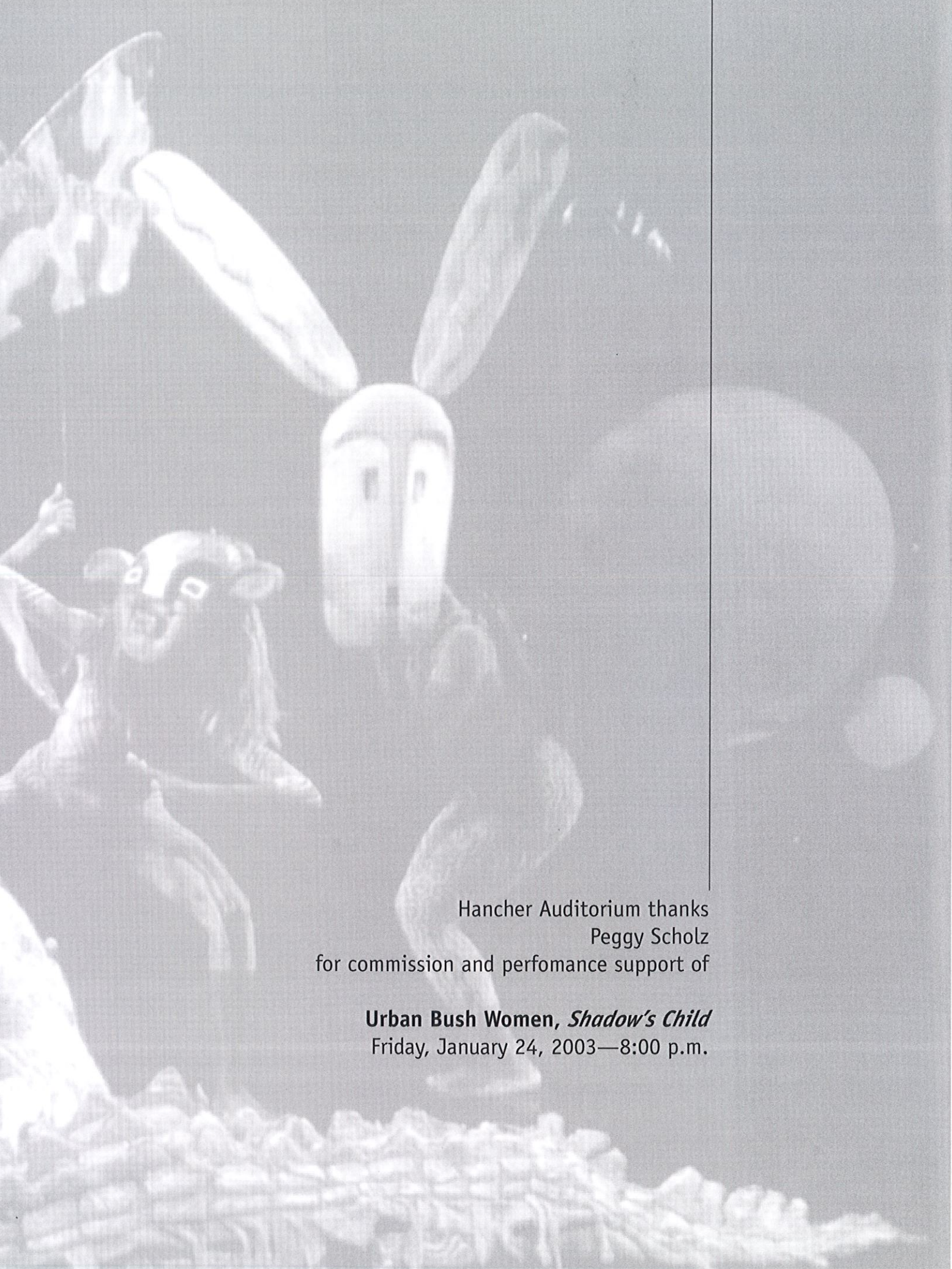
Puppet Sculptor: Mia Kanazawa

* Guest Artist-in-Residence, member, National Song and Dance Company of Mozambique

Shadow's Child was co-commissioned by Lincoln Center Festival; the Lincoln Center Institute; New Jersey Performing Arts Center; Jacob's Pillow Dance Festival; John F. Kennedy Center for the Performing Arts; The Dance Center at Columbia College, Chicago; Penn State Center for the Performing Arts; Hancher Auditorium / University of Iowa; Education for the Arts, Kalamazoo RESA; Miller Auditorium, Western Michigan University.

Urban Bush Women appear by arrangement with IMG Artists
Lighting equipment generously donated to CNCD by Electronic Theatre Controls

Hancher Auditorium and Urban Bush Women thank Nolte Academy of Dance and Body Conditioning, located in the Clocktower Plaza in Coralville, for making special arrangements to provide rehearsal space for the company.



Hancher Auditorium thanks
Peggy Scholz
for commission and performance support of

Urban Bush Women, *Shadow's Child*
Friday, January 24, 2003—8:00 p.m.

Tonight's Program

Shadow's Child is the story of Xiomara, a young girl from Mozambique who moves with her mother and father to Tallahassee, Florida. Upon arrival in the United States, she feels isolated and alone and is teased for being different. She longs for her home, but she also wants to begin a new life – to find friends, fit in and feel accepted.

During a teasing episode, Xiomara's doll is thrown into the forest. When she enters the forest at night in search of her doll, the magic of the forest unfolds and she is reminded of her life in Africa. Xiomara is surprised when she meets Blue, another girl playing in the forest. Blue is an outcast, too, made different by Porphyria, a disease that forces her to stay out of the sun. Blue's salvation is the cool, comforting darkness of the forest. The two girls' differences do not matter within the boundaries of the forest and they become fast friends and forget about their troubles for a short while.

As it gets late, the new friends must part company. But on her way out of the forest, Blue trips and falls. When she is discovered missing, the town sets off in search of her knowing she must be found by day-break. Xiomara returns to the forest to find Blue.

Traditional Mozambican Choreography

Shadow's Child includes the following traditional dances and music from the repertory of the National Song and Dance Company of Mozambique:

Anamwane – traditional Mozambican women's fishing song of the Makua people from the Nampula province

N'Sope – traditional Mozambican style of jumping rope

Ngalanga – traditional dance and music of the Chope people of the Inhambane province

Xingobela – traditional dance and music from the city of Maputo

Swikwembo – traditional music and dance of the Mozambican people

Makwaela – choreographed by Rolando Alexandre based on traditional dance and song of the people of Maputo

Nzdumba – traditional dance and music of the Inhambane province

In the fall of 1996, Urban Bush Women (UBW) and the Companhia Nacional de Canto e Dança de Moçambique (CNCD), otherwise referred to as National Song and Dance Company of Mozambique, began a collaboration funded through the 651 Arts *Africa Exchange Project*. This on-going project aims to foster collaborations between U.S.-based artists and Africa-based artists. Since 1996, the New Jersey Performing Arts Center (NJPAC) has played a pivotal role in nurturing this collaboration by presenting the two companies together as a part of the NJPAC World Festival performance and residency programs. Through this project Jawole Willa Jo Zollar, artistic director of UBW and David Abilio, director of CNCD, have forged an important artistic bond.

As a result of this relationship they continue to learn from each other, while discovering many similarities including their interest in telling stories, working in communities and reworking traditional material to inform contemporary ideas. Although American audiences have frequently been exposed to the music and dance of West Africa, they've had little exposure to the rich and complex music and dance of Mozambique, located in Southeast Africa. As a result of this collaboration, which included research and development in Mozambique, three artists from CNCD are touring as a part of the *Shadow's Child* ensemble with six dancers from UBW and one American musician.

Shadow's Child is produced by Lincoln Center Institute, which facilitated a UBW research trip to Mozambique.



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About the Artists

Urban Bush Women (UBW), founded in 1984 by Jawole Willa Jo Zollar, is a performance ensemble dedicated to exploring the use of cultural expression as a catalyst for social change. UBW weaves contemporary dance, music and text with the history, culture and spiritual traditions of African-Americans and the African Diaspora, exploring the transformation of struggle and suffering into the bittersweet joy of survival. Dedicated to encouraging cultural activity as an inherent part of community life, UBW also engages in extensive community-based programming and in the training of young artists in the UBW technique, which gives equal weight to an artist's creative and cultural concerns.

UBW has been presented extensively in New York City and has toured throughout the United States and in Asia, Australia, Europe and South America. The company has been commissioned by presenters nationwide and includes among its honors a 1992 New York Dance and Performance Award ("Bessie"); the 1994 Capezio Award for Outstanding Achievement in Dance; and a 1998 Doris Duke Award for New Work from the American Dance Festival. In 1997, UBW established the Summer Dance Institute in partnership with Florida State University. Entitled *A New Dancer for a New Society*, the institute offers intensive training for young artists with leadership potential interested in a community focus in their art making.

As part of its mission and outreach effort, UBW presents annual workshops, lecture demonstrations, performances and long-term residencies at the community level. UBW's Community Engagement Projects partners UBW with local presenters, area artists and community residents to bring the untold and under-told histories of their communities forward through performance art. It is this community-focused vision that drives the aesthetic of UBW and solicits a collective nod of agreement from a diverse audience of fans. UBW is renowned for its rule-breaking choreography and artistic virtuosity.

Jawole Willa Jo Zollar (*Artistic Director, Urban Bush Women*) was born and raised in Kansas City, Mo., and trained with Joseph Stevenson, a student of the legendary Katherine Dunham. Zollar holds a BA in dance from the University of Missouri at Kansas City and an MFA in dance from Florida State University. In 1980, she moved to New York City to study with Dianne McIntyre at Sounds in Motion. She founded Urban Bush Women in 1984. In addition to 25 works for UBW, Zollar has created works for Alvin Ailey American Dance Theater, Ballet Arizona, Philadanco, University of Maryland, University of Florida and others.

Her many positions as a teacher and speaker include Worlds of Thought Resident Scholar at Mankato State University (1993-94), Regents Lecturer in the Departments of Dance and World Arts and Culture at UCLA (1995-96), Visiting Artist at Ohio State University (1996), and the Abramowitz Memorial Lecturer at Massachusetts Institute of Technology (1998). She was named Alumna of the Year by University of Missouri (1993) and Florida State University (1997). She also received the Martin Luther King Distinguished Service Award from Florida State University, where she holds the position of full professor with the Dance Department. Zollar was prominently featured in PBS Documentary "Free to Dance," which chronicles the African-American influence on modern dance. Her choreography is the joint subject of a soon-to-be-published book entitled *Butting Out* (Wesleyan University Press) written by dance scholar and University of Minnesota Professor Ananya Chatterjea. In June 2002, Zollar was awarded an honorary doctorate from Columbia College in Chicago.

David Abilio (*Artistic Director, CNCD*) was born in 1949 in Chibuto, a small village in the Gaza province of southern Mozambique. The son of a king of the Makambanes tribe, he came to settle in Maputo, the capital city, after his father's death. In 1974, he joined a small group of young people who founded the first cultural association to represent the country, the Mozambican Association of Musical and Theatrical Culture. In 1976, under the patronage of the National Direc-

torate of Culture, he founded a performing troupe of dancers, singers, poets and theater artists of which he became artistic director. It was from this group that the National Song and Dance Company of Mozambique originated. Abílio is also a playwright, a teacher of drama and culture, a theater director and a choreographer. His most notable and award-winning dances, *Em Moçambique o Sol Nasceu* and *N'tsay*, have been performed throughout the world.

Kwame A. Ross (*Associate Artistic Director, UBW*) is the founder and artistic director of *Prophecy Dance Company* in addition to his involvement at UBW. Since the age of nine he has studied several African Diaspora dance forms (Caribbean, Western and Central African). His choreographic works encompass productions with Children of Dahomey, Ballet Hispanico, S.D.R. Films and Sylvia Del Villard Dance Company. Each year for the past four years, Ross has been commissioned by Florida A&M University to choreograph a work for Orchesis Dance Company. Recently, he was commissioned to set a piece on the Kumbuka Dance and Drum Collective, as well as for Tulane University in New Orleans, Louisiana. Currently, Ross is a faculty member at Alvin Ailey American Dance Center and Lincoln Center Institute.

Rolando Alexandre (*Guest Artist-in-Residence*) a native of Zavala, Maputo, Mozambique, and a member of CNCD, Rolando Alexandre trained as a musician at the National Dance School in Maputo. He developed the score for CNCD's 1996 collaboration with Jawole Willa Jo Zollar in Mozambique. Alexandre has played for the London-based group Adzido, tours Mozambique with the group Nhatxandje and plays jazz with Peter Gigir, a Swiss musician who frequently plays in Mozambique.

Maria Bauman (*Performer*) began dancing at Douglas Anderson School of the Arts in Jacksonville, Fla. She recently graduated cum laude with a double major in dance and English literature from Florida State University. Maria has been a scholarship student at several dance

workshops including Florida Dance Festival and the UBW Summer Institute (Tallahassee). She is extremely excited to be working with Urban Bush Women.

Sita Frederick (*Performer*), a member of UBW since 2001 and a New Jersey native, is a graduate of Swarthmore College where she received a BA in dance and English. She has performed as a company member with Merian Soto since 1999. Currently, she teaches and performs in New York City. Recently, her work was presented at the Bronx Academy of Art and Dance (BAAD) in collaboration with artist Jose Ortiz.

Maria Jose Goncalves (*Guest Artist-in-Residence*), a native of Maputo, Mozambique, trained for nine years at the National Dance School and is a member of CNCD. She also performs with the Zimbabwean troupe Tumbuka. Past credits include performing with PACT, a South African dance company, and with Germaine Acoguin's company.

Liria Raphael Guambe (*Guest Artist-in-Residence*), a native of Maputo, is a member of CNCD and has performed with Max Luna, Linda Davis and other guest artists of the company.

Millicent Johnnie (*Performer/Choreographer*), a native of Lafayette, La., recently graduated from Florida State University with a BFA in dance. Founder and artistic director of Phlava Hip Hop and Jazz Dance Company, she is the recipient of the Prague International Dance Festival's Choreographer Award and holds a *Dance Magazine* nomination for Best Performer. Her choreography has been featured in the International Association of Blacks in Dance professional concert. She has also been a featured guest in residence at Amherst College, Tulane University, Florida A&M University and other universities throughout the United States.

Wanjiru Kamuyu (*Performer*), a native of Kenya and an MFA graduate from Temple University in Philadelphia, joined UBW in 1999. She began her training in Kenya and later studied at the Alvin Ailey American Dance Center, American Dance Festi-

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val and Philadanco. She has worked with choreographers including Sean Curran, Anita Gonzalez (Bandana Women), Biza Somp and Marlies Yearby. Kamuyu continues to choreograph her own work and is also a member of Skeleton Dance Company and Echoes Dance Company.

Omagbitse Omagbemi (Performer) received her BFA in dance at Montclair State University, New Jersey. She has performed worldwide with companies such as Shapiro & Smith Dance, Sean Curran Company, Kevin Wynn Collection, Ramos Dance, M'zawa Danz and Umoja Dance. This is Omagbemi's first season with Urban Bush Women. She would like to thank Jawole for this opportunity, and her mother for her love and support.

Francine Sheffield (Performer), a native of New Jersey, is a graduate of Montclair State University. She has performed for various choreographers, including H.T. Chen, Wendy Perron, Stephan Koplowitz, David Rousseve and Marlies Yearby. Sheffield also performed as a company member with Amy Pivar Dances for three years. This is her fifth season with UBW.

Loren Bevans (Costume Designer) collaborated with UBW for the first time on *Shadow's Child*. Recently noted for her work on *Lapis Blue*, *Blood Red* (HERE), Bevans has been designing for over 12 years with over 80 credits to her name, including *The Lion*, *The Witch and The Wardrobe* (LCI), *Much Ado About Nothing* (Holderness Theater Co.), *Twelfth Night* (Holderness Theater Co.), *L'Enfant et les Sortilèges* (NYU), Doris Humphrey's *Passacaglia* (Hunter), *Ophelia*, *A Tragedy of Repetitions* (NADA) and numerous other original works. Her film *Habit* (Larry Fessenden) plays regularly on the Independent Film Channel. She has been privileged to work with Julie Taymor, Peter Sellars, Michael Curry and Gabriel Berry among others.

Debby Lee Cohen (Puppets and Scenery Designer) has worked with various multimedia artists and choreographers including Meredith Monk (*Atlas*, *Volcano Songs* and *Facing North*), David Rousseve (*Love Songs*, *Whispers of Angels*), Ping Chong,

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Joanna Haigood and Theodora Skipitares. For eight years, she designed and built the giant puppets for New York's Village Halloween Parade. In 1996, she was commissioned to design a children's parade with giant puppets for Jardin des Tuileries in Paris. She also works in film and television, most recently as segment producer for the HBO children's special "Twas the Night." Her film animation has been shown on MTV, public television and Showtime/Movie Channel. She is the recipient of a Jim Henson Foundation award in puppet design, an NEA interarts grant in puppetry and grants in film from the New York Foundation for the Arts and the New York State Council on the Arts.

Beverly Emmons (*Lighting Designer*) has designed for Broadway, off-Broadway and regional theater, and for dance and opera in the United States and abroad. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, *Chronicle of a Death Foretold*, Stephen Sondheim's *Passion*, *Abe Lincoln in Illinois*, *High Rollers*, *Stepping Out*, *The Elephant Man*, *A Day In Hollywood A Night in the Ukraine*, *The Dresser*, *Piaf* and *Doonesbury*. Her lighting of *Amadeus* won a Tony Award. Off-Broadway she lit *Vagina Monologues* and has designed many productions with Joseph Chaikin and Meredith Monk. For Robert Wilson, she designed lighting for productions spanning 13 years, most notably for the U.S. productions of *Einstein on the Beach* and the *Civil Wars Pt V*. Emmons' designs for dance have included works for Lucinda Childs, Trisha Brown, Martha Graham and Merce Cunningham. She has been awarded seven Tony nominations, the 1976 Lumen Award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting and several Maharam/American Theater Wing Design Awards. Emmons served for 11 years as the Artistic Director of Lincoln Center Institute.

Michael Wimberly (*Original Music and Sound Design*) has composed for acclaimed dance companies including the Alvin Ailey American Dance Theater, Philadanco, Complexions, Forces of Nature, Alpha Omega, Joan Miller's Dance Players and the Joffrey Ballet. Wimberly's off-Broadway scores include *Singing Joy*

by Oyamo, *Dark Kalamazoo* by Oni Faida Lampley, *Spell #7* by Ntozake Shange and *Saint Lucy's Eyes* by Bridgette Wimberly. In 2001, he was both a film scoring finalist at the fifth Acapulco Black Film Festival and an Audelco-nominated recipient for sound design for the off-Broadway play *Saint Lucy's Eyes* at the Cherry Lane Theatre. As musical director, he has directed the Los Angeles Prism Awards, Seattle's "Dance This" at the Paramount Theatre and Forces of Nature's "Rhythm Legacy" at Brooklyn's Harvey Theatre. His current film work includes the controversial film *As An Act Of Protest* by Dennis Leroy Moore and several animation scores for Warrington Hudlin's dvRepublic digital video company.

Christine Huertas (*Stage Manager/Technical Director*), originally from suburban Washington, D.C., has worked with Syracuse Stage, Duke University and Theatre-By-The-Sea at the beaches of Matunuck, R.I.

Mia Kanazawa (*Puppet Sculptor*), a fiber artist and performer/choreographer, has created work for galleries, museums, theatres, parades, and festivals in the United States and abroad. She recently exhibited *Fetal Elephant Series #2*, made after her experience in Africa.

Mark Kindschi (*Technical Design and Construction*), a man of many talents, has been an actor, dancer, set designer, wire walker, circus performer, mechanic, rigger and sculptor. He has performed, designed and built sets around the world for such diverse companies as Meredith Monk, Shaliko Company, La Mama, David Rousseve, Theatre of the Deaf, the Metropolitan Opera and the Public Theatre.



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Urban Bush Women gratefully acknowledges the support of Americans for the Arts-Animating Democracy Initiative, Nathan Cummings Foundation, Florida State University, Harkness Foundations for Dance, Materials for the Arts, Alliance of Resident Theaters (A.R.T./New York), The Norton Family Foundation, The National Dance Project at the New England Foundation for the Arts, Philip Morris Companies Inc. and our individual supporters nationwide. Urban Bush Women events are made possible with public funds from the National Endowment for the Arts, a federal grant-making agency, and the New York State Council for the Arts, a state agency.

We are pleased to once again find ourselves here in Iowa at the beautiful and spacious Hancher Auditorium. Our thanks to Judith Hurtig, Chuck Swanson and Emily Hansen for making us feel so at home. Thanks as well to Beverly Emmons, a true source of illumination, and to Lincoln Center Institute for support of this project above and beyond the call of duty. We are honored to acknowledge the ongoing generosity and wise counsel of company friends Che Barnett, Dick Caples, Vincenzo Deleo, The Help Desk Program at Pentacle, Jerry Homan, Laurie Uprichard and Elizabeth Patenaude, Chair of the FSU Department of Dance.

Shadow's Child was and is a large idea. Our thanks to all of the creative collaborators and commissioners who made this project possible including Debby Lee Cohen, Beverly Emmons, Loren Bevans, Michael Wimberly, Mark Kindschi and

Mia Kanazawa, and commissioning partners Lincoln Center Festival; the Lincoln Center Institute; New Jersey Performing Arts Center; Jacob's Pillow Dance Festival; John F. Kennedy Center for the Performing Arts; The Dance Center at Columbia College, Chicago; Penn State Center for the Performing Arts; Hancher Auditorium/University of Iowa; Education for the Arts, Kalamazoo RESA; Miller Auditorium, Western Michigan University.

UBW, Inc., is the parent corporation to Urban Bush Women, a 501(c)(3) not-for-profit organization located at 138 South Oxford Street, Suite #4B, Brooklyn, NY 11217. (718) 398-4537; fax (718) 398-4783; www.urbanbushwomen.org. The company gratefully accepts contributions, which are tax-deductible to the full extent allowed by law.

Booking information can be obtained from IMG Artists, 825 Seventh Ave, New York, NY 10019; telephone (212) 489-8300 or fax (212) 246-1596.

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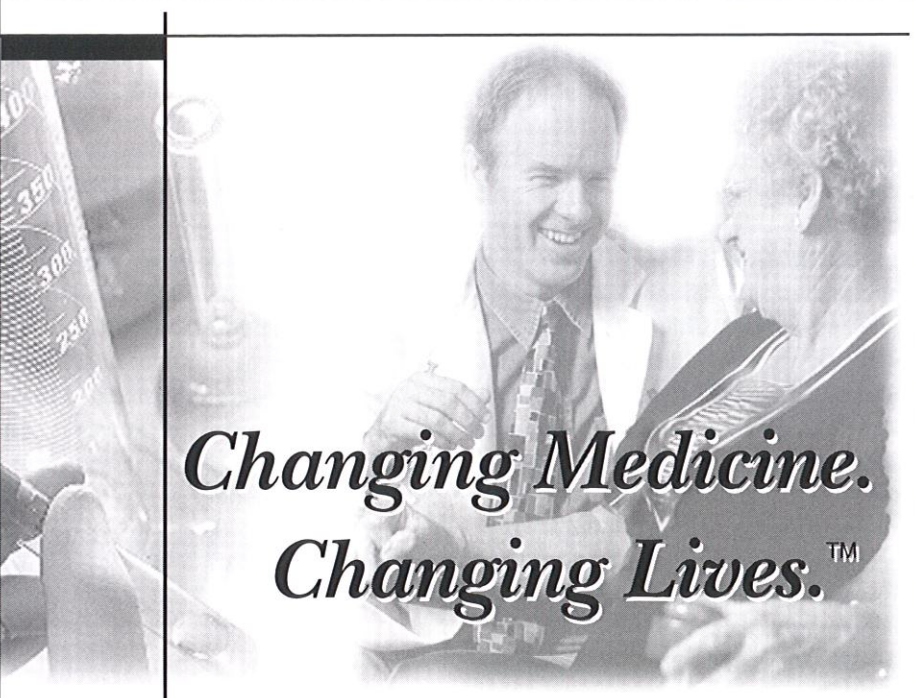
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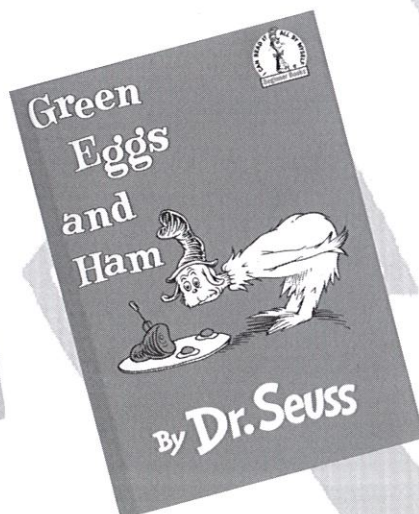
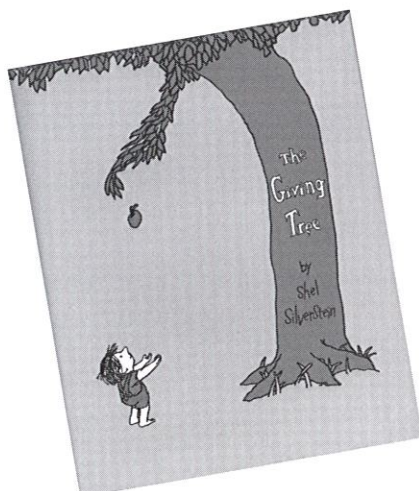
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Now as Hancher celebrates its 30th anniversary, plans are being made for my company's return as we celebrate our 50th. What a wonderful collaboration between our two organizations. And what a great opportunity for me, once again, to have my work seen by such ardent supporters of American modern dance.

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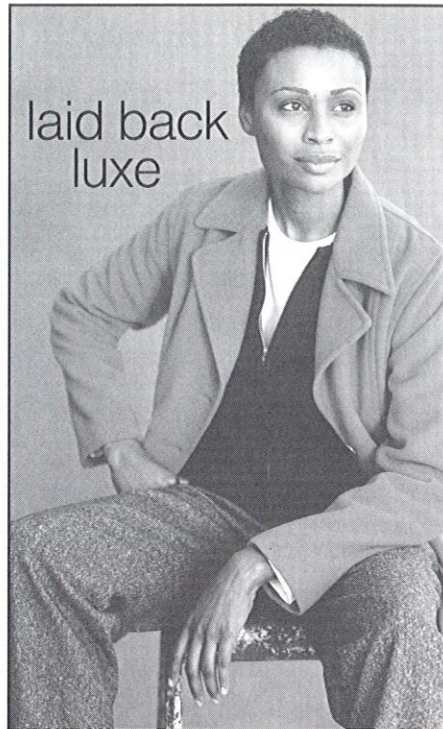
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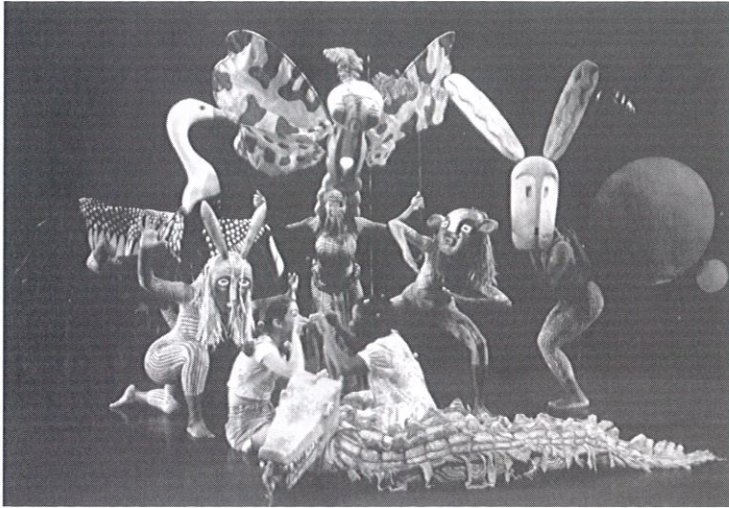
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A conversation with *Shadow's Child* puppet and scenery designer Debby Lee Cohen

Conducted by MaryAlice Rocks



On May 3, 2002, Debby Lee Cohen was interviewed by MaryAlice Rocks. Formerly the Lincoln Center Institute for the Arts in Education's editorial manager, MaryAlice studied puppetry at Sarah Lawrence College while pursuing her MFA. Debby Lee was fresh from completing the *Shadow's Child* puppets, and spoke enthusiastically and articulately about the process, and about dance/theater as transformation.

MaryAlice: I'd like to start by asking you about your career path – what you've done as an artist, and how that led to your work with puppets.

Debby Lee: I grew up in a family very interested in theater and performance arts. I did some amateur theater as a child, and was always most interested in the scenic elements in theater.

When I studied biology in college, what I loved most was looking under the microscope – that scale of things; looking at tiny things and imagining them gigantic. Points were deducted on all my papers, though, because the drawings were scientifically incorrect. That led me to change my major: I started drawing, and studied painting.

After college, I worked mostly in set design for opera, theater, and dance. I also did some puppetry work, in both design and performance, with Theodora Skipitares, and set design work for Meredith Monk. Eventually, I was asked to work with at-risk teenagers, building a puppet for the Halloween parade. We built a giant puppet. That was new to me; I had to figure out how to do it. There were no books on giant puppets. I was totally taken with not just the puppets, but how the puppeteers performed with them; that was almost more interesting than the puppets themselves. I was attracted to the idea of performers being extremely present and, at the same time, invisible.

I worked for eight years building giant puppets for the Halloween parade. My collaborators for many years have been Mark Kindschi and Mia Kanazawa. We worked together to develop a certain style of puppetry, what I would call the high-tech end of very low-budget puppets. We used a lot of recycled materials. We were influenced by what the Bread and Puppet Theater had done. But we wanted to do something other than the heavy papier-mâché puppets, something that had a different look. We used bamboo and rattan and, as years went by, we changed the materials. For this piece, we worked a lot in lightweight aluminum and foam, things that are much more durable.

The other big challenge is making the puppets lightweight – and comfortable. People must be able to dance in them. It's quite an undertaking to start with a dream, a visual idea, and translate that into materials and give it form. Balance is almost more important than weight sometimes, especially with the taller puppets. For the lacewing puppet in particular, balance is an issue. It is probably the least danceable of all the puppets, but it has such a special presence, and it moves in a theatrical and beautiful way.

MaryAlice: As you've said, balance is an issue for any puppeteer, but these puppeteers are also dancers – how does that affect your work on *Shadow's Child*?

Debby Lee: Dancers have a great sense of balance, usually, and that helps, especially with this kind of puppetry. It isn't as manual as traditional puppetry is. The puppets become an extension of the puppeteer's body; the puppeteer, the dancer, in this case, becomes a part of the puppet. It's a kind of transformation, and transformation is an important theme in *Shadow's Child*.

Most of these puppets, except for the alligator and the bird, are manipulated from the center of the body. They have center poles which slide into the backpack. The backpacks are adjusted to properly fit each dancer.

Unlike in, say, traditional Bunraku puppetry, these puppets are choreographed. That integration with the puppets is magical. In fact, the whole piece is about magic, not realism. That's one of the joys of designing for it.

MaryAlice: That's wonderful. Tell me about the actual process of putting the puppets together.

Debby Lee: I start with rough sketches, then show them to Jawole (Willa Jo Zollar, UBW founder and artistic director). After that, I show them to Mark, the technical designer, and to Mia, who works with me building the coverings (skins) of the puppets. We do detailed renderings and then small-scale mock-ups made of cheaper foam, just to figure out how the form will work. Mark builds the structures (we call them armatures), and we build the forms around them. Mia designs the patterns. Adjustments are made, the foam is dyed, the fabric and the foam are painted. That's the basic process. We

try, on each puppet, to leave room for small changes – for the particular dancer, and for Jawole’s needs as a choreographer.

MaryAlice: What was your inspiration for these particular designs?

Debby Lee: I started out by doing a lot of research on Southeast Africa. Interestingly, it was very hard to find images, so it took a lot more time than I thought it would. I’ve always been attracted to African art, so I was tempted to draw inspiration from all over the continent. But then I felt a need, and a very strong desire, to honor Southeast Africa, because much of its imagery is quite different from the better-known West African imagery. In that process, what I found, from Southeast Africa, and Mozambique, in particular, was mostly from the Maconde tribe.

I found some books written by German anthropologists. The images that first struck me were of masks that, to my mind, didn’t look typically African. It was so exciting to find them. An image that inspired me was taken outside a chief’s hut: there are these beautiful sticks that bend a certain way, and others, carved with faces. Some are quite realistic. They’re just piled together, very, very closely, like a talking fence – like a living fence. This is no longer used in the production, for touring purposes.

The rabbit was taken completely from a stunning Maconde mask with beautiful, big ears, which look like the oars of a fishing boat. I took the mask and translated that image, which was frontal and flat, into a two-dimensional design. The body is basically a flat circle attached to the dancer’s back. Its duality helps with transitions between scenes. Additionally, the story speaks of the Muskogee or Creek Indians; it turns out that the traditional trickster in that culture is the rabbit.

The one creature Jawole specifically requested was the anhinga bird, which is similar to the more common cormorant. Their wings don’t dry naturally, so they have to spread them completely and sit in the sun until they’re dry. Because there’s so much color in the piece, it was a visual treat to have this black-and-white image appear. When the bird opens up her wings, a striking black-and-white pattern can be seen on one side, and when the bird turns around the inside comes into view: it is all the colors of a traditional, Creek Indian patchwork, horizontal stripes with broken-up patterns in between.

Inspiration also lay in taking very naturalistic designs of insects, such as the lacewing, a moth resembling a dragonfly, and changing the scale. The insects are Xiomara’s spirit guides in the forest, so they need to be larger than life, yet still recognizable.

In my research, I tried to pick the animals native to both southeastern Africa and southeastern Florida, because I think that also makes the dream quality of the piece that much richer. Is this Xiomara’s imagination? Is this real? It doesn’t matter, it’s all so embedded in her past and in her present that the two intertwine. It works beautifully.

MaryAlice: I’d like to hear more specifically about the inspiration for the spirit puppet designs.

Debby Lee: That came very much from the breathtaking contemporary Maconde sculpture. It’s very diverse, but there’s one common kind that resembles totems of layered figures. Some pieces are very sad, some are very disturbing. Some are a little more abstract: eyes might be in one place, the nose somewhere else. It’s disconnected in terms of realism, but stunning in terms of form and feeling. I thought, “Well, we have to find a way to include this. How do I translate it for theater?” So I came up with the idea of making these two large forest spirit puppets who represent Xiomara’s ancestors. She calls upon them when she is in a crisis, and so begins to find her strength.

MaryAlice: Have you been involved in the costume design as well? How is that going to dovetail with the puppets?

Debby Lee: Loren Bevans, the costume designer, came to Santa Fe when we were building the puppets. The anhinga bird and the alligator were co-designed with her. These two are more sculptural costumes than puppets.

There are different ways to make costumes that go with puppets: the dancer and the costume are a part of the puppet character, or the puppet extends out of the dancer’s body. Most of the puppets work best when the costume has the feel of the dancer’s body. We looked at both approaches, and concluded that since the piece is primarily dance, it’s important to see the dancer’s body. Loren designed unitards based on the body painting of the Surma stick fighters of Ethiopia. White is used to symbolize a link with the spirits of ancestors.

MaryAlice: What can you tell us about the making of the sets and the scenery?

Debby Lee: Designing the set was just one of the extraordinary things about this project. Normally, I work with a model, but because the various collaborators were all so far apart, that wasn’t practical. So I worked with storyboarding more than I usually do. This is really the time for a choreographer or a director to play, a time to move things around and see what happens. We imagine a sort of a visual map of how the piece might look, how the scene might unfold, and what the relationships of dancers, puppets and musicians to the set will be.

An important part of the set is the presence of banners, fabric paintings created by the Mozambican artist Boaventura and his associates. They will be incorporated into the African scenes in the beginning of the piece.

Debby Lee Cohen interview courtesy of Lincoln Center Institute for the Arts in Education, 2002.

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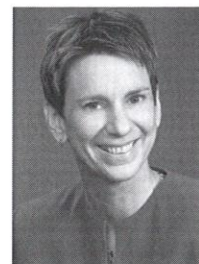


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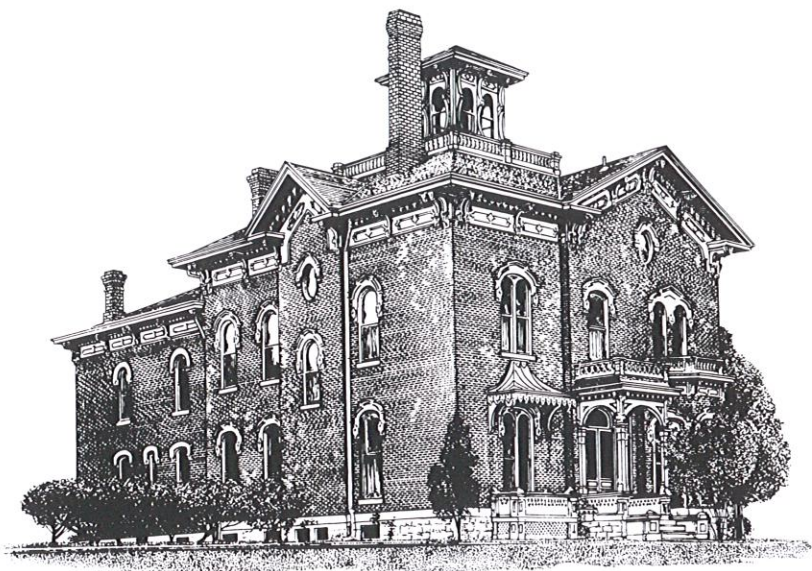
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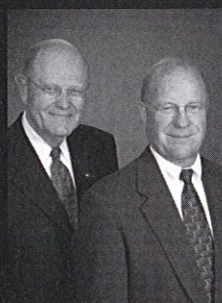
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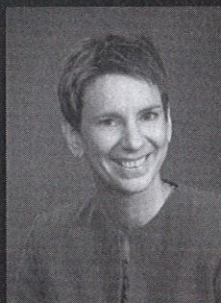
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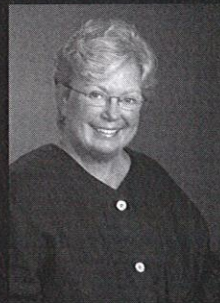
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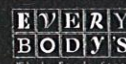
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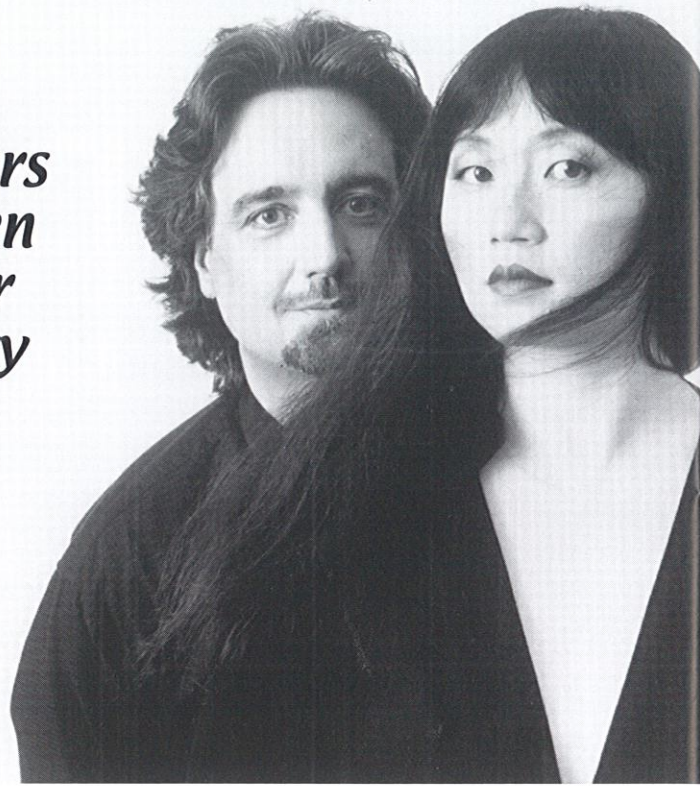
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Classical music lovers find heaven at Hancher in February

February is for lovers and if you are a classical music lover, Hancher Auditorium will satisfy your passion with two unforgettable concerts in February.

David Finckel (cello) and Wu Han (piano) are husband and wife and perform together during their "off" time from other projects. Finckel is a member of the Emerson String Quartet, while Han maintains an active career as a soloist and chamber musician with various ensembles. When they perform together, however, true musical magic is invariably the result.



coming soon...



David Finckel and Wu Han
*Wednesday, February 19, 8 p.m.,
Clapp Recital Hall*

Joshua Bell
Friday, February 28, 8 p.m.

The duo will perform Shostakovich's Sonata for Cello and Piano, Rachmaninoff's Sonata for Cello and Piano and will world premiere composer Lera Auerbach's Sonata No. 1 for Violoncello and Piano. The concert has been designated the Chamber Music America 25th Anniversary Concert in celebration of the CMA's continued championing of chamber music.

Violinist Joshua Bell's astonishing talent and boyish good looks have combined to make him one of the brightest stars among today's performers. A former child prodigy who has grown into a greatly respected musician, Bell will bring the musical gifts that have earned him two Grammy awards and the charm that made him one of People magazine's "Sexiest People" to the Hancher stage.

Accompanied by Simon Mulligan on piano, Bell will perform Bach's Chaconne from Partita No. 2 in D minor for Unaccompanied Violin, BWV 1004; Beethoven's Violin Sonata No. 9 in A minor, Op. 47 ("Kreutzer"); Janáček's Sonata for Violin and Piano, No. 3, Op. 30/1; and Wieniawski's Variations on an Original Theme. Additional pieces will be announced from the stage.

Mercy Iowa City is providing support for the David Finckel and Wu Han performance, while Joshua Bell's performance is supported by the Holiday Inn Hotel and Conference Center with media support from the Iowa City Press-Citizen.

Tickets for both performances are on sale now from the Hancher Box Office. Call 335-1160 or 1-800-HANCHER, or visit the Hancher web site www.uiowa.edu/hancher for more information and an opportunity to purchase tickets online.

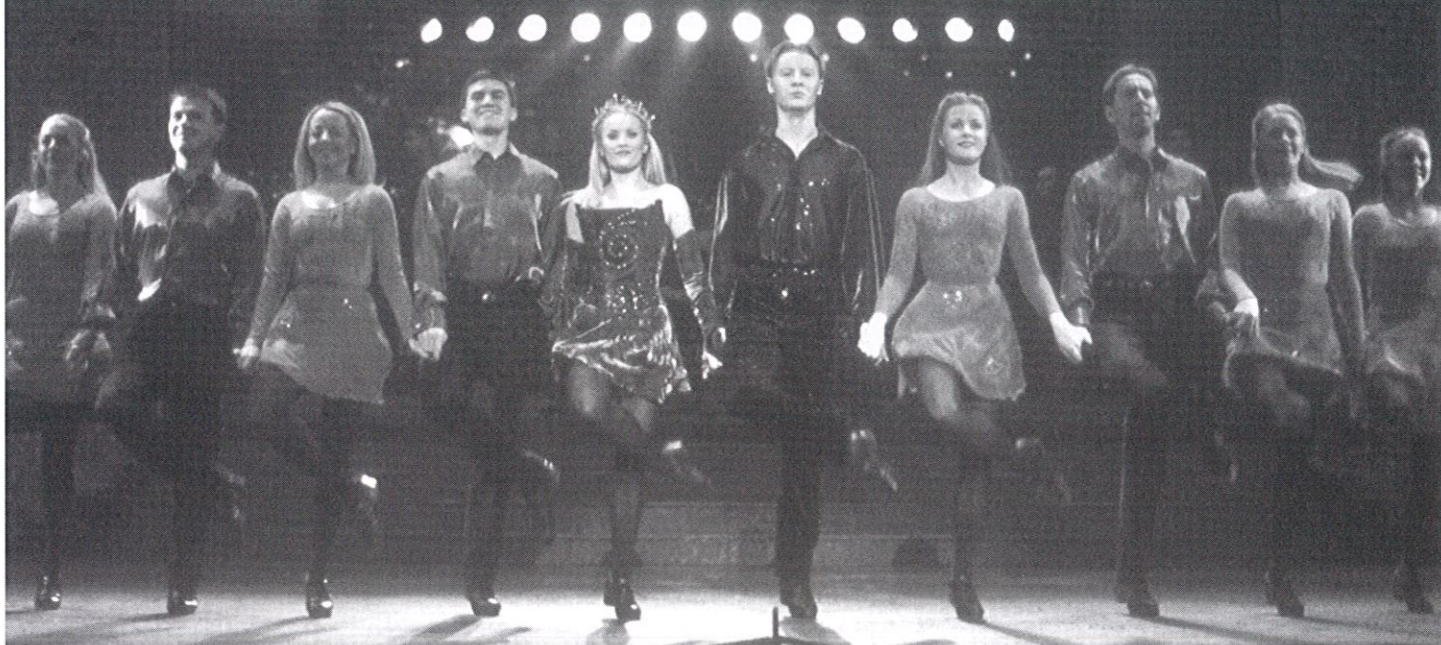
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Riverdance returns to Hancher for eight performances, March 4-9



What started as a seven-minute feature during the 1994 Eurovision Song Contest has grown into an international phenomenon. And that phenomenon returns to Hancher Auditorium when *Riverdance* dances back to Iowa City for eight performances, Tuesday through Sunday, March 4-9.

The best-selling show in Hancher history, *Riverdance* is an explosion of excitement that has captured the world's attention with its heart-stopping presentation of Irish dance and music. *Riverdance* also explores the myriad ways Irish culture is related to the musical and dance traditions of other cultures, incorporating Spanish flamenco dancing, American-style tap dancing and African-American spirituals, among others.

At the heart of the *Riverdance* experience, however, is Irish step dancing, a form originally created to fool occupying soldiers. During the 1600s, under English occupation and subject to the "Penal Laws," the Irish were restricted from dancing, wearing green and many other things that would help their morale. The plan may have been to strip Ireland of its cultural identity, but instead an important piece of that identity was created.

To circumvent the restriction on dancing, the Irish took advantage of the split doors to their homes that allowed the bottom portion to remain closed while the top was open. They created a form of dancing in which the upper-body, which could be seen by passing soldiers, remains still while the legs move with precision and speed. Anyone glancing into a home through the split door might see the occupants scurrying about, but would not see them dancing.

The magic of *Riverdance* is that the show both honors the traditions of Irish step dancing and music and pushes the boundaries of those traditions so that they grow and expand. As Fintan O'Toole has written, "*What the first audiences saw in Dublin and what made them gasp, was that the movement in Riverdance reflects the dynamic way in which culture has actually evolved. It has always been about fusions and adaptations, as new impulses are absorbed into the old frameworks and old ideas that seemed to be buried suddenly re-emerge with a new meaning and a new urgency . . . You can preserve a tradition only by letting it live, breathe and change.*"

Riverdance proves beyond doubt that what was once a secret on the Emerald Isle is now one of the most influential cultural touchstones anywhere. The success of *Riverdance* has caused a boom in Irish step dancing around the world, especially in the United States where step dance classes and competitions have skyrocketed in popularity. The show itself has not lost a bit of its awesome momentum, sweeping audiences away in a celebration that's big enough to include everyone.

Riverdance is supported by the Sheraton Iowa City Hotel.

Riverdance will be performed each evening at 8 p.m. while at Hancher. Saturday, March 8 and Sunday, March 9 will also feature a 2 p.m. matinee performance. For ticket information, call the Hancher Box Office at 335-1160 or 1-800-HANCHER, or visit the Hancher web site at www.uiowa.edu/hancher for more information and the opportunity to purchase tickets on-line. Group discounts are also available for groups of 20 or more; call Rob Cline at 319-335-3827 for more information.

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BA Buchanan Auditorium (PBAB)	IMU Iowa Memorial Union
BB Biology Building	MA Museum of Art
BCSB Becker Communication Studies Building	PBB Pappajohn Business Building
CB Chemistry Building	PL Prairie Lights bookstore
CRH Clapp Recital Hall	SA Shambaugh Auditorium (Main Library)
EPB English/Philosophy Building	SH Shambaugh Hall
HA Hancher Auditorium	SP Space Place (101 North Hall)
ICPL Iowa City Public Library	TB Theatre Building
	VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/hancher

- Dianne Reeves. February 1, 8 pm, HA
- David Finckel and Wu Han. February 19, 8 pm, CRH
- Joshua Bell. February 28, 8 pm, HA
- *Riverdance*. March 4-7, 8 pm; March 8 & 9, 2 & 8 pm, HA
- Inti-Illimani. March 30, 3 pm, HA

SCHOOL OF MUSIC—www.uiowa.edu/~music

- Meridian Trio. January 29, 8 pm, CRH
- Craig Kramer, *organ*. January 31, 8 pm CRH
- Electronic Music Studios. February 2, 8 pm, CRH
- Maia Quartet. February 7, 8 pm, CRH
- Stephen Swanson, *baritone*; Mark Weiger, *oboe*; Delbert Disselhorst, *organ*; and Maia Quartet. February 9, 3 pm, CRH
- Honors Choir. February 10, 7 pm, CRH
- Symphony Band. February 15, 8 pm, HA

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

- *A Streetcar Named Desire*. February 13, 14, 15, 20, 21 & 22, 8 pm; February 16 & 23, 3 pm, E.C. Mabie Theatre, TB
- *Flying Lessons*. February 20, 21, 22, 8 pm; February 23, 3 pm, Theatre B, TB
- *Uncontrollable Mystery*. February 27 & 28, March 1, 5, 6, 7 & 8, 8 pm; March 2 & 9, 3 pm, David Thayer Theatre, TB

DEPARTMENT OF DANCE—www.uiowa.edu/~dance

- Dance Faculty Concert. February 6, 7 & 8, 8 pm, SP
- Dancers In Company. February 27, 28 and March 1, 8 pm, SP

MUSEUM OF ART—www.uiowa.edu/~artmus

- "Know the Score LIVE!" January 24, 5-7 pm, MA
- Museum tour: *Top 40! The Tom and Kitty Stoner Collection of 20th-Century*
- *Sculptors' Drawings*. January 26, February 9 & 23, 2 pm, MA
- Diane Kenney-Handler, *soprano* and Tek Winberry, *piano*. February 7, 7:30 pm, MA
- "Know the Score LIVE!" February 14, 5-7 pm, MA
- READ Zine-Making Party. February 20, 7:30 pm, MA

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- Betsy Brown, poetry reading. February 6, 8 pm, PL
- Lewis Robinson and Aaron McCollough, fiction and poetry reading. February 7, 8 pm, PL
- John D'Agata, non-fiction reading. February 11, 8 pm, PL

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Hancher Auditorium is a component of the University of Iowa Division of Student Services.

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 1-800-HANCHER.

Seating Policy: Latecomers will be seated at the discretion of the management. If you arrive late or must leave during a performance and later wish to re-enter the auditorium, it may be necessary for an usher to escort you to an observation booth until an intermission or the conclusion of the performance.

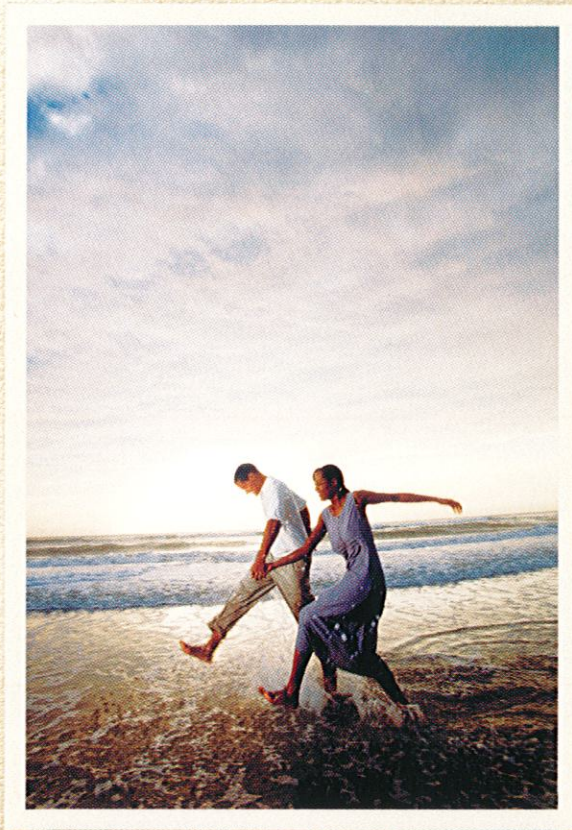
Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. 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 for re-entry to the facility. We also ask that while outside you step away from the door-ways so that smoke is not blown back into the building. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.



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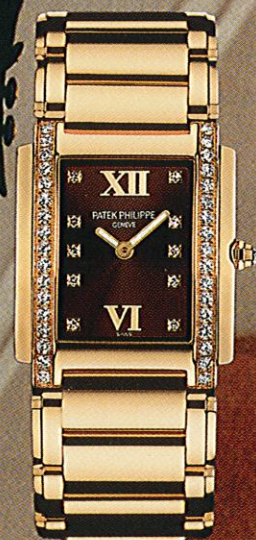
OBJECTS OF ART

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