FIRSTWORKS
CONNECTING ART WITH AUDIENCES

FirstWorks Arts Learning *presents Pilobolus!* Student Resource Guide

Student matinee performance of *Branches*
Friday, October 26, 11:00 am - noon
The Vets, 1 Avenue of the Arts, Providence

FirstWorks Launches *EarthFirst*!

A key component of FirstWorks is its dedication to providing transformative arts experiences to underserved youth across Rhode Island. The 2018-19 season marks the launch of our *EarthFirst* initiative linking the arts with environmental awareness. The Pilobolus dance company will be performing excerpts from its Rhode Island premiere of *Branches*, which is very much tied to the natural sciences and would be a great STEAM resource. The piece is scored entirely using natural sounds with videos interspered through the dance.

Other season offerings are aligned to this initiative and, like this Teacher Resource Guide, include STEAM-based Arts Learning programming for students. Visit our website at FIRST-WORKS.ORG for updates.

Many thanks to **The National Grid Foundation** for making these *EarthFirst* programs possible.

FirstWorks 2018-19 Arts Learning Supporters:

About Pilobolus: A Brief History

by Ruth M. Feldman

In 1970, several young men enrolled at Dartmouth College, took a dance class…to fulfill a physical education requirement. With interests as diverse as history, philosophy, and psychology, the idea of standing alone, in front of a class, and moving, was frightening. So they "clung to one another for both moral and physical support" building dances as a collective while at the same time creating something they thought was "cool".

Following graduation the "company without a name" headed to a member's dairy farm in Vermont where they continued their movement discoveries; creating choreography that relied on their collective creativity, humor, and interest in telling stories with their bodies. It was here, that PILOBOLUS was born; and audiences loved this new kind of Modern Dance.

This collective creativity continues to this day. Dancers along with members of the Artistic Team and often artists from different genres create dance collaboratively. Their physical inventions often appear to defy gravity or create new life forms right before your eyes.

In the more than four decades since, Pilobolus has performed on Broadway, at the Oscars, and the Olympic games, and has appeared on television, in movies, in advertisements, and in schools and businesses. They have created over 120 dance works and toured to 65 countries.

As you watch the performance, keep in mind how this company came to be. Watch for those moments of connectiveness; when one or more bodies join together to support another while moving through space; when dancers appear to transform into something completely new. In those moments, you too will become connected…to PILOBOLUS.

Pilobolus and OK Go - "All is Not Lost" Photo by Nadirah Zakariya

Pilobolus: The Pioneers

New Hampshire-born troupe Pilobolus celebrates 45 years on the cutting edge of modern dance

by Sarah Cahalan, December 2016, *New Hampshire Magazine*

Image of Pilobolus by Grant Halverson.

1978 was a big year for modern dance. After 30 years in New London, Connecticut, in 1978 the seminal American Dance Festival moved to Duke University in Durham, North Carolina. In honor of the move — to the city where the festival is still held today — organizers pulled out all the stops. The heavy hitters of modern dance all performed, from Alvin Ailey American Dance Theater to the companies of Paul Taylor and Merce Cunningham. But they saved the best for last. In the final week of the month-long showcase, a young, athletic group of four men and two women took the stage to close the festival and cement their place as the most exciting act in modern dance.

The group was Pilobolus. And, amid a program full of companies with Juilliard credentials and classical pedigrees, they had gotten their start as a handful of jocks in a dance class right here in New Hampshire.

"Pilobolus is an incredibly innovative group," says John Heginbotham, artistic director of the Dartmouth Dance Ensemble. "They did something no one had ever done before" — and they're still doing it today.

A little more than 45 years ago, Dartmouth athletes Moses Pendleton, Jonathan Wolken and Steve Johnson enrolled in a dance class taught by visiting professor Alison Becker Chase. They knew nothing about dance, and, in a fateful stroke of luck, they had found themselves with an instructor who elected not to teach them. In Chase's class, students learned about movement and creativity and were instructed to choreograph their own pieces.
What the young athletes lacked in formal dance training, they made up for in physical strength and tongue-in-cheek silliness, and the dance they created put both on display.

The 11-minute performance saw the men moving as a unit and supporting one another's weight in nearly gravity-defying arrangements. In place of picture-perfect pirouettes, the dancers created shapes made from intertwined bodies. In place of balletic leaps, they threw each other across the stage. The students called their acrobatic number "Pilobolus," named after a self-propelling fungus that Wolken's father was studying in his biology lab.
Pilobolus — the dance — had stunned the boys' professor and inspired the three to trade their fencing sabres and cross-country skis for the dance belts and bare stages of a new sport.

The men graduated in 1971, and, that summer, Pilobolus the dance company was officially born. After a few early personnel changes — Johnson and another founder, Lee Harris, for instance, left to pursue medical and technological careers — and a move from Hanover to rural Connecticut, the group ultimately settled into a core team of six: Pendleton, Wolken, Chase, 1972 Dartmouth grad Robby Barnett, 1973 grad Michael Tracy and Martha Clarke.

The group's rise was swift. They spent their first months busily touring around New England, earning buzz by opening for Frank Zappa at Smith College and participating in a student workshop at NYU. By December 29, 1971, Pilobolus had booked their first gig in New York City: a one-night engagement at a Midtown theater called The Space.

A New York Times reporter was in the audience that night, and her review praised the physicality, humor and inventiveness of the nontraditional group, saying, "That they can do so much is with so little is astounding."

Now Gray Lady-approved, Pilobolus' popularity exploded. They toured Europe, earned a documentary spot on PBS' "Dance in America" at just three years old and gave hundreds of performances around the country. By 1978, they had caught the eye of the US State Department.

As part of a cultural exchange program, the government sent Pilobolus on a tour of the Middle East and Asia that fall. Despite concerns about technological divides and clashes over the group's progressive style and costuming, the tour was a success filled with sold-out shows. Between tourist stops and performances, the group kept a log of their activities, and a week into their tour, they recounted a memorable encounter in the Turkish countryside.

"Outside of Gordion," they wrote, "we encountered a group of Kurdish gypsies living in a tent village. We exchanged dances, bridging the language barrier with a vocabulary universal to all."

The original cast of Pilobolus (L-R): Jonathan Wolken, Alison Chase, Robby Barnett, Moses Pendleton, Martha Clarke, and Michael Tracy. (Photo courtesy Pilobolus)

Despite their success across cultures and borders, though, a question plagued the men and women of Pilobolus: Is their work really dance? The Times reviewer who heralded the group's 1971 New York show may have been the first person to publicly voice the concerns. "There were times," she wrote, "when it seemed they were in danger of confusing athletics with art."

Watching the group perform — in their early years or today — it's not hard to see why these questions arise. Pilobolus' choreography is fascinated with the body. Dancers arrange and rearrange themselves in contorted shapes, bouncing off of one another and lifting each other in a collaborative tableau that pushes the limits of what bodies in harmony can achieve.

The group's dances are stunning to observe, but they certainly don't resemble your local production of "The Nutcracker." If ballet is based on the study of centuries-old technique, Pilobolus is based simply on the study of the human form. And, as those close to the group will tell you, it's no coincidence that such organic work was born of the rugged expanse of New Hampshire's Upper Valley.

"I think science and the world around us always seemed like a more immediate subject matter to respond to than cultural products or politics," says Itamar Kubovy, Pilobolus' executive director. "You get a much realer sense of that when you're away from culture and cities." "It's not in the tradition of dance as much as it is the tradition of observing the environment and nature, and making images out of those observations."

Jeffrey Ruoff — a Dartmouth film professor whose documentary, "Still Moving: Pilobolus at Forty," recounts the group's return to campus for their 40th anniversary — puts it another way. "Pilobolus is a 'liberal arts' dance company," he says, "if such a thing exists. They take inspiration from science, music, nature, engineering, psychology, literature — all facets of a liberal arts education."

That Pilobolus was born at Dartmouth rather than an ivory-tower conservatory isn't mere trivia; it is central to the group's ethos. Kubovy agrees that the spirit of innovation fostered by New Hampshire's rural Ivy was critical to the formation of Pilobolus' style.

"Ultimately, the sense of safety is a precondition for focused creative work and risk-taking," he says. "And I think Dartmouth provided that in spades [and gave] permission for those kinds of experiments to take place."

Four and a half decades after Pilobolus was born in Dartmouth's Webster Hall — now home to the special collections library in which the company's archives are held — creating space for innovation is still at the heart of both the college and its performing arts.

One of those innovations is Dartmouth Football's Mobile Virtual Player. Developed last year by students in the Thayer School of Engineering, the MVP bot allows players to hone their tackling skills on an opponent that can't sustain a concussion or a season-ending injury like their teammates could. Though it can't throw a ball, the bot can do just about anything else, bobbing, weaving and moving across the field just like a real human athlete.

And, at the halftime show of the November 12 game against Brown, the football robot danced.

Rather than darting between football players, in this performance, the bot bobbed and weaved between members of student dance group the Dartmouth Dance Ensemble. The result was an interdisciplinary ode to all things modern.

Ensemble artistic director John Heginbotham says the collaboration, in its own quirky way, is the latest example of the Pilobolean spirit of innovation in campus arts. Not only does the football-affiliated performance reflect Pilobolus' founding by athletes, he says, but it also represents of the Dance Ensemble's commitment to new ideas and, like Pilobolus, a strong athletic style of dance.

The ensemble's connection to their campus precursor also extends to personnel — their choreographer-in-residence, Rebecca Stenn, is an alumna of Pilobolus partner groups Momix and Pilobolus Too — but the directors say students don't always know of this rich dance heritage upon joining the ensemble. "Sadly, most of the students I encounter do not know this is where Pilobolus came from," Heginbotham says. "We make sure they learn. Within the first week!"

But Dartmouth Dance Ensemble students aren't the only ones who've been surprised to learn of the famed group whose lineage they share. Shawn Ahern was a sophomore at Keene State College when he first encountered Pilobolus.

The company had been brought in as the college's artists-in-residence for a semester, and Ahern developed an immediate affinity for the group. He was selected as one of a small group of students to dance alongside the ensemble for a collaborative number and, in 2007, had his first small taste of performing with Pilobolus.

New Hampshire native, Shawn Ahern (left), a graduate of Keene State College, is now Pilobolus' dance captain. (Photo by Grant Halverson)

Today, he serves as its dance captain. "I immediately fell in love" with Pilobolus after that first encounter, Ahern says. "Any time they were near Keene, I would go and see them perform and meet the company members, and they were such fun, loving people."

He auditioned for Pilobolus at an open call in New York while still in school and, from a pool of hundreds of hopefuls, he was chosen for a full-time position with the group. He joined after graduating from Keene State in 2010 and has been with the company ever since.

For those who knew Ahern growing up in Dublin, his ascent to the Pilobolus position may be as surprising as it is inevitable.

His mother, former ballerina Christina Ahern, owns the Monadnock Academy of Movement Arts in Peterborough, and Shawn says he grew up around the studio — whether as a kid doing homework in the corner or as a dancer in the occasional class. But he never intended to pursue a career in dance.

"I got a scholarship for dance and theatre at Keene State," he says, "And I thought, 'OK, yeah, I'll take this scholarship and then, a year later, switch majors.'"

Instead, he found himself receiving high praise for his dancing, and he stuck with it.

Ahern was engaged in the industrial side of the Monadnock Region growing up as well as its artistic side, and he says that dichotomy was crucial to his success.

“I felt lucky to be in a family and a small community in Peterborough that was supporting the arts,” he says, “and I think New Hampshire does that very well. But there’s also this blue-collar element to New Hampshire.

“I worked in steel construction. When I told people I was going to study dance in college, they didn’t even know what that meant,” Ahern says — but they encouraged him anyway.

“There’s this rich support and innocent ignorance about it,” he says, “and that’s kind of how Pilobolus is. Robby Barnett said that Pilobolus takes the blue-collar approach to dance. It’s not some high-brained, intellectual concept about art. We get in a room with people that we like and try to make stuff that is interesting.”

Ahern and Pilobolus have returned to their home state for several shows in the past six years, but Shawn says the most special moments came from the group’s performance at Keene’s Redfern Arts Center in 2013.

“I was back at my alma mater with all of my professors there and all of these people that had supported me and my training,” Ahern says. “I felt very proud to come back to Keene State as a successful professional and a really positive part of this great company.”

This year, Pilobolus celebrates its 45th anniversary. In the years since their founding, they’ve created more than 100 dances, performed at Olympic Games and Oscars ceremonies and even named a New Hampshire native to the top of their roster of performers.

So what’s next? Executive producer Kubovy explains that Pilobolus’ upcoming projects are threefold. The first, of course, is new dance material. Though Pilobolus Dance Theater today has many facets, from workshops to public art, their core is still the dance they were built on — the performances you’d call “traditional” if Pilobolus weren’t such a thoroughly nontraditional group.

The ensemble is currently rehearsing a new piece created in collaboration with British choreographer Javier de Frutos and preparing for a holiday residency at the Skirball Center at NYU.

When they’re not learning their own new material, Kubovy says, the Pilobolus staff is busy sharing their expertise with others. The group has always emphasized education — even instructing dancers in New Hampshire over the years through college partnerships and attendant public movement classes — and they plan to continue that mission as they approach a half-century in business.

Of particular interest to a state known for its “silver tsunami,” Pilobolus is currently hard at work on a new series of balance workshops for seniors. “People are living longer and [staying] agile longer,” Kubovy says. “But falling and [lack of] balance ends up doing a terrible damage to health in this country. So we thought, let’s focus on balance. A different attitude of thinking towards the body, for those generations, can lead to an enormously improved quality of life.”

The group’s balance and movement classes have reached several hundred older adults so far and are set to expand in the coming months.

But perhaps the biggest set of upcoming projects for Pilobolus comes from their ever-growing list of collaborations and side projects. Following the success of their shadow theatre show, Shadowland, the group recently unveiled Shadowland 2, a family-friendly multimedia piece that spent the summer touring in Europe.

On the other side of the globe, a partnership debuted this fall between Pilobolus, MIT and Singapore’s Asian Civilisations Museum. The museum commissioned Pilobolus to create a performance art-style dance piece for their River Nights Festival in October, a production that

featured local participants and Pilobolus dancers creating living lightscapes with LED umbrellas designed by MIT engineers. (*Note: Those who attended PVDFest 2018 may have seen this or participated themselves.*) The choreography for the piece centered on walking, standing and making shapes — which poses the eternal Pilobolus question.

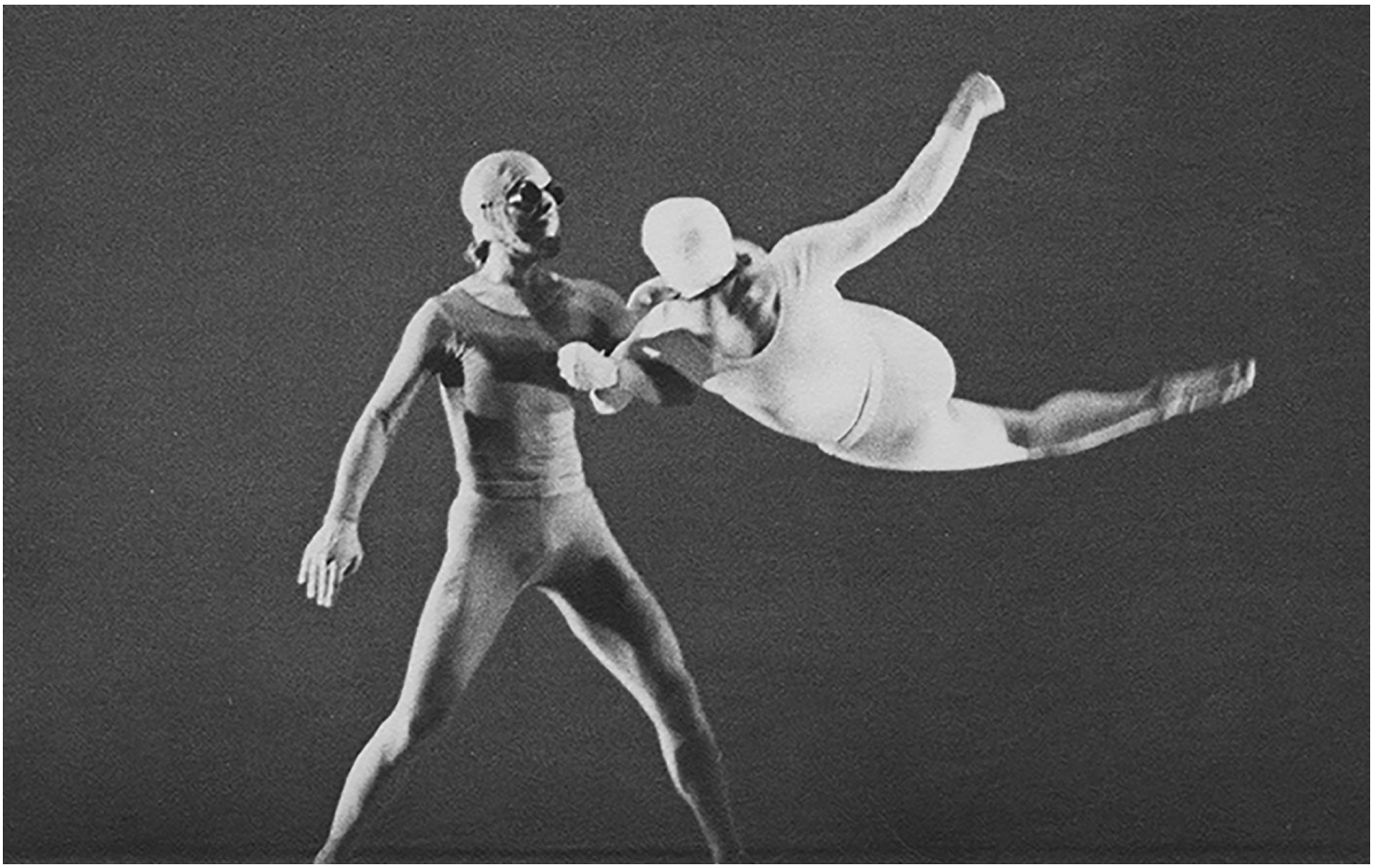
"Is that dance?" Kubovy asks. "Who knows? But we're certainly getting 250 people carrying umbrellas to do amazing, beautiful things together," he says. "They're extensions of what we do and how we do it."

No matter what you think of their work — "it's art," "it's acrobatics," "it's crazy" — there is no denying that Pilobolus has made an indelible mark on the landscape of modern dance. And their collaborative style, focused just as much today as in 1971 on creating as a group rather than repeating moves handed down from a choreographer, resonates far beyond the boundaries of any stage.

"There's this group mentality," Ahern says. "It's an ideal that we work with all the time, and it's not easy. It's really hard. You have to concede a lot and give up a lot.

"But we believe that, in the end, all of that is worth it and more minds are better than one. The group will steer you on a better course than any individual will. We believe in that so much that we've been doing it for 45 years."

And, with any luck, New Hampshire's native dance troupe will keep spreading their philosophy for 45 more.



An early performance of "Pilobolus," the first dance the student trio choreographed at Dartmouth College. This is the seminal work from which the company evolved. (Photo by Tim Matson)

What is a "pilobolus"?

Each of us is part of our environment. We are connected to nature whether we know it or not. From its beginnings, Pilobolus has been inspired by the humor and beauty in nature. They even get their name from nature. Pilobolus is a fungus that grows in cow manure. The company created the show *Pilobolus is a Fungus* to showcase the growth and the decay, the joy and the darkness, the movement and the little invisible community of animals and plants that surround us that we don't see.

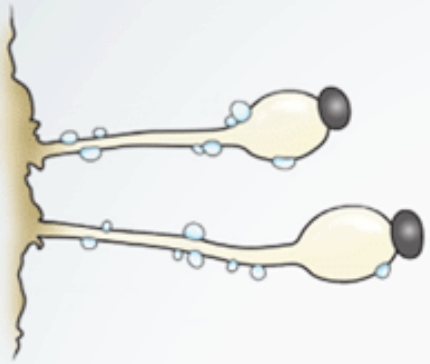
Pilobolus crystallinus is a phototropic (light loving) fungus. Commonly known as "Hat Thrower," its spores accelerate 0–45 mph in the first millimeter of their flight and adhere to wherever they land. "It's a feisty little thing—only ¼ inch tall, the length of your fingernail—and can throw its spores nearly 3 feet!"

This fungus also has a light sensitive area causing it to face the sun as it grows. As the fungus matures, water pressure builds inside its stalk until the tip literally explodes, shooting the spores into the daylight and landing up to 8 feet away. One spore can even shoot over a cow!

Like its namesake – a fungus that propels its spores into the world with extraordinary velocity –Pilobolus spreads seeds of expression through movement around the globe. The image of a spore shooting itself through the air was the perfect metaphor for the style dance they were creating, and hence, the perfect name for their new company – Pilobolus!

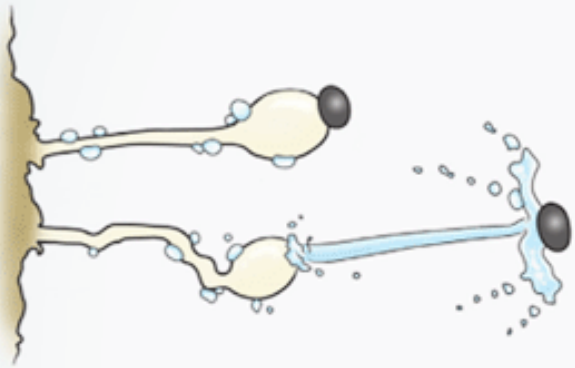
Microscopic view of pilobolus fungus.

ready, aim, fire!

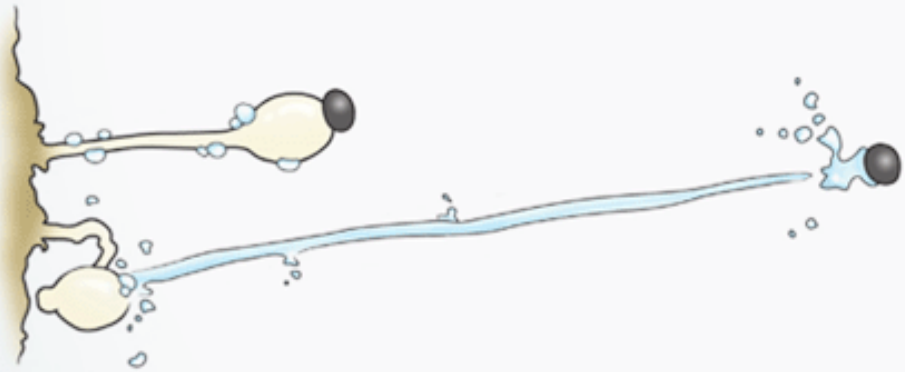


The *Pilobolus* fungus must shoot its spores to greener pastures, far from the manure where it grows. Its unique firing mechanism achieves velocities up to 45 mph.

How can a simple fungus perform such an amazing feat? The fungus's spores are collected in a tiny black cannonball, called a sporangium. Below this cannonball is a special balloon that fills with water in the morning sun. When the water pressure gets high enough, the balloon suddenly bursts, launching the cannonball.



The tiny ball, less than a tenth of a millimeter wide, can hit a target over six feet away.



To see a video visit *http://www.youtube.com/watch?v=TrKJAojmB1Y*

The Pilobolus Dictionary

Here are some words you might hear at the performance and those that are part of the company's toolbox when they make a dance:

Collaboration (noun): one of the foundations of the way in which Pilobolus works, by working together…in tightly knit groups/teamwork.

Improvisation (noun): often the manner in which Pilobolus creates a dance: by trying things out and/or inventing new movement; the art of creating something without advance preparation.

Partnering or Weight Sharing (verbs): in Pilobolus, the physical process of connecting one or more dancers together by taking and receiving weight. In doing this, new shapes are created which may or may not move as a single unit.

Pilobolize/Pilobolizing: (verb): to make something the way Pilobolus would.

Pilobolean (adj.): to act or be like a Pilobolus dancer/company member.

Piloboli (noun): more than one Pilobolus dancer/company member.

photo courtesy Pilobolus, by Grant Halverson

Pilobolus Discusses Process

The Role of the Choreographer and Pilobolus

A choreographer designs the steps or patterns of steps and teaches the dancers those steps and ways to use their bodies to communicate an idea. Choreographers are sometimes inspired by a certain piece of music or an image, idea, mood or feeling they wish to express through movement. Some choreographers are storytellers meaning that they create a narrative through the physical action of the dancers. Other choreographers work in abstract forms in which they let the audience determine the meaning of the dance based on their individual experiences of it.

Pilobolus uses a collaborative, creative and education process when designing each new work; inviting a diverse group of artists, choreographers and dancers to their new works development sessions to create as a team. This collaborative process inspires imaginative and fresh performance pieces. Moses Pendleton, one of Pilobolus' collaborators shares "You have got to use your imagination, and in our shows, we try to create what I call 'optical confusion,' designed to excite the brain cells and stimulate creativity."

Pilobolus and Music

In Katherine Teck's "Ear Training for the Body," she addresses the connection between music and dance; it can help establish where you are, how to move, what the story or theme is, even bring unity to the piece.

The work of Pilobolus is no different. More often than not, the company seldom completes a dance without the added element of music, or sound. Though there are occasions where the absence of sound or music helps tell a "different story."

The process of adding that aural element can happen in several ways: a work can be choreographed in the studio without music or sound; or, existing music (or pieces from a variety of compositions), that has the "feel" the choreographers need to express their idea, is used. Another way is when a composer observes and participates in the creation of the work as it develops. When this occurs, an original score evolves from the "back and forth" or "give and take" relationship between choreographers, musician(s), and dancers. This collaboration is yet one more example of how important the collaborative process is to Pilobolus.

As you watch, and listen to *Branches*, consider how the music or sound, or perhaps its absence, connects to each piece. How important is the music or sound to the dancers' movement? Is it another part of the story or helping illuminate where the story takes place? It's up to you to decide, because as the audience member, what you see and how it makes you feel, is an important part of experiencing dance, and the amazing Pilobolus.

Student Matinee: *Branches*

BRANCHES (2017) **Performance Section Titles**

Down by the Water: People are animals. Animals have a community too. They all meet at the watering hole. This is the center of their community, interaction, and social life.

Up in a Tree: Have you ever noticed the movement of trees and plants outside your window? The world outside is full of movement and motion, wind and light. The animals in the landscape are in constant interaction with these elements.

Mr. Right: Humans have dances they do to attract love. Animals do too! We dance the tango, and the bird of paradise performs an equally intricate mating dance.

What's Left: The sun goes down, flowers wilt, light falls and the cycle of life continues. There will be a 10 minute Q&A with the dancers following the performance.

A section from the piece *Branches* where dancers become condors, the largest flying land birds in the Western Hemisphere. (Photo by Hibbard Nash.)

CREATED: 2017

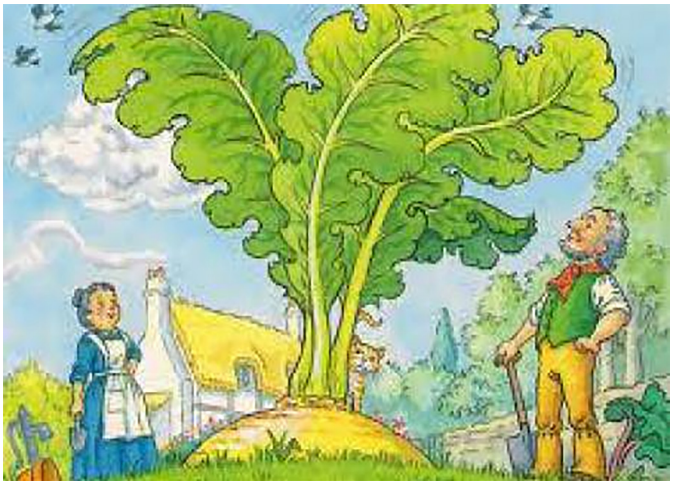
COMMISSIONED BY: Jacob's Pillow Dance Festival

COLLABORATORS:
Renee Jaworski and Matt Kent in collaboration with Itamar Kubovy, Mark Fucik and Antoine Banks-Sullivan, Nathaniel Buchsbaum, Krystal Butler, Isabella Diaz, Heather Jeane Favretto, and Jacob Michael Warren.

K - Grade 1 Lesson: Teamwork

The Tale of the Turnip by Anita Hewett is based on an old Russian folktale. It focuses on teamwork and how even the smallest member of the group can contribute greatly. The story mirrors the philosophy of Pilobolus Dance Company where the collaborative efforts of the whole group are truly valued and relied upon.

The notion of teamwork can be applied to any age or grade level, but in this case, it is particularly apt for the Kindergarten class due to the size and age of the wee ones. The story helps to boost students' self esteem while connecting to a Kindergarten learning strand focusing on students learning their vegetables. Variations of this story can be found focusing on other vegetables, such as pumpkins, squash, etc.



The Tale of the Turnip by Anita Hewett
Based on an old Russian folktale

Once upon a time there was a house on a hill. It had a red roof, and a green door, and four little windows with yellow curtains.
In front of the house there was a small, neat garden, with a flower bed, a tree, and a vegetable patch.

In the house lived the little old man the grandfather, the little old woman the grandmother, the little girl the grandchild, the little black cat, and the little brown mouse. The little brown mouse had a secret place to live in. No one knew where it was, not even the little black cat.

One spring day when the sun was shining, the little old man the grandfather said: "It is time to plant my turnip seeds. I shall sow them now, in the vegetable patch. And when they have grown to big white turnips, we shall all have turnip soup for supper."

He opened a drawer and found the seeds.

He went to the cupboard for his gardening boots.

He went to the garden shed for his trowel.

And then he went to the vegetable patch. The earth was dry and hard and lumpy.

The little old man the grandfather dug it up. He beat out the lumps and smoothed the earth until he had made a good safe, seed bed. And then he planted the turnip seeds, in a long straight row.

"There!" he said. "That's done." And he went indoors for his supper.

The rain came and watered the turnip seeds. The sun shone and kept them warm.

Beneath the earth, where no one could see them, the little white roots began to grow. They grew longer and longer, down in the earth. Most of them grew like ordinary turnips.

But right in the middle of the long, straight row, one little seed grew extra long roots, longer and longer and LONGER.

Then little white shoots began to grow, up and up, and up and up, until they came above the earth. And each little shoot opened two green leaves to the sunshine. Most of them grew like ordinary turnips. But right in the middle of the long, straight row, one little shoot grew extra big leaves, bigger and bigger and BIGGER.

"Look!" said the little old man the grandfather. "Come and look at the turnip seedlings."

The little old woman the grandmother, the little girl the grandchild, and the little black cat hurried down the garden path. The little brown mouse came from his secret place, and he ran down the path as well.

"Look!" they said. "The turnips are growing. Especially that one."

The little green seedlings were still quite small. But the rain and the sunshine made them grow. The tiny green leaves grew up and up, taller and taller. Most of them grew like ordinary turnips. But right in the middle of the long, straight row, one of the seedlings grew extra tall leaves, taller, and taller, and TALLER.

Under the earth, where no one could see them, round white turnips began to grow. At first they were very small indeed, but day by day, and week by week, they grew and grew. Most of them grew like ordinary turnips. But right in the middle of the long, straight row, one of them grew and grew and GREW. It grew bigger and bigger and BIGGER.

Above the earth, the leaves grew taller. Beneath the earth, the turnips grew bigger. Especially that one. It grew bigger, and bigger, and bigger, and BIGGER. "It's ENORMOUS!" said the little old man the grandfather.

He stood and looked at the long straight row, and he smiled. Then he said: "I shall pull a turnip out of the ground, and we'll all have turnip soup for supper. I shall pull up that one."

He went to the middle of the long straight row, and took a firm hold of the turnip plant, the extra big, ENORMOUS one. Then he began to pull and pull.

He pulled, and he pulled, and he pulled. But he could not pull up the turnip.

The little old man the grandfather called: "Little old woman the grandmother, please come and help me to pull up the turnip." "Certainly," said the little old woman the grandmother.

She took a firm hold of the little old man the grandfather's waistcoat. And they pulled, and they pulled, and they pulled. But they could not pull up the turnip.

The little old woman the grandmother called: "Little girl the grandchild, please come and help us to pull up the turnip." "Certainly," said the little girl the grandchild.

She took a firm hold of the little old woman the grandmother's skirt. And they pulled, and they pulled, and they pulled. But they could not pull up the turnip.

The little girl the grandchild called: "Little black cat, please come and help us to pull up the turnip." "Certainly," said the little black cat.

She took a firm hold of the little girl the grandchild's apron strings. And they pulled, and they pulled, and they pulled. But they could not pull up the turnip. What could they do?

The little black cat called: "Little brown mouse, little brown mouse, please come and help us to pull up the turnip." The little brown mouse came from his secret place. "Certainly," he said.

He took a firm hold of the black cat's tail, and they pulled, and they pulled, and they pulled.

And – UP came the turnip.

"There! That's done," they said, and they carried the turnip indoors. It was ENORMOUS.

It was so enormous that there was enough for everybody.

There was enough for the little old man the grandfather, and the little old woman the grandmother, and the little girl the grandchild, and the little black cat.

And the little brown mouse.

The End.

A Bulgarian postage stamp, circa 1964, depicts the climactic scene from *The Tale of the Turnip.*

Macomber Turnip Soup Recipe

"The Macomber Turnip began when two brothers, Adin and Elihu, sixth-generation farmers from the Westport portion of old Dartmouth, (Massachusetts) began experimenting with seeds. They returned from a fair in Philadelphia in 1876 (Centennial Exposition) with seeds for experimentation, planting radishes next to rutabagas (17th century crossbreed of a cabbage and a turnip) to allow cross pollination. The Westport Macomber Turnip was born. Their new turnip inherited the white flesh of the radish parent and turnip grandparent, but an unusual sweetness and horseradish aroma, raw and cooked." - Cukie Macomber, Westport, MA. It is also believed that the salt air blowing up from Buzzards Bay adds a distinctive flavor found only in Macomber turnips grown in the Westport and Dartmouth area.

Macomber Turnip Soup
Makes about 4 quarts
Adapted from Chef Tony Maws of Craigie on Main by Alexander Joy

1 stick salted butter, plus a bit more for the pan
1 large leek, trimmed and thoroughly cleaned, diced
3 lb Macomber turnips, peeled and 1-inch diced
4 cups low-sodium chicken or vegetable stock
4-5 cups water (you can also use extra stock here)
1 cup crème fraiche
1 ½ tsp Kosher salt, plus more for seasoning leeks
½ tsp fresh-ground black pepper

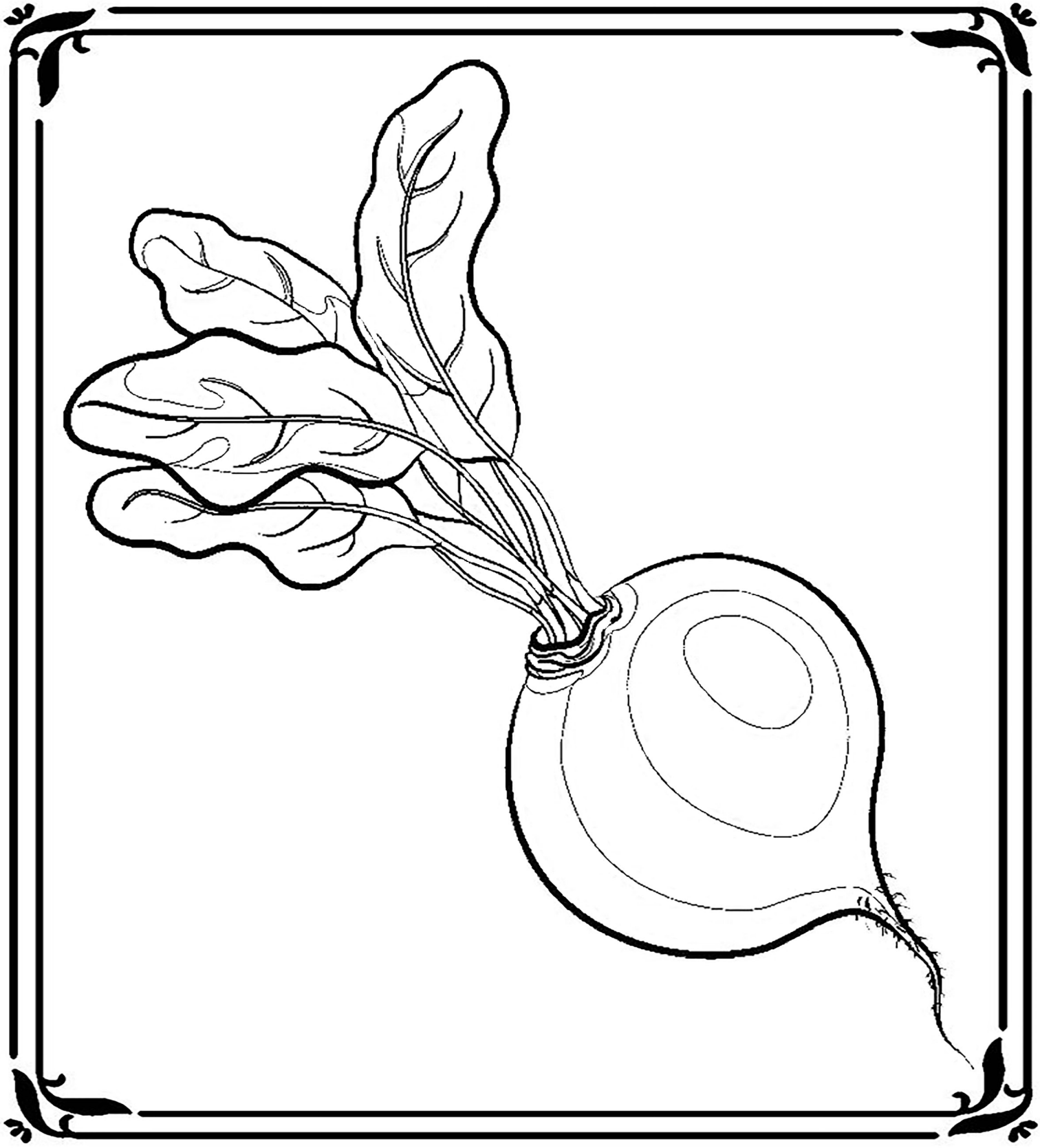
In a large heavy-bottomed pot, melt enough butter to coat the bottom of the pot. You shouldn't need more than 1 TB. Add leeks, season with a pinch or two of salt, and sauté until soft and translucent.

Add diced turnips and stock to the pot. Add enough water (or more stock) to cover the turnips by two inches of liquid. Season with 1 ½ tsp salt and ½ tsp pepper and bring to a boil. Once soup is boiling, reduce to a simmer and cook 15-20 minutes or until turnips are thoroughly cooked and easily mashed against the side of the pot.

Blend soup in two batches in a high-powered blender like a Vitamix. To each batch, add half of the turnips, half of the cooking liquid, ½ stick of butter and ½ cup crème fraiche. Put the blender lid on, being sure that it's secure, and remove the lid plug. Place a clean kitchen towel over the opening and hold the lid down tightly. Start the blender on low speed, slowly increasing to high. Blend until very smooth and transfer to another pot or serving bowls. Repeat process with second batch. Taste and adjust seasoning if needed. Serve hot, topped with fresh chives and an extra grind of black pepper.

Note: I prefer to use organic chicken bone broth from Pacific for this recipe. It has 9 grams of protein per cup, which makes this a pretty high-protein soup considering it's otherwise mostly veggie-based. Another plus, this particular brand of broth doesn't contain any added sugar or salt—a huge plus since most store-bought options typically do.

Coloring Page: Color in the turnip being careful to distinguish between parts that received more sunlight.



Coloring Page: Color in the dancer based on the costumes you saw today at the Pilobolus student matinee!

Word Search: Can you find all the words from the wordbank?

Pilobolus Dance Company Word Search

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E T G N N E S X U V O S V N V
E C A I T O D O S N B W X B N
O R N S C U R X R B O C V A F
B I I A C H I I G Y L B M Q F
Y Y F E D T A D V O I A V H Z
L U P Z X R U N R N P S E E M
N L V A Q A Z I L Y E P G R M
M O V E M E N T N D E R A P F
P M S Q K Z P B E X K B W X M
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