I am certain that after the dust of centuries has passed over our cities, we, too, will be remembered not for our victories or defeats in battle or politics, but for our contribution to the human spirit.

—John F. Kennedy
The Phantom Project — 20th Anniversary Season

Performed by

Bill T. Jones/Arnie Zane Dance Company

Saturday, October 11, 2003 — 8 p.m.

Artistic Director: Bill T. Jones
Executive Director: Julia Blackburn

Featuring
Bill T. Jones

Germaul Barnes, Denis Boroditski, Aali Bulbul, Catherine Cabeen, Leah Cox, Shaneeka Harrell, Ayo Janeen Jackson, Wen-Chung Lin, Malcolm Low, Erick Montes

Guest Musicians
Amy Kuhiman Appold
Hannah Holman
Daniel Bernard Roumain

The Phantom Project will be performed with one intermission.

The Phantom Project — 20th Anniversary Season is sponsored by:

Lead Corporate Sponsor: Libris
Major Corporate Sponsor: J.P. Morgan Chase

Additional support for the 20th Anniversary Season is provided by:
The Howard Gilman Foundation, the Andrew W. Mellon Foundation, The Rockefeller Brothers Fund, and The Wallace Foundation.

ON THE FRONT COVER: CHINESE CURSIVE FOR “DANCING” AND A TRANSLATION OF THE JOHN F. KENNEDY QUOTE BY CALLIGRAPHER GAO YUN.
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TONIGHT'S PROGRAM

LE SPECTRE DE LA ROSE
(2001)
Choreography, Bill T. Jones
Music, Hector Berlioz
Costumes, Liz Prince
Lighting, Robert Wierzel
Dancers
Wen-Chung Lin, Malcolm Low

PAUSE

BLAUVELT MOUNTAIN (A Fiction)
(Revised, 2002)
Choreography, Bill T. Jones
Music, composed and performed by Helen Thorington
Costumes, Liz Prince
Lighting, Robert Wierzel
Dancers
To Be Announced

Blauvelt Mountain (A Fiction) premiered at Dance Theatre Workshop in New York City in 1980.

INTERMISSION

CHACONNE
(A Preview)
Choreography, Bill T. Jones
Music, Johann Sebastian Bach, D-Minor Partita for Solo Violin
Video, Paul Kaizer and Shelley Eshkar
Costumes, Liz Prince
Lighting, Robert Wierzel
Danced by
Bill T. Jones

PAUSE

READING, MERCY and THE ARTIFICIAL NIGGER
(World Premiere, 2003)
Choreography, Bill T. Jones
Based on The Artificial Nigger, a short story by Flannery O'Connor
Music, Daniel Bernard Roumain
Music, performed by Hannah Holman, cello, Amy Kuhlman Appolid, violin, Daniel Bernard Roumain, piano
Sets, Ryan Amsden
Costumes, Liz Prince
Lighting, Robert Wierzel
Video, directed by Gregory Bain and edited by Lenny Eisenberg
Reading, Rachael Lee Harris and Ryan Hilliard
Danced by
The Company

Reading, Mercy and The Artificial Nigger was commissioned by the American Dance Festival with additional support from Eleanor Friedman, Ellen Pass, Carol Tolain, Hancher Auditorium/The University of Iowa and Virginia Wellington Cabot Foundation.
Evolving a Phantom

In the early 1980s, the future was a theoretical, poetic proposition for Bill T. Jones and Arnie Zane. Although Jones kept a journal, he and Zane had no interest in maintaining it. They were interested in the next piece. And the piece after that. Every piece should be made fresh as it is new, they believed. When a work outlived its usefulness, it should be allowed to fall away. Luckily for the dance world, however, an anniversary necessitates looking back as well as looking forward. Today, having arrived at the twentieth season of the company, finds itself reinvigorating old works, while creating anew; questioning the ephemeral nature of dance itself, while celebrating the lasting reputation they have earned within the dance community.

The Bill T. Jones/Arne Zane Dance Company's 20th Anniversary Celebration, The Phantom Project, is the first of a multi-year effort. It is an attempt to come to grips with the daunting task of representing this company's creative output over 20 plus years. "Because our choreographic and theatrical investigations has been broad and evolutionary, any attempt to retrieve a work from the past is like trying to evoke a phantom," says Jones.

Recollection is a constantly elusive process. So much depends on where the choreographer's mind was and what questions were being asked at the time. "Revival involves even more questions—putting something on and trying it out until one finds a facade or place that is personal and representative of what was inside oneself," Zane and Jones were trying to build something then. Is it the same thing now?

Evolution in Time and Space

Jones has said: "The early works of Arnie and I were duets, solos and other small formations in intimate environments. As we developed, our questions invited larger scale works and venues as well as a wider variety of collaborators. After Arnie's death I have continued to honor this tradition."

The New York venues for The Phantom Project retrace the evolution of Jones and Zane's work. In September, the company returned to The Kitchen for a two-week series that kicks off the celebration. The Kitchen provides an opportunity to recall Jones and Zane's early duets, involving extreme intimacy in partnering and talking. Four performances at the Brooklyn Academy of Music in February represent a different era—memorializing Jones and Zane's invitation there in 1984 when they became part of the first generation of Next Wave Artists. Performances to be scheduled in Harlem in 2005 underscore the company's ongoing commitment to finding a permanent home in upper Manhattan. The celebration expands outside of New York throughout the year, as the company tours across the country and abroad, including performances at theatres whose presenters have been important commissioning partners—like Hancher Auditorium.

Much of the revival work has never been performed by anyone other than Jones and Zane. Today, the casting ranges from two tall blond women, to two short African American women, to an African American man and a Chinese man. The mix of gender, body sizes, and races offers an array of interpretations to duets that were made literally on the shapes of Jones and Zane's bodies. The new readings of these early works make them fresh again, as they must be. Jones says, "Everything must come into the present, or it won't be there!"

The new works that are part of The Phantom Project demonstrate what is consistent about Jones' work over the years. He stays committed to movement as a primary and essential means of finding form that speaks of our interior world with its psychology, emotions and its ideas of beauty, truth and art. He insists on keeping a community of dancers together as a means of personalizing this effort even as this group stands for an idea of diversity and collaboration that transcends all boundaries and differences.

Le Spectre de la Rose (2001)

A duet Jones created from a previous solo work. Performed to music by Hector Berlitz.

Blauvelt Mountain (A Fiction) (1985)

One of the first duets Jones created with Zane. The work capitalizes on the
disparities and specificities between contrasting body types, often placing the larger person in a position of dependency. Through rigorous "rough and tumble" partnering sequences, punctuated by sometimes humorous and eccentric tableaux and juxtapositions, the severely contorted dancers metaphorically become a sort of metaphor. It weaves casual conversation and word association into its fabric to suggest the mental and emotional engagement and heightened awareness—intimacy—necessary for the dancers. "The Fascination of Chaucer" has been choreographed by Chaucer, who has been a recurring character in the company's vision. He is central in the project and his influence is evident in the work's fabric. The third part of "The Fascination of Chaucer" has been choreographed by Chaucer, the company's composer, and is a reworking of his previous work, "The Fascination of Chaucer"

Program note added from the Bill T. Jones/Arne Zane Dance Company brochure, The Phantom Project.

Services for Persons with Disabilities

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Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coatcheck. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

Please call 319-335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

La Traviata

by Giuseppe Verdi

Sung in Italian with English subtitles

Our season opens with this classic opera. Verdi's vibrant and memorable melodies come alive in this tragic story of love found and love lost.

Friday, January 9, 2004 at 8 PM

Sunday, January 11, 2004 at 2 PM

Pre-opera lecture by Charlie Kucera, Friday, January 9, at 7 PM, TCA lobby.

Tickets are presently on sale at the Theatre Cedar Rapids Box Office 319.366.8592.
EVOKING A PHANTOM

In the early 1980s, the future was a theoretical, poetic proposition for Bill T. Jones and Arnie Zane. Although Jones kept a journal, he and Zane had no interest in maintaining a record of their work. As they worked out the details of their show, they believed. When a work outlived its usefulness, it should be allowed to fall away. Luckily for the dance world, however, an anniversary necessitates looking back as well as looking forward. Today, having arrived at the five-year milestone of their partnership, the company finds itself revising old works, while creating anew; questioning the ephemeral nature of dance itself, while celebrating the lasting reputation they have earned within the dance community.

The Bill T. Jones/Arnie Zane Dance Company's 50th Anniversary Celebration, The Phantom Project, is the first of a multi-year effort. It is an attempt to come to grips with the daunting task of representing this company's creative output over 20 plus years, "Because our choreographic and theatrical investigations have been broad and evolutionary, any attempt to retrieve a work from the past is like trying to evoke a phantom," says Jones.

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One of the first duets Jones created with Zane. The work capitalizes on the disabilities and specificities between contrasting body types, often placing the larger person in a position of dependency. Through rigorous "rough and tumble" partnering sequences, punctuated by sometimes humorous and skewed eccentric tableaux and balances, this externally constructed dance structure becomes a sort of metaphor. It weaves casual conversation and word association into its fabric to suggest the mental and emotional engagement and heightened awareness—intimacy—necessary for the work. Thornberg has reworked her original electronic score for this revival.

Chaconne (A Preview)

Jones' latest solo for himself is set to the austere mysterious polyphony of Bach's great chaconne from the Partita in D minor for solo violin. This 18-minute work is a summation of his present choreographic thinking and ever-evolving questions about solo performance and how it can be extended and infused by video. The video is a collaboration between Bill T. Jones, Paul Kaiser and Sandro Miller that records Jones' solo from multiple points of view and reintroduces this material into the dance context to impress that the solo performer has at times become a trio.

Reading, Mercy and The Artificial Nigger (2003)

Based on a short story by Flannery O'Connor. After several seasons of music-driven choreographic exploration that set out to avoid the overly psychological rendering of narrative, Jones doubles back on himself in this forty-minute work. He has chosen one of Flannery O'Connor's most beguiling and troublesome stories, "The Artificial Nigger," that is not so much about race as it is about how racial and religious reasoning define and distort the essential human interactions of those who practice them. And yes, for O'Connor there is always the possibility of grace or redemption. For Jones, the story's meaning is enigmatic and provocative through rife with images that suggest partnering between the strong, the weak, the big and the small, and a taught timeline clearly described as from dawn to dusk. The five duets, gender neutral and colorless, parade through the vivid, artfully constructed language of the short story as it is read live by a male and a female reader. The choreography negotiates not only O'Connor's narrative, but also the luminous Protestant hymn-driven original composition of Daniel Bernard Roumain. The dance occurs under a glowing disk animated by projected imagery that suggests obvious and oblique connections between the story and choreography.

Program notes adapted from the Bill T. Jones/Arnie Zane Dance Company brochure, The Phantom Project.

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ILL T. JONES/ARNIE ZANE DANCE COMPANY, founded in 1982, is the product of an eleven-year collaboration between Bill T. Jones and Arnie Zane. It emerged onto the international scene in 1982 with the world premiere of Intuitive Momentum with legendary drummer Max Roach at the Brooklyn Academy of Music. Since then, the twelve-member company has performed its ever-enlarging repertoire (currently over 75 works) in over 130 American cities and 30 countries, including Australia, Brazil, Japan, Portugal, Greece, South Africa and the Czech Republic. The company has taught and performed under the auspices of the United States Information Agency in Asia and Southeast Asia. Audiences of approximately 50,000 to 100,000 annually see the company across the country and around the world.

Bill T. Jones/Arnie Zane Dance Company’s work has often been described as a fusion of dance and theater. The repertoire is highly diverse in subject matter, visual imagery and length of each dance, ranging from fifteen minutes to two hours. Some of its most celebrated creations are evening-length works, including Last Supper at Uncle Tom’s Cabin/The Promised Land (1989), premiering as part of the Next Wave Festival at the Brooklyn Academy of Music; Still/Here (1994), American premiere at Hancher Auditorium; and Jones’ solo production, The Breathing Show (1999), premiered at Hancher Auditorium. The company is celebrating its 25th anniversary season, with the revival of eight works spanning from 1980-1996 and three premieres.

The company has received numerous awards, including New York Dance and Performance Awards—"Bessies"—for its 1986 Joyce Theatre season, D-Man in the Waters and for musical scoring and costume design for Last Supper at Uncle Tom’s Cabin/The Promised Land. The company was nominated for the 1994 Laurence Olivier Award for Outstanding Achievement in Dance and Best New Dance Production for We Set Out Early... Visibility Was Poor. Off stage, the company’s work has been seen in such documentaries as Uncle Tom’s Cabin/The Promised Land ("Great Performances" series), Bill T. Jones: Still/Here with Bill Moyers, I’ll Make Me a World: A Century of African American Artists, and the Emmy award-winning, Free To Dance: The Presence of African-Americans in Modern Dance.

BILL T. JONES (Artistic Director/Choreographer), a 1994 recipient of a MacArthur Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Jones choreographed and performed nationally and internationally as a solist and duet company with his late partner, Arnie Zane.

In addition to creating more than 50 works for his own company, Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Axis Dance Company, Boston Ballet, Lyon Opera Ballet, Berkeley Ballet, Berlin Opera Ballet and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke’s Chamber Orchestra. In 1995, Mr. Jones directed

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"Love" by Toni Morrison, a novel available Nov ’93.

"Old School" by Tobias Wolff, novel available Nov ’93.

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Photo: Lois Greenfield

[Continued on page 8]
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ABOUT THE ARTISTS

and performed in a collaborative work with Toni Morrison and Max Roach, Deogga, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jesaye Norman, Howl! Don't We! Do!, premiered at New York's City Center in 1999 as part of Lincoln Center's Great Performers New Visions series. The Breathing Show, Jones' evening long solo, premiered at Hancher Auditorium in Iowa City in the fall of 1999.

Television credits for Jones include Fever Swamp, Unhilted and Last Supper at Uncle Tom's Cabin/The Promised Land. CBS "Sunday Morning" broadcast two features on Jones' work, once in 1993 and again in 1994. Still/Here was co-directed for television by Jones and Gretchen Bender and aired nationally and internationally. The making of Still/Here was also the subject of a documentary by Bill Moyers and David Grubin entitled Bill T. Jones: Still/Here with Bill Moyers which premiered on PBS in 1997. Jones' work was profiled in the Blackside documentary entitled I'll Make Me a World: A Century of African-American Arts, which aired in 1999.

In addition to the Crish Prize, Jones has received several other prestigious awards. He received a MacArthur Fellowship in 1994. In 1979, he was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of choreographic fellowships from the National Endowment for the Arts. In 1988, Bill T. Jones and Arnie Zane were awarded a New York Dance and Performance ("Bessie") Award for the Joyce Theater season, and in 1989 and 2001, Jones was awarded two more "Bessies" for his work D-Man in the Waters (1989), and The Table Project and The Breathing Show (2001). In 1980, he was presented with the Dance Magazine Award. In 2000, the Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure."


ARNIE ZANE (Founder, 1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Weik. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. He was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1994). In 1980, Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, Blauefjalt Mountain. Rotary Action, a duel with Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Alley American Dance Theater commissioned a new work from Zane and Jones, How to Walk an Elephant, which premiered at Wolftrap in August 1985. Zane (along with Jones) received a 1985-86 New York Dance and Performance ("Bessie") Award for Choreographer/Creato, Continuous Replay: The Photography of Arnie Zane was published by MIT Press in April 1999.

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Nolte Dance Company in late 2000. He is pleased that his freelance work as a technical director and sound operator for the company has developed into a full-time position. Prior to working with Bill T. Jones/Arnie Zane Dance Company, he freelanced in New York theaters and throughout the eastern United States. Over the past two years, Eggleston has had the opportunity to tour domestically and internationally with Mabou Mines, Goldhaber and Latisen, Sean Curran, the Broadway tour of Paradise, and the Obie Award-winning show Charlie in the World by Simone. He would like to give special thanks to his wife Kali for her years of love and unflagging support. Without her, he would probably curl up in a ball and die.

RACHEL LEE HARRIS (Reader) is a transplanted New Orleanian to the great New York City. Most recent NYC performances include The Unlashed Guest by Michael Hurst, two new comedies, The Line, with the Badlands Theatre Company, director Scott Brooks, and Special Realization: Octora Emporium (SPEED EMO), as well as Forest Motion Matters, both by Beach Holow and directed by Steven McClory for Emerging Artists Theatre Company, of which she is a member. Film and TV: Various commercials and short films, spots in Mortal Combat and The Sopranos. Featured roles on The Wonderful World of Disney Animal Kingdom Special and the dark comedy Fontana, a new indie by First Motion Films. Last year, Harris traveled to the Edinburgh Festival Fringe to perform in a modern interpretation of Joan of Arc. Of Danish descent, she graduated cum laude from the University of Mississippi, with a B.F.A. in performance, and minors in English and costume design.

RYAN HILLIARD (Reader) is overjoyed to be working with such a talented group of people. Hilliard most recently appeared off-Broadway in Church of Faith playing Cardinal Danti. He played opposite Pat Angelin in the Web series, which appeared with Chita Riveras in Anything Goes, and toured the United States as EDH in John Schuck and Jo Ann Worley. He played in Europe in Ken Hilliarts Phantom of the Opera for a year and a half playing Monsieur Richard. Other favorite roles include Big Daddy in Cat on a Hot Tin Roof, Cervantes in Man of La Mancha, and George in Who’s Afraid of Virginia Wolf? Along the way there have been some commercials and TV, most recently an appearance on "ED." KYLE MAUBE (Stage Manager) is thrilled to be working with the Bill T. Jones/Arnie Zane Dance Company. She has worked with Ballet Tech/Fell Ballets NY. The Royal Ballet School of London and the award winning show Les ballet Rup-a-Rama! both in New York City and abroad.

LIZ PRINCE (Costume Designer) has worked extensively with Bill T. Jones designing for his company as well as his productions on the Boston Ballet, Berlin Opera Ballet and Alvin Alley American Dance Theater. Other work includes Turbulence, Doug Varone (Doug Varone and Dancers, Jose Limon, Dayton Music Dance Company), Mikhail Baryshnikov’s White Oak Dance Project, Phoenix Dance Theater (Phoenix Ballet, Philadelphia Ballet, Washington Ballet, Philadelphia), Carl Michael’s North Wilts Ballet, Dorset Theatre Ballet, Ballet Dance, Jane Comfort, Ralph Leon, Neil Greenberg, Keesy Garfield, David Dorfman, Bebe Miller, Arthur Aviles, Heidi Latsky and Liz Goldston. Her costumes have been exhibited at the New York Public Library for the Performing Arts, Sadie Harbour Cultural Center and the Cleveland Contemporary Art. Prince received a 1990 New York Dance and Performance Award for costume design.

DANIEL BERNARD ROUMAIN (Composer/Mixer) has performed as a volunteer throughout the United States, in the Arab world, and produced and mixed music have appeared on national and international public radio. He is chair of the music theory and composition departments and the composer-in-residence at the Harlem School of the Arts, and is an artist-in-residence at the Tribeca Performing Arts Center. Roumain has composed music for and is a featured performer in The Breathing Show by Bill T. Jones. Additionally, the orchestras of Philadelphia, Richmond, Memphis, Oakland and the American Composers Orchestra have performed his compositions. He has also collaborated on productions with DJ Spaceman (Paul Miller), performing artist John Fleck, the composer Philip Glass and members of the Philip Glass Ensemble. The conductor/Rustik Paul Rustik Dunkel and pianists Christopher Olsfanger and John Huet. Among the honors he has garnered are the University of Michigan's Marta Weichman Fellowship Award, a Helen F. Whartker Commission and the Silver Knight Award.

HELEN THOMPSON (Composer) is a writer, sound composer and media artist. Her radio documentary, dramatic work and sound/music compositions have been aired nationally and internationally for the past 20 years. She has also created compositions for film and installation that have been premiered at the Berlin Film Festival, the Whitney Biennial and the Whitney Museum's annual performance series. Her work includes narrative works, North Country, Part 1 (1993) and North Country, Part 2 (1996); Solitaire, with Marianne Petti and John Naisson (1996); Aspir (1997-2002), a multi-location Internet performance collaboration with Mariak Walczak and Jesse Gildert; and In I Scape, an in-progress collaboration with Jo-Anne Flock. She has also taken part as a composer in a number of national and traveling exhibitions. She is the executive director of the independent media organization, New Radio and Performing Arts, Inc. (a Bluh-Orch) working on offices in New York City and Boston, the founder and producer of the national weekly radio series, American Radio (1987-98), and founder and producer of the Turbulence radio series (1989-present). Turbulence commissions artists who creatively explore the web medium.

ROBERT WIERZEL, (lighting Designer) has collaborated with Bill T. Jones and Bill Clark, Jones/Arnie Zane Dance Company for over ten years, on numerous projects including Still/Here and Last Supper at Gracelands (The Promised Land), Dream on Monkey Mountain at the Guthrie Theater, as well as with the Boston Lyric Opera; Lyon Opera Ballet; The Welsh dance Company; Diversions; London's Contemporary Dance Trust; and the Centre de la Danse Berlin. Wierzel is the recipient of a 1990 New York Dance and Performance Award ("Bessie") Sustained Achievement in Lighting Design for his work with the company. He has also worked with Philip Glass on 1000 Airplanes on the Roof and Hydrogen Jubilee, for which he was selected as the American Theater Wing Award; musical contributions and visual designs to the New York City Opera; the Houston Grand Opera; Glimmerglass Opera; the Canadian Opera; Seattle Opera; and with choreographers Mark Sappington, Melissa Fenley and J. Froggatt-Jarret; and with artists Red Grooms and Robert Longo. His extensive theater work in the United States includes productions at the McCarter Theater, Center Stage, Actors Theater of Louisville, Ira Aldridge Stage, Yale Repertory Theater and American Repertory Theater; among others. He has his undergraduate degree from the University of Miami Florida and M.F.A. from the Yale School of Drama.

JANET WONG (Rehearsal Director) Assisted to Choreographer received her dance training in Hong Kong and London. From 1985-1993, she danced with the Michael Bland where she met Bill T. Jones. In August 1993, she moved to New York to learn and和完善. Wong has been an rehearsal director for the company since 1991 and still loves her dialogue with Bill, the work, the company, time and space.

BILL T. JONES/ARLINE ZANE DANCE COMPANY Bill T. Jones, Artistic Director Just Julia Blackburn, Executive Director

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RACHEL LEE HARRIS (Reader) is a transplanted New Orleanian to the great New York City. Most recent NYC performances include The Uninvited Guest by Michael Murphy, two new comedies, I'll Fly the Line, with The Badlands Theatre Company, director Scott Brooks, and Special Elevation: Dharma Empress (SPREAD EM), as well as Forward Motion Matters, both by Beshore Halow and directed by Steven McClyor for Emerging Artists Theatre Company, of which she is a member. Film and TV: Various commercials and short films, spots in Motion Combat and The Sopranos. Featured on "The Wonderful World of Disney Animal Kingdom Special" and the dark comedy Fontanaux, a new film by First Motion Films. Last year, Harris traveled to the Edinburgh Festival Fringe to perform in a modern interpretation of Joan of Arc. Of Darkness, a graduate cum laude from the University of Mississippi, with a B.F.A. in costume design.

RYAN HILLIARD (Reader) is currently working with a videotaped talent group of people. Hilliard most recently appeared off-Broadway in Stephen Kings "The Stand" at the Public Theater. Along the way there have been some commercials and TV, most recently an appearance on "E." He is a graduate of the University of North Carolina at Chapel Hill.

KYLE MAUDE (Stage Manager) is thrilled to be working with the Bill T. Jones/Arnie Zane Dance Company. She has worked with Ballet Tech/Feld Ballets NY, The Royal Ballet School of London and the award winning show Lesbian Puppet-a-Rama! both in New York City and abroad.

LIZ PRINCE (Costume Designer) has worked extensively with Bill T. Jones designing for his company as well as his productions on the Boston Ballet, Berlin Opera Ballet and Alvin Alley American Dance Theater. Other works include The Rite of Spring (Dance Theatre of Harlem), Michael Baryshnikov’s White Oak Dance Project, Théâtre National de Chaillot, Boardwalk Ballets, Philadelphia Ballet, Washington Ballet, Philadelphia Opera Ballet, Alvin Ailey American Ballet, Nederlands Dans Theater, Vienna State Ballet, and the provincial touring companies of Italy, Germany, and Russia. Liz has designed for regional companies in the Northeast, Midwest and South, with particular interest in dance companies including the Pennsylvania Ballet, New York City Ballet, and the Boston Lyric Opera. She has been the recipient of awards for costume design from American Dance Festival, Culture on the Edge, and the Boston Society of Arts and Letters. Liz is the recipient of an NEA fellowship.

Photography: John L. Tunnell for Bill T. Jones/Arnie Zane Dance Company, LLC.
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Emmylou Harris. October 15, 8 pm, HA
Academy of St. Martin in the Fields. October 18, 8 pm, HA

Drummers of West Africa. October 19, 3 pm, HA

Teresco Blanchard. October 23, 8 pm, HA
Estonian Philharmonic Chamber Choir. October 26, 4 pm, St. Mary's Catholic Church

Clout Gate Dance Theatre of Taiwan. November 12, 8 pm, HA
Charlie Haden and Gonzalo Rubalcaba. November 15, 8 pm, HA

Midas Mist. December 9-12, 8 pm; December 13 & 14, 2 & 4 pm, HA

Urban Tap. January 24, 8 pm, HA

ScWdSc. January 28. 8 pm, HA

Moscow Festival Ballet. Cinderella. January 30, 7 pm, HA

Cirque Stoige. February 6, 8 pm; February 7, 2 & 8 pm; February 8, 3 pm, HA

Christopher O'Reilly with the University of Iowa Symphony Orchestra. February 11, 8 pm, HA

Aquila Theatre Company. Cello! February 17 & 18, 8 pm, HA

New York Festival of Song. February 19, 8 pm. CRH

Ketchkren-Liendo-Robinson Trio. February 24, 8 pm. CRH

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Choral Collage. October 12, 3 pm, CRH
Leopold La Fosse memorial concert. October 12, 8 pm, CRH

Christina Rufleda, viola, and Ksenia Nosikova, piano. October 14, 8 pm, CRH

Maia Quartet. October 16, 8 pm, CRH

A Funny Thing Happened on the Way to the Forum by Stephen Sondheim. October 16, 17, 18, 23, 24, 25, 8 pm; October 19 & 26, 3 pm, E.C. Mabee Theatre, TB

Stacy Marjorie, saxophone, and Joseph Bogiar, piano. October 17, 5 pm. Harper Hall, VMB

OctOBOEfest: Mark Weisger, oboe. October 17, 8 pm, CRH

OctOBOEfest. October 18. 3 pm, CRH

OctOBOEfest: University Chamber Orchestra, October 19, 3 pm, CRH

Greer Girl by Sarah Hammond. October 23, 24 & 25, 8 pm; October 26, 3 pm, Theatre 8, TB

Kantorei. October 24, 8 pm, CRH

Philharmonic Chamber Orchestra. October 26, 3 pm CRH

CRH: Crapo Recital Hall
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