



PILOBOLUS

ARTISTIC DIRECTORS

Robby Barnett Michael Tracy Jonathan Wolken

DANCERS

Andrew Herro	Jeffrey Huang	Renée Jaworski	Jun Kuribayashi
Jenny Mendez	Manelich Minniefee	Edwin Olvera	Annika Sheaff

Executive Director: Itamar Kubovy

General Manager: Susan Mandler

Tour Manager: Susan Ericson

Director of Production: Jeff Segal

Production Stage Manager: Elizabeth Wills

Lighting Supervisor: Joseph Futral

Director of Marketing/Development Associate: Kristin MacDonald

Rehearsal Director/Artistic Associate: Renée Jaworski

Co-Dance Captains: Andrew Herro, Manelich Minniefee

Lighting Design: Neil Peter Jampolis

June 21–23, 2007, 8 pm

Page Auditorium

Duke University

B'ZYRK (2007)

CHOREOGRAPHY: Jonathan Wolken in collaboration with Andrew Herro, Jun Kuribayashi, Jenny Mendez, Manelich Minniefee, Edwin Olvera, and Annika Sheaff.

PERFORMERS: Andrew Herro, Jun Kuribayashi, Jenny Mendez, Manelich Minniefee, Edwin Olvera, and Annika Sheaff.

MUSIC: Leningrad, Paul Cantelon, Jan Tiersen, Tin Hat Trio, The Tiger Lillies

COSTUMES: Liz Prince

LIGHTING: Neil Peter Jampolis

B'ZYRK brings to life the quirky, funny yet poignant world of an obscure Eastern European circus, complete with a dusty audience of country folk. It is a warm and energetic piece, ripe with the exaggerated bravado of circus performance, stirred by the hand of human limitation.

B'ZYRK is third in a series of new works generously commissioned by Dartmouth College. It was also made possible in part by funds from the National Endowment for the Arts.

PSEUDOPODIA (1973)

CHOREOGRAPHY: Jonathan Wolken

PERFORMERS: Jun Kuribayashi

MUSIC: Moses Pendleton, Jonathan Wolken

COSTUMES: Malcolm McCormick

LIGHTING: Neil Peter Jampolis

PSEUDOPODIA (1974) A tumbling tumbleweed solo set to an all-percussion score.

PINTO-POLLAK/PILOBOLUS COLLABORATION (2007) Not Yet Titled

(World Premiere)

CHOREOGRAPHY: Inbal Pinto, Avshalom Pollak and Robby Barnett, based on original material developed with Talia Beck, Otis Cook, Josie M. Coyoc, Matt Kent, Renée Jaworski and Andreas Merk, and created in collaboration with Andy Herro, Jeffrey Huang, Renée Jaworski, Jun Kuribayashi, Jenny Mendez, Manelich Minniefee, Edwin Olvera, and Annika Sheaff.

PERFORMERS (6 OF THE FOLLOWING): Andrew Herro, Jeffrey Huang, Renée Jaworski, Jun Kuribayashi, Manelich Minniefee, Edwin Olvera, Annika Sheaff

MUSIC BY: Eddie Sauter, Miles Davis, John Blow, Dukes of Dixieland, Arvo Pärt

COSTUMES: Avshalom Pollak, Inbal Pinto

LIGHTING: Yoann Tivoli

FILM ANIMATION: Peter Sluska

SEXTET (2007) was co-commissioned by the American Dance Festival with support from the Doris Duke Awards for New Work and additional funding from the Andrew W. Mellon Foundation; by the Joyce Theater's Stephen and Cathy Weinroth Fund for New Work; and by Ruth Eckerd Hall, Clearwater, Florida. It was also made possible in part by generous contributions from the Office of Cultural Affairs, Consulate General of Israel in New York and from Jonathan M. Nadler.

INTERMISSION

DUET (2007) Not Yet Titled

CHOREOGRAPHY: Michael Tracy in collaboration with Manelich Minniefee,
Edwin Olvera, and Annika Sheaff.

PERFORMERS: Manelich Minniefee and Annika Sheaff

MUSIC: Calexico, Gustavo Santaolalla

COSTUMES: Liz Prince

LIGHTING BY: Stephen Strawbridge

Co-commissioned by the Hughes family in remembrance of Sara Helen Parry Hughes (1956-1984) and by the Edward C. and Ann T. Roberts Foundation.

PAUSE

MEGAWATT (2004)

CHOREOGRAPHY: Jonathan Wolken in collaboration with Mark Fucik, Andrew Herro,
Renée Jaworski, Matt Kent, Jennifer Macavinta, Manelich Minniefee,
and Matthew Thornton.

Performers: Andrew Herro, Renée Jaworski, Jun Kuribayashi, Manelich Minniefee,
Edwin Olvera, and Annika Sheaff.

MUSIC: Primus, Radiohead, and Squarepusher

COSTUMES: Liz Prince

LIGHTING BY: Neil Peter Jampolis

MEGAWATT (2004) An electrifying experience. A full-throttle, full-company piece, blends startling energy with an ironic take on the excess and high-voltage state of the world we live in. Ultra-dynamic moves to the music of Primus, Radiohead and Squarepusher; a breathtaking display of the company's physical endurance and prowess. It has been called "...fascinating and rebellious, an important work of dance" (*Fort Worth Star Telegram*).

This piece was commissioned by Ruth Eckerd Hall, Clearwater FL, to celebrate its 20th Anniversary Season and was premiered there on January 30, 2004. It was also made possible in part with funds from The Thomas F. Peterson Foundation, The Beyer Foundation, an award from the National Endowment for the Arts, which believes that a great nation deserves great art and the Connecticut Commission on Arts, Tourism, Culture, History, and Film.

This program is subject to change.

ADF performances are funded, in part, by a grant from the Southern Arts Federation in partnership with the National Endowment for the Arts and the North Carolina Arts Council.

PILOBOLUS DANCE THEATRE

Pilobolus (*crystallinus*) is a phototropic zygomycete, a sun-loving fungus that grows in barnyards and pastures. It's a feisty thing, only 1/4 inch tall, that can throw its spores nearly eight feet. Right over a cow. It is also a highly unusual dance company, now in its 36th year of evolution.

Pilobolus, the arts organism, germinated in the fertile soil of a Dartmouth College dance class in 1971. What emerged was a collaborative choreographic process that gave the young company a nontraditional but powerful new set of skills with which to make dances.

Today, Pilobolus is a major American dance company of international influence. It has not, however, forsaken its original impetus and remains a deeply committed collaborative effort with three artistic directors and seven dancers contributing to one of the most popular and varied repertoires in the field. More than three decades of making dances testify to the company's position as an artistic collective of remarkable fruitfulness and longevity.

Pilobolus is based in Washington Depot, Connecticut and performs for stage and television audiences worldwide. Its works are in the repertoires of major dance companies, such as the Joffrey, Feld, Ohio, Arizona, and Aspen/Santa Fe Ballets in the United States, the Ballet National de Nancy et de Lorraine and the Ballet du Rhin in France, and Italy's Verona Ballet. Pilobolus also collaborates with other organizations, including the National Theater of the Deaf, John Eliot Gardiner's Monteverdi Choir, The English Baroque Soloists, and the St. Lawrence String Quartet.

The company has received prestigious honors, including the Berlin Critic's Prize, the Brandeis Award, the New England Theatre Conference Prize, and a Primetime Emmy Award for outstanding achievement in cultural programming. In June of 2000, Pilobolus received the Samuel H. Scripps American Dance Festival Award for lifetime achievement in choreography. In 2004, the company was featured on CBS's *60 Minutes*. In 2006 Robby Barnett, Michael Tracy and Jonathan Wolken received the Kenneth and Harle Montgomery Endowment from Dartmouth College.

The physical vocabularies of Pilobolus works are not drawn from traditions of codified dance movement but are invented, emerging from intense periods of improvisation and creative play. This process has been the source of much interest and in response the Pilobolus Institute was inaugurated in 1991. It is an educational outreach arm of the company that uses choreography as a model for creative thinking in any field. The Institute offers sustained programs for both children and adults around the country, including projects for the Lincoln Center Institute, the Los Angeles Music Center, the Juilliard School and the Joyce Theater Arts in Education Program. The Institute also offers Leadership Workshops for corporations and business schools. Programs this year included programs at the Wharton School of the University of Pennsylvania, Dartmouth College's Tuck School of Business, and the Babcock School at Wake Forest University. The Institute also maintains an ongoing residency in the Theater Studies Program at Yale University.

In 1996 Pilobolus founded Pilobolus TOO, a two-person performing company. Presenting full-evening programs of solos and duets, Pilobolus TOO has been designed to perform in smaller venues, allowing the company to bring its work to rural and/or under served areas of the country.

Our third arm is Pilobolus Creative Services. PCS has made television commercials for companies such as Mobil, Toyota, Bloomingdale's and Hyundai; has created live events for corporations including IBM, United Technologies, Dupont, Merck, Procter & Gamble, Genzyme, TAP Pharmaceuticals, Phillips, TASTE and the TED Conference; and has presented gala performances for Joe Boxer, Marithe Girbaud, MAC Cosmetics and Krizia. We choreographed for and performed in Brian Boitano's *Skating Spectacular* on NBC, collaborated with the Rockettes and choreographed a work commissioned by the Smithsonian National Museum of the American Indian. In February 2007, Pilobolus gave six acclaimed brief performances during the 79th Annual Academy Awards and on May 10th was featured in a special segment of the *Oprah Winfrey Show*. Our newest book with Roaring Brook Press, *The Human Alphabet*, is on sale now at your local bookstore.

Our 2007 season marks the middle of Pilobolus' 36th year. The company has continued to grow, expanding and refining its unusual collaborative methods to produce a body of over 95 choreographic works, and while it has become a stable and influential force in the world of dance, Pilobolus remains as protean and surprising as ever.

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 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.

MICHAEL TRACY (Artistic Director) born in Florence and raised in New England, met the other Pilobolus founders at Dartmouth in 1969, becoming an Artistic Director after graduating magna cum laude in 1973. He toured with Pilobolus for 14 years, eight of which he was the only touring Director, and continues to choreograph and direct. He has set his work on the Joffrey, Ohio, Hartford, Nancy and Verona Ballets and choreographed a production of Mozart's *Magic Flute* with John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists, and a national tour production for the National Theater of the Deaf. Mr. Tracy teaches at Yale University, and lives with his wife in northwestern Connecticut.

JONATHAN WOLKEN (Artistic Director) cofounded Pilobolus in 1971. He is proud to have become acquainted with Pilobolus, the fungus, while researching its photoreceptor mechanism in his father's biophysics laboratory. Mr. Wolken graduated from Dartmouth College with a degree in Philosophy. He has choreographed for the Glyndebourne Festival Opera's production of Maurice Sendak's *Where the Wild Things Are*, and created *Oneiric* featured in a jointly produced Danish Television feature for members of the Royal Danish Ballet. Since 1991, Jonathan has led a secret second life as Pilobolus' Development Director. He lives with his wife, JoAnne, and their four daughters in Washington, CT.

ITAMAR KUBOVY (Executive Director) has been producing, writing and directing since 1985. After graduating from Yale in 1988, he moved to Europe where he taught, directed and ran theaters in Germany and Sweden. Since returning to the United States in 1998, Kubovy directed several new works by John Guare, codirected the 2002 season finale of the *West Wing*, and made a film, *Uphaval*, starring Frances McDormand. He joined Pilobolus at the

beginning of 2004 as the company's first Executive Director, overseeing the many moving parts that make up this great company.

RENÉE JAWORSKI (Rehearsal Director/Artistic Associate) has a BFA from the Modern Dance University of the Arts in Philadelphia. In 1994 she fell directly into the hands of Moses Pendleton, performing and teaching throughout the world with Momix. In 1997 she took a brief hiatus to give life to her daughter, Anastasia. She has created her own work, as well as performed for many talented choreographers in the Philadelphia area. In 1998 she moved to NYC and worked with Carolyn Dorfman. In 2000 she moved to CT to work with Pilobolus. 2007 marks the 7th season in the whirlwind that is life as a Pilobolus dancer. Many thanks to my husband, Mark, for keeping my vision clear.

ANDREW HERRO (Co-Dance Captain and Dancer) originally from Greenfield, Wisconsin, graduated with a BA in Theatre Arts from Marquette University in 2003. It was there that he began his dance training under the guidance of Darci Wutz. Prior to dancing, Andy was heavily involved in athletics including football, tennis and wrestling. He has had the good fortune to perform with Pilobolus since December of 2003. Many thanks go out to his wonderful family for their gracious love and support and to his hard-working Pilobolus family for making every day such a joy. Andrew currently resides in New York City with his resplendent wife, Julia, who is expecting their first child in September.

JEFFREY HUANG (Dancer) was born and raised in Seattle, Washington. After graduating with degrees in Business and Dance from the University of Washington, he attended the American Dance Festival as a scholarship student and received an invitation to audition for Pilobolus. Jeffrey loves to sing and from the age of 18 until joining Pilobolus he enjoyed being a member of the Seattle Men's Chorus and hopes to return there and sing with them again one day. Jeffrey would like to acknowledge his loving family and fabulous friends, dedicated teachers and talented fellow company members who have helped him realize his dream and supported him during this awesome journey. I love you guys.

JUN KURIBAYASHI (Dancer) was born in Japan and was raised in the United States since age five. His background includes competitive swimming, break dancing and Capoeira. At age 22 he began learning dance technique at the University of Kansas where he eventually earned his BFA. He debuted professionally with Momix in 2004 and is now thrilled to be a part of the Pilobolus family. He gives special thanks to the dance faculty at KU, friends and families (Kuribayashi & Jones) who supported his decision to follow a once distant dream of dancing and ESPECIALLY to his wonderful supportive wife, Casey Miranda! Jun joined Pilobolus in August 2004.

JENNY A. MENDEZ (Dancer) originally from Mexico, she grew up in Houston, Texas. She began dancing at the age of 16 while a student at the High School for the Performing and Visual Arts. Jenny continued her dance studies at Texas Christian University, where she received her BFA in Modern Dance and BS in Radio-Television-Film Production. Jenny has worked with Contemporary Dance/Fort Worth, Andrew Jannetti, Jody Oberfelder, Susan Dodge, Lisa Giobbi, and the Tiger Lillies. She has also presented her own work at the Fringe Festival of Independent Dance Artists (Toronto) and Joyce Soho (NY). Her film credits include working on the Dance in America production of *ABT's Leading Men* and *Fosse*. Jenny joined Pilobolus in August 2004.

MANELICH MINNIEFEE (Co-Dance Captain & Dancer) grew up in North Carolina, where he began his formal dance training at North Carolina School of the Arts. He later received his Bachelor of Fine Arts degree from New York University's Tisch School of the Arts. Manelich has been performing with Pilobolus since October of 2003. In this short time he has had the opportunity to see the world and to make wonderful friends. He would like to thank everyone who has helped him reach this point and especially Michael Kilman and Trish Casey.

EDWIN OLVERA (Dancer) was born in Chicago, raised in Green Bay and discovered dance in Milwaukee. At age 21, with no formal dance training, Edwin, alongside his twin brother Roberto, joined UW-Milwaukee Peck's school of the Arts to get his BA. While at UWM, they both fell in love with contact improvisation, partnering and ballet. A contact improvisation duet was set on the brothers and it carried them to A.C.D.F Nationals at the Kennedy Center. Edwin thanks his family, friends, and teachers who believed in him and urged him never to give up his dreams. He especially thanks his wonderful wife Julija for being there through his highs and lows.

ANNIKA SHEAFF (Dancer) was born and raised outside Chicago, IL. She began dancing at The Academy of Movement and Music at age three. She continued her training at The Chicago Academy for the Arts and The Juilliard School, where she received her BFA in dance performance in 2006. She has performed works by José Limón, Paul Taylor, Ohad Naharin, Ron Brown and Lucas Crandell. Her choreography has been presented at The Duncan YMCA in Chicago, and the Peter J. Sharp and Clarke Studio Theaters in NY. She received the Juilliard Interarts Award for her arts education outreach work in NY, FL, and South Africa. She's absolutely thrilled to be the newest member of Pilobolus. She thanks her family and friends for their endless support; and Luke for his ability to light up her life.

JEFF SEGAL (Director of Production) was bitten by the technical theater 'bug' at a summer camp in CT 25 years ago. He has been working as a Lighting Designer for theater and dance ever since. He toured the United States and Europe with Ballet Hispanico of NY as Lighting Director for six seasons. He also spent five years working as Master Electrician for the UCLA Department of Theater. Dance lighting design credits include works choreographed by Ann Reinking, Pedro Ruiz, Maria Rovira, Ramón Oller, Regina Miranda, and others. He has also worked with Elisa Monte Dance, Creach/Koester Dance, and Straight Jacket Dance Company. Mr. Segal received his MFA in Design from NYU, and is a graduate of Bennington College.

ELIZABETH WILLS (Production Stage Manager) Status: Junior. Home Town: Lockport, NY. Don't feel bad if you have never heard of it. Colleges attended: More than you want to know. Areas Majored In: Dance, Technical Theater and Lighting Design. How she ended up with Pilobolus: It is uncertain but the story contains a chicken salad sandwich on white bread. Coolest thing about traveling: Seeing sunsets from an airplane. Downfall of traveling so much: Can't fit all her awesome shoes into her luggage. Greatest fans: Her family, who loves to share her escapades and postcards with all their coworkers. Who she wants to thank: Her family, without them she would be paying over priced rent for an apartment that she would never see.

JOSEPH FUTRAL (Lighting Supervisor) Joseph was born and raised in the South where he still lives with his wife and daughter. He enjoys working with dance companies, music and thinking about art. Joseph's career in lighting includes working with Augusta Ballet, The

Augusta Players, and Russell Joel Brown in Augusta, GA; The Charleston Ballet Theatre in Charleston, SC; The University of Southern Maine, Portland Ballet, Maine State Ballet, and Mad Horse Theatre in Portland, ME. He was staff lighting designer for the 1998 National Black Arts Festival; 1997 Off Broadway production of *Birth of the Boom NY*; Jomandi Productions, The Alliance Theatre, Ballethnic Dance Company, Atlanta, and many other theater, dance and corporate productions.

INBAL PINTO (Choreographer) was born in Israel in 1969. She studied graphic design at The Bezalel Academi in Jerusalem. As a dancer, she first joined The Bat Sheva Ensemble and then The Senior Bat Sheva Company. In 1990 she began her career as a choreographer. In 1997 and 1998 she was invited to the American Dance Festival to take part in its International Choreographer in Residence and Commissioning Programs. In 2000 Inbal won the “Bessie,” a New York Dance and Performance Award for her creation *Wrapped*. Inbal also created the choreography for theater plays like *The Chairs* and *Romeo and Juliet*. In 2000 she was given The Ministry of Culture Award for Dance and the Tel Aviv Municipality Award for Artistic achievements. Since 1992 Inbal Pinto has been working with Avshalom Pollak, with whom she founded The Inbal Pinto Dance Company.

AVSHALOM POLLAK (Designer) was born in Israel in 1970. He was trained as an actor and graduated from The Nissan Nativ Drama School in Tel-Aviv, Israel. Avshalom acted in a large number of films and TV programs as well as many theatrical plays at The Habimah National Theater, The Cameri Theater, Geshen Theater, and The Haifa Municipal Theater (Romeo in *Romeo and Juliet*, Cassio in *Othello*; Valere in *The Miser*, Tuzenbach in *Three Sisters*, Phillip in *Orphans*, and more). Since 1992 Avshalom Pollak has been working with Inbal Pinto, with whom he founded The Inbal Pinto Dance Company. Together, they have created, choreographed and designed, works to be performed by the Company.

LIZ PRINCE (Costume Designer) has worked extensively with Bill T. Jones designing numerous works for his company as well as his work on the Boston Ballet, Berlin Opera Ballet and Alvin Ailey American Dance Theater. Other design credits include works by: Doug Varone (Doug Varone and Dancers, José Limón Dance Company, Dayton Contemporary Dance Company), Trey McIntyre (American Ballet Theater, Houston Ballet, Washington Ballet, Pennsylvania Ballet, PHILADANCO), Mark Dendy (Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet), Mikhail Baryshnikov (White Oak Dance Project), Neil Greenberg, Jane Comfort, Bebe Miller, Lawrence Goldhuber, and Ralph Lemon. Prince’s costumes have been exhibited at The Cleveland Center for Contemporary Art, Snug Harbor Cultural Center and The New York Public Library for the Performing Arts. She received a 1990 New York Dance and Performance Award (BESSIE) for costume design.

NEIL PETER JAMPOLIS (Lighting Designer) has designed sets, costumes or lighting for more than 300 plays, musicals, operas and ballets internationally. His set designs include the Opera Theatre of St. Louis production of *Armida*, Michael Langham’s productions of *The Tempest* and *The Cherry Orchard*, Stratford Ontario’s 1991 *Carousel*, the London Earls Court’s *Tosca*, the national tour of *The Sound of Music* and the Matrix Theatre’s production of *The Homecoming* and *The Tavern*, and over 40 productions of *Forever Plaid*. His dozens of Broadway designs have earned him four Tony Nominations for Lighting, including his Tony-winning work for the Royal Shakespeare Company’s *Sherlock Holmes*, the musical revue

Black and Blue (codesigned with Jane Reisman, his wife and partner for over 25 years), Pinter's production of *The Innocents* and Peter Hall's mounting of *Orpheus Descending*. His designs for Lily Tomlin and Jane Wagner's *The Search for Signs of Intelligent Life in the Universe* netted the Los Angeles Drama Critics' Circle Award. Designer for Pilobolus since 1974, he has also designed works in the repertoires of the Canadian National Ballet, the Berlin Opera Ballet, Momix, the Ballet de France at Nancy and Eliot Feld's Company. He has recently extended his work to include the role of director-designer for the Seattle Opera and the Opera Theatre of St. Louis.

STEPHEN STRAWBRIDGE (Lighting Designer) has designed 18 works for Pilobolus Dance Theatre. He has also designed over one hundred plays, operas, and dance/theater works on Broadway, Off-Broadway, at regional theaters across the country and internationally. Recent work includes *A Dream Play* for Stockholms Stadsteatre; *Wakonda's Dream*, by composer Anthony Davis and poet Yusef Komunyakaa; *Beethoven en Camera* for the Schauspielhaus in Vienna, Austria; *Viva la Vida* starring Mercedes Ruehl; *Bernarda Alba* for Lincoln Center Theatre; and *Souls of Naples* with John Turturro, performed at the Mercadante in Naples, Italy. He has been recognized with several awards and nominations including the American Theatre Wing, Helen Hayes, Bay Area Critics Circle, Dallas Theatre Critics Forum and Lucille Lortel awards. He is a professor of design and cochair of the Design Department at the Yale School of Drama.

YOANN TIVOLI (Lighting Designer) was born in Angers, Maine et Loire, France. He received his Baccalauréat in electrotechnology from the Lycée d'Enseignement Technologique de Vienne in 1992, his BTS Eclairagiste-Sonorisateur from the Institut Général des Techniques du Spectacle in 1994. He has designed lighting for many productions, including those of Cie Kafig, the Orchestre National de Lyon, the performance group MOI, as well as for Cie Les trios-huit, Cie Les Transformateurs in France and Inbal Pinto Dance Company of Tel Aviv. Mr. Tivoli resides in Lyon.

PETER SLUSZKA (Film Animator) was raised in the suburbs of New York. Sluszka was ensnared by the city's undertow for as long as he can remember. Once a mysterious place of ancient relatives speaking in tongues, Manhattan became home when Peter studied literature and visual arts at Columbia University, eventually contriving to combine his love of storytelling and visual innovation by studying stop-motion animation at SVA. Zillions of frames and innumerable painstaking shots later, he would love to retire but honestly wouldn't know what else to do. Noted in *Creativity Magazine's* 2006 "Director to know now," Peter has directed animation for original content, animation on commercials, music videos and television series, Peter has collaborated with Michel Gondry, and manipulated everything from traditional foam latex puppets, to meat, origami, snow, and yarn.

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