

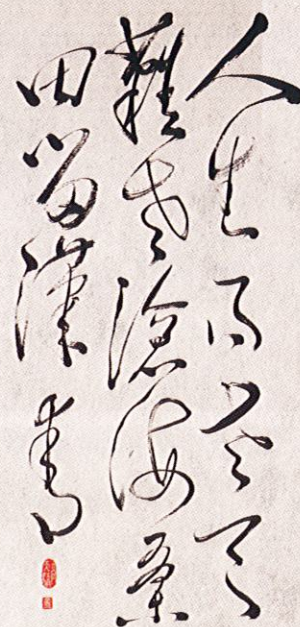


I am certain that  
after the dust of centuries  
has passed over our cities,  
we, too, will be remembered  
not for our victories or  
defeats in battle or politics,  
but for our contribution  
to the human spirit.

—John F. Kennedy

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

**Guest Musicians**  
Amy Kuhlman Appold  
Hannah Holman  
Daniel Bernard Roumain

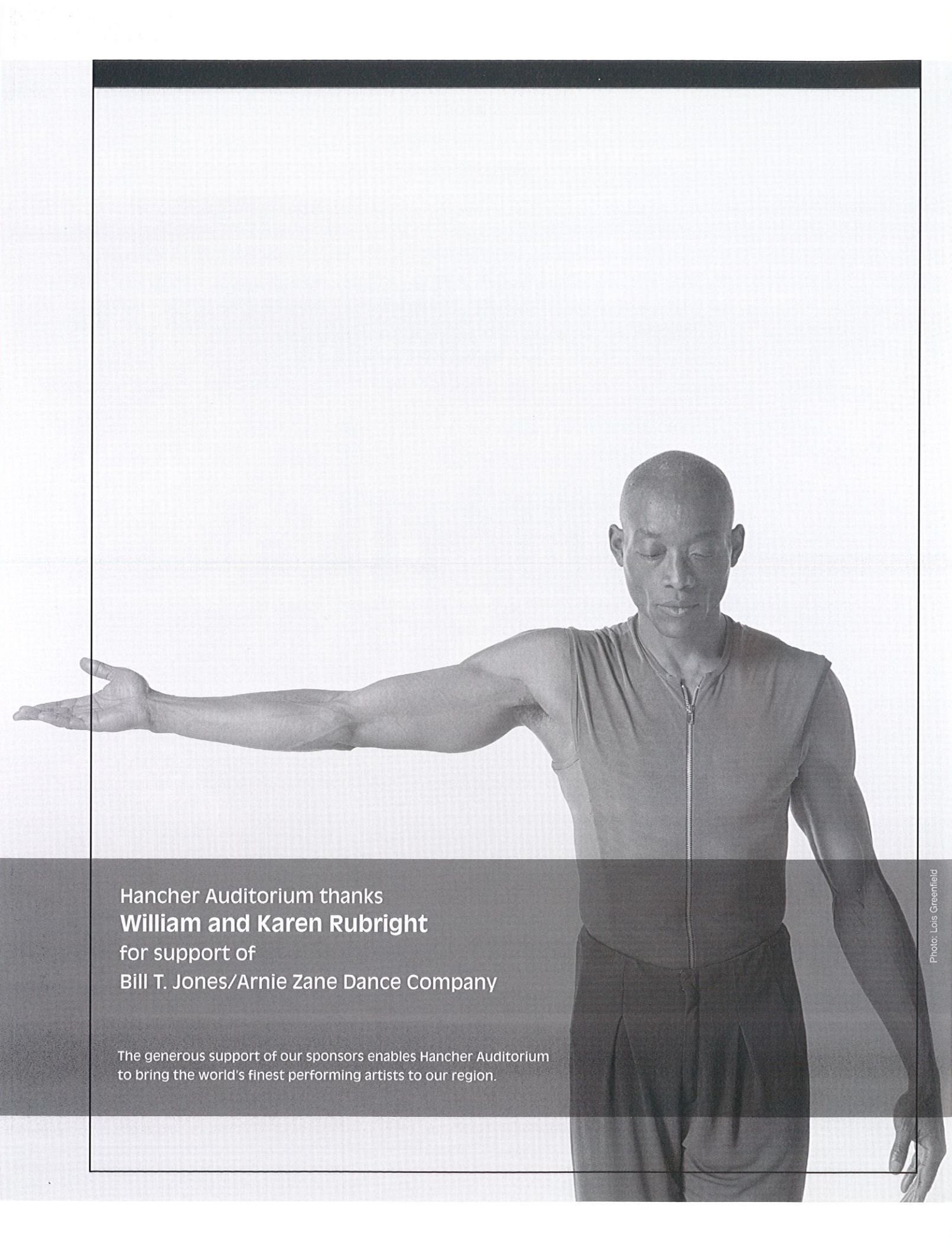
The Phantom Project will be performed with one intermission.

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**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 Kaiser 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 Appold, *violin*, Daniel Bernard Roumain, *piano*

*Sets*, Bjorn Amelan

*Costumes*, Liz Prince

*Lighting*, Robert Wierzel

*Video*, directed by Gregory Bain and edited by Lenny Eisenberg

*Reading*, Rachel 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 Poss, Carol Tolan, Hancher Auditorium/The University of Iowa and Virginia Wellington Cabot Foundation.

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## TONIGHT'S PROGRAM

### 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 repertory. They were interested in the next piece. And the piece after that. Every piece should be made fresh and 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 anniversary season, the company finds itself reviving 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 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 investigation 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 facsimile or place that is personal and representative of what was inside oneself." Zane and Jones were trying to build something then. Is it ever 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 itinerary—remembering Jones and Zane's initial 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 theaters 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 theater!"

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 Berlioz.

### *Blauvelt Mountain (A Fiction)* (1980)

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 skewed and eccentric tableaux and balances, this austere constructivist 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 all successful partnering. Helen Thorington has reworked her original electronic score for this revival.

#### **Chaconne (A Preview)**

Jones' latest solo for himself is set to the austere mysterious complexity 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 inflected by video. The video is a collaboration between Bill T. Jones, Paul Kaiser and Shelley Eshkar that records Jones' solo from multiple points of view and reintroduces this material into the dance giving the impression 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 overtly psychological or 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 though rife with images that suggest partnering between the strong and the weak, the big and the small, and a taught timeline clearly described as from dawn to dusk. The five duets, gender neutral and colorblind, parade through the vivid, artfully constructed language of the short story as it is read

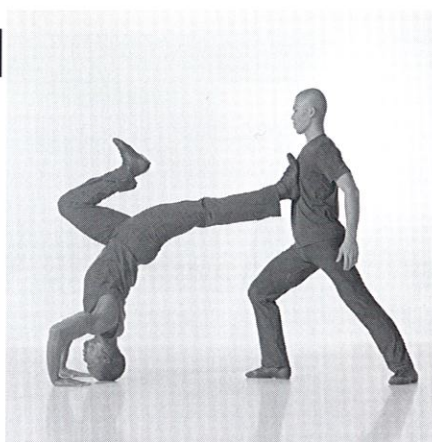


Photo by Lois Greenfield

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 aegis 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* (1990), premiered 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 20<sup>th</sup> 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 1999 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 soloist 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, Berkshire 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

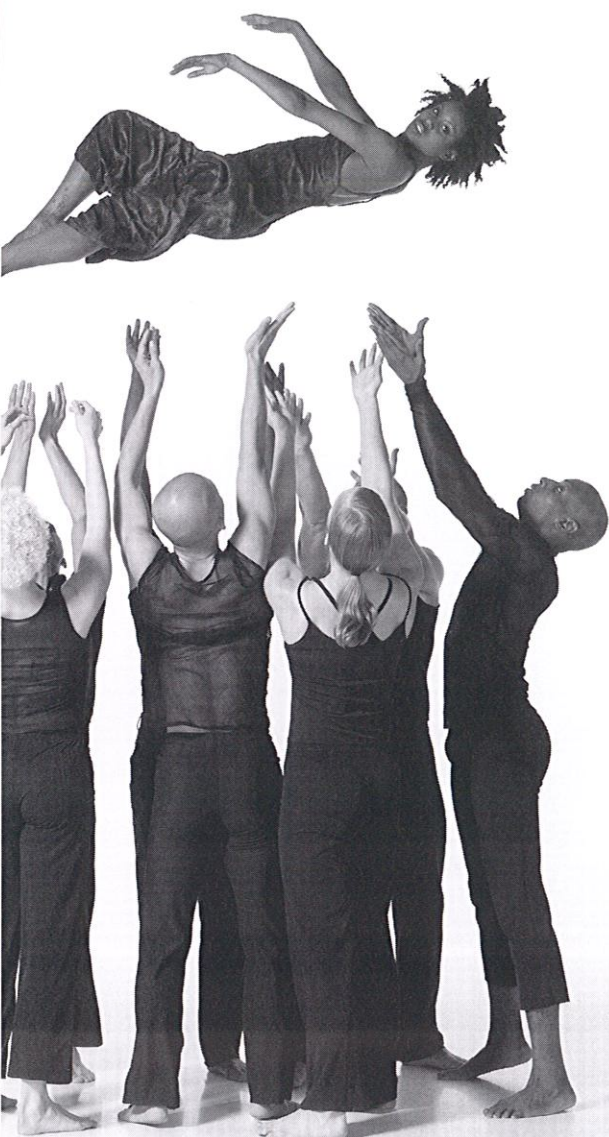
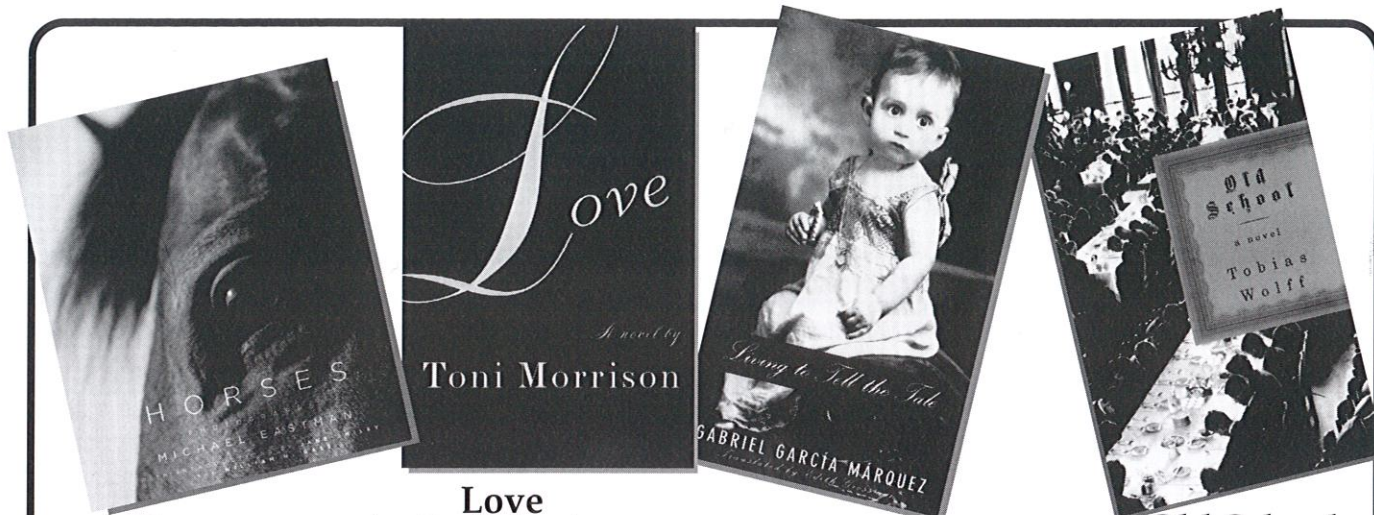


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## ABOUT THE ARTISTS

and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! 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.

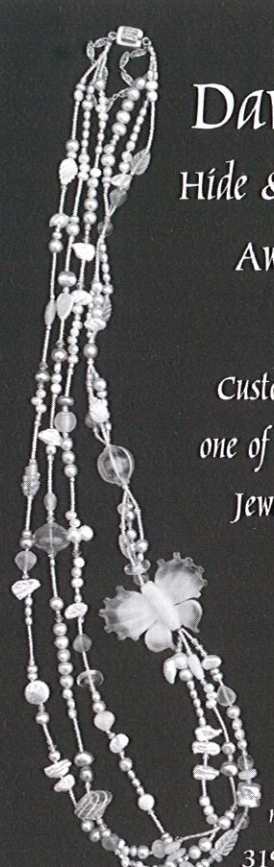
Television credits for Jones include *Fever Swamp*, *Untitled* and *Last Supper at Uncle Tom's Cabin/The Promised Land*. CBS "Sunday Morning" broadcast two features on Jones' work, once in 1993 and again in 1994. *Still/Here* was co-directed for television by Jones and Gretchen Bender and aired nationally 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 1986, 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 1993, he was presented with the Dance Magazine Award. In 2000, the Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure."

Mr. Jones' memoirs, *Last Night on Earth*, were published by Pantheon Books in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published in 1989 by Station Hill Press. Hyperion Books published *Dance*, a children's book written by Jones and photographer Susan Kuklin in 1998. Jones is proud to have contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

**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 Welk. 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 1984). In 1980, Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain*. *Rotary Action*, a duet with Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

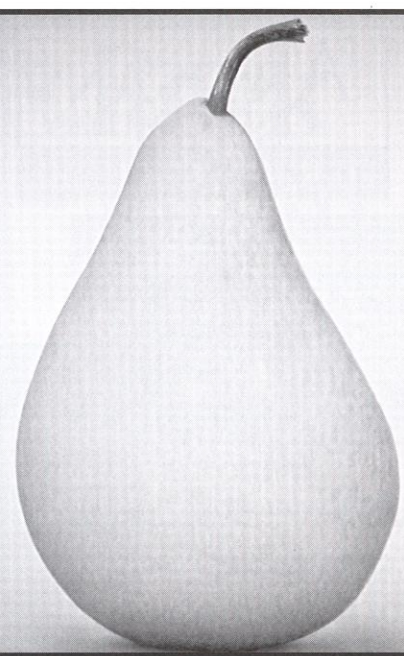
The Alvin Ailey American Dance Theater commissioned a new work from Zane and Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Zane (along with Jones) received a 1985-86 New York Dance and Performance ("Bessie") Award for Choreographer/Creator. *Continuous Replay: The Photography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



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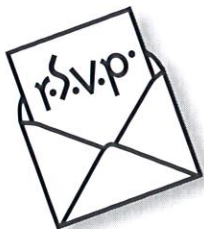
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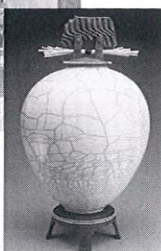
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## ABOUT THE ARTISTS

**GERMAUL YUSEF BARNES** (*Dancer*) is a native of Phoenix where he began dance training at South Mountain School of the Arts. From there, he went on to perform *A Chorus Line* and *Guys and Dolls* with the Pacific Conservatory of Performing Arts in California. Barnes continued his dance education at the University of the Arts in Philadelphia. There his talents were recognized as a choreographer and he received the University Creative Grant. Afterwards he performed in Berlin for two years with Tola'da Dance Company. He has also performed with Movement Source Inc. Dance Company, Group Motions Dance Company, Cleo Parker Robinson Dance Ensemble and Philadanco. Barnes is artistic director of Viewisic Expression Inc. (VEI), a multi-media organization. VEI's mission is to promote performance and educational residencies. He is resident choreographer for Movement Source Inc. Dance Company, and has created three works on them. His anthropology study and teaching has taken him to Ghana, West Africa; Bahia, South America; Skidmore College; State Theater, South Africa and many academies around the world. This is his seventh season with Bill T. Jones/Arnie Zane Dance Company.

**DENIS BORODITSKI** (*Dancer*) was born in Brajnsk, Russia, and received his movement training in gymnastics, ballet, jazz, modern and Russian folk dance. He is a former member of the prestigious Moiseyev Dance Company in Moscow. For seven years he served as principal dancer, choreographer and dance captain for The Moscow Folk Ballet Company in *Riverdance*, and he had the great opportunity to perform in Europe, Australia, Japan and on Broadway. This is his second season with the Bill T. Jones/Arnie Zane Dance Company.

**ASLI BULBUL** (*Dancer*) is from Istanbul, Turkey. She started dancing when she was six years old. After graduating from Mimar Sinan University of Istanbul, Bulbul went to New York in the summer of 1997 to study modern dance. She worked with Joanra Mendl Shaw, Guido Tuveri and various choreographers in New York City. This is her second season with the Bill T. Jones/Arnie Zane Dance Company, and she is so excited to be a part of this beautiful group.

**CATHERINE CABEEN** (*Dancer*) joined the Bill T. Jones/Arnie Zane Dance Company in 1998. In the same year she received her certificate of dance from the Martha Graham School of Contemporary Dance. Catherine began her training in St. Charles, with Pamela Bedford. She later studied in Chicago with Homer Bryant, and then in Seattle at Cornish College of the Arts. She has performed with Harakti Multi-Media, Pearl Lang Dance Theater, Maher Benham's Coyote Dancers, Analysis Dance Company, the Martha Graham Ensemble, Spectrum Dance Theater and in her own work.

**LEAH COX** (*Dancer*) grew up studying ballet in Houston, and graduated high school from North Carolina School of the Arts. She

continued her dance training at Texas Christian University where she graduated in 1998 with a B.A. in philosophy, minor in religion, and an emphasis in dance. Cox was a member of McCaleb Dance in San Diego, and was a guest artist with Lower Left. She has worked with Kim Epifano, Stephanie Gilliland, and Nina Martin. Her own work has been presented in San Diego.

**SHANEEKA HARRELL** (*Dancer*) is a native of Miami, where she attended New World School of the Arts. She continued her training at the University of the Arts (Philadelphia), receiving an apprenticeship with Bill T. Jones/Arnie Zane Dance Company in her final year. Shortly after completing her studies in 2001, she joined Jawole Willa Jo Zollar's Urban Bush Women. Harrell has appeared in works by Trebien Pollard/Skeleton Dance Project and Hope L. Boykin while continuing to develop her own choreographic work, which has been presented at the Kumquat Theatre and Drake Theatre in Philadelphia, PA. This is her first season with Bill T. Jones/Arnie Zane Dance Company. "I give thanks for the blessing and grace to partake in the journey."

**AYO JANEEN JACKSON** (*Dancer*) is a native of Chapel Hill and joined the Bill T. Jones/Arnie Zane Dance Company in 1999. "I am so small I can barely be seen. How can this great love be inside of me? Look at your eyes. They are small, but they see enormous things." (Rumi)

**WEN-CHUNG LIN** (*Dancer*) received his M.F.A. in modern dance from the University of Utah and his B.F.A. from the National Institute of the Arts in Taiwan. He has performed with Repertory Dance Theatre in Utah, Dance Forum Taipei, Chamber Ballet Taipei, Taipei Folk Dance Theatre and others. He is also interested in choreography and video dance production. This is his third season with the Bill T. Jones/Arnie Zane Dance Company.

**MALCOLM LOW** (*Dancer*) joined the Bill T. Jones/Arnie Zane Dance Company in 2000; this is his third season.

**ERICK MONTES** (*Dancer*) is originally from Mexico City, and he joined the Bill T. Jones/Arnie Zane Dance Company in 2003. He trained at the National School of Classical and Contemporary Dance. His professional career began with the Compania Bano Rojo Arte Escenico, and he has worked with companies of high national prestige such as, A-Quo Dances Contemporanea. In 2001, he received the first prize as major interpreter in the Premio Intercontinental INBA-UAM. In addition, he collaborated with the choreographer Stephen Petronio in projects sponsored by the Lincoln Center Out of Doors and Queens Theatre in the Park in New York City. Thanks to the Fondo Nacional para la Cultura y Las Artes (2002-03). ¿Cómo olvidar, que estoy hecho de fuego y de tierra, de sangre y de dioses? "Que sobre eso es la danza" Por mi madre y mis hermanos.



**BJORN G. AMELAN** (*Sculptor/Associate Artistic Director/Set Designer*) was the partner of the late fashion designer Patrick Kelly from 1983 until Kelly passed away on January 1, 1990. Amelan moved to the United States to begin his collaboration with Bill T. Jones in 1993. He has designed sets for the following works by Bill T. Jones: *Green and Blue* for the Lyon Opera Ballet; *We Set Out Early . . . Visibility Was Poor*, *The Breathing Show*, *You Walk?* and *The Table Project* for the Bill T. Jones/Arnie Zane Dance Company; and *How! Do! We! Do!* for Bill T. Jones and Jessye Norman in conjunction with the Lincoln Center's Great Performers New Visions series. Amelan is the recipient of a 2001 "Bessie" for his designs for *The Breathing Show* and *The Table Project*.

**HANNAH HOLMAN** (*Cello*) is a member of the faculty at The University of Iowa School of Music, cellist of the Maia Quartet and assistant principal cellist in the Eastern Music Festival Orchestra and the American Sinfonietta. She studied at the Eastman School of Music and Michigan State University, where she completed her bachelor of music degree. She obtained her master of music degree with Fritz Magg at the New England Conservatory in 1993. Holman and her husband, Anthony Arnone, recently started the Iowa Cello Society, which had its inaugural concert September 28, 2002.

**AMY KUHLMANN APPOLD** (*Violin*) began her studies at the age of ten in her native Columbus, Ohio. As a founding member and first violinist of the Maia Quartet, she has performed in major concert halls throughout the United States. Known as well for her work as a solo violinist, Appold has performed as recitalist throughout the United States and as soloist with the Columbus and Acadiana Symphony Orchestras, as well as the University of Iowa Chamber Orchestra. Appold holds a bachelor of music degree from the Cleveland Institute of Music and a master of music degree from the Peabody Conservatory. She received additional instruction at the Eastman School of Music, the New England Conservatory and the Juilliard School. With the Maia Quartet she has been involved extensively in educational outreach, performing programs to thousands of children throughout the country. Appold is a member of the faculty at The University of Iowa School of Music, which she joined in 1999.

**GREGORY BAIN** (*Lighting Designer*) has been active in dance production and stage management, as well as audio and video recording, since 1971. He developed his theater artistry with and for a varied range of dance, music, film, theater artists and production projects. During his career, Bain has toured as stage manager for many dance companies including Twyla Tharp's 1992 New York City Center season and Japan tour, Nikolais Dance Theatre, The Murray Louis Dance Company, Molissa Fenley, David Parsons, Les Ballets Trockadero de Monte Carlo and Carlota

Santana Spanish Dance. Between 1978 and 1986, he was the technical director for the American Dance Asylum, the Murray Louis Dance Company, the Vine Dance Theater and J. R. Mitchell's Universal Jazz Orchestra. Bain joined Bill T. Jones/Arnie Zane Dance Company in 1986.

**SHELLEY ESHKAR** (*Video*) is a multimedia artist and experimental animator who received a B.F.A. from the Cooper Union School of Art in 1993, pursuing a multidisciplinary fine arts education. Eshkar's innovations in three-dimensional figural drawing and animation have aroused considerable attention in the fields of computer graphics, dance and architecture. Eshkar joined Riverbed in 1995 where, together with Paul Kaiser, he has collaborated with Bill T. Jones and with Merce Cunningham, receiving an award for this work from the Foundation for Contemporary Performance Art in 1998. He has lectured to such diverse groups as SIGGRAPH, the Congress of Research in Dance, Jacob's Pillow Dance Festival, University of California at Berkeley, the Brooklyn Academy of Music, The Cooper Union, Harvard University Graduate School of Design and Aarhus University in Denmark.

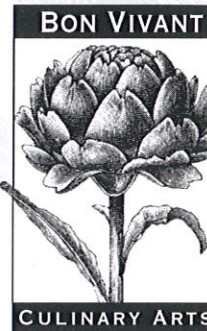
**PAUL KAISER** (*Video*) did early work in experimental filmmaking (with such films as *Timothy and Colourblind* etc) and performance audiotapes (including *Talking my way about theirs* and *Thoughts on erasing blank tape*). He later spent ten years teaching students with severe learning disabilities with whom he collaborated on making multimedia depictions of their own minds (a body of work honored by a Computerworld/Smithsonian Award in 1991). In 1994, Kaiser founded Riverbed ([www.riverbed.com](http://www.riverbed.com)), a digital arts studio in New York City. He has collaborated with Robert Wilson, Bill T. Jones and Merce Cunningham. His most recent work is *If by chance / flicker-track*. In 1996, Kaiser became the first digital artist to receive a Guggenheim Fellowship. In 1998, he received an award from the Foundation for Contemporary Performance Art together with Shelley Eshkar.

**BOB BURSEY** (*Lighting Supervisor*) was raised in rural southwestern Virginia, but came to New York in 1999 to pursue dance production and touring. He is new to the Bill T. Jones/Arnie Zane Dance Company for their 20th anniversary season. His past touring experience includes the companies of Les Ballets Trockadero de Monte Carlo, Tanztheater Wuppertal Pina Bausch, David Rousseve/Reality and Shen Wei Dance Arts. He worked on the summer production staffs of the American Dance Festival from 1999 to 2002. Bursey is very grateful for the opportunity to work with the company, and is looking forward to an exciting collaboration.

**MATTHEW EGGLETON** (*Production Manager*) began a professional relationship with the Bill T. Jones/Arnie

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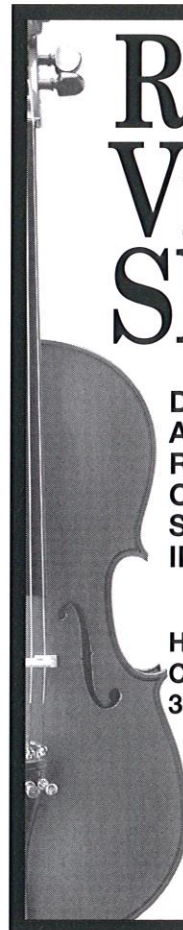


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## ABOUT THE ARTISTS

Zane Dance Company in late 2000. He is pleased that his freelance work as 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 few years Eggleton has had the opportunity to tour domestically and internationally with Mabou Mines, Goldhuber and Latsky, Sean Curran, the Broadway tour of *Parade*, and the Obie Award winning play *Charlie Victor Romeo*. He would like to give special thanks to his wife Katy for her years of love and unfailing 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 Uninvited Guest* by Michael Murphy, two new comedies, *Is This The Line*, with The Badlands Theatre Company, director Scott Brooks, and *Special Realistic Drama Emporium (SPREAD EM!)*, as well as *Forward Motion Matters*, both by Bashore Halow and directed by Steven McElory 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 *Fontonelle*, a new indie by First Motionless Films. Last year, Harris traveled to the Edinburgh Festival Fringe to perform in a modern interpretation of *Joan of Arc*. 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 dedicated and talented group of people. Hilliard most recently appeared off-Broadway in *Ritual of Faith* playing Cardinal Santini. He played opposite Pat Hingle in *Inherit the Wind*, appeared with Chita Rivera in *Anything Goes*, and toured the United States as FDR with John Schuck and Jo Ann Worley. He played in Europe in Ken Hill's *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 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 Pulp-o-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 Ailey American

Dance Theater. Other work includes designing for: Doug Varone (Doug Varone and Dancers, Jose Limon, Dayton Contemporary Dance Company), Mikhail Baryshnikov's White Oak Dance Project, Trey McIntyre (Houston Ballet, Philadelphia Ballet, Washington Ballet, Philadanco), Mark Dendy (Pacific Northwest Ballet, Dortmund Theater Ballet, Dendy Dance), Jane Comfort, Ralph Lemon, Neil Greenberg, Keely Garfield, David Dorfman, Bebe Miller, Arthur Aviles, Heidi Latsky and Lawrence Goldhuber. Her costumes have been exhibited at the New York Public Library for the Performing Arts, Snug Harbor Cultural Center and the Cleveland Center for Contemporary Art. Prince received a 1990 New York Dance and Performance Award for costume design.

**DANIEL BERNARD ROUMAIN** (*Composer/Violinist*) has performed as a violinist throughout the United States, in Europe and Asia, and broadcasts of his music have appeared on national and international public radio. Roumain 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 Detroit, Florida, Memphis, Oakland and the American Composers Orchestra have performed his compositions. He has also collaborated on performances with DJ Spooky (a.k.a. Paul Miller), performance artist John Fleck, the composer Philip Glass and members of the Philip Glass Ensemble, the conductor/flutist Paul Lustig Dunkel, and pianists Christopher Oldfather and Kathleen Supove. Among the honors he has garnered are the University of Michigan Rackham Merit Fellowship Award, a Helen F. Whitaker Commission and the Silver Knight Award.

**HELEN THORINGTON** (*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 web work includes narrative works, *North Country, Part 1* (1996) and *North Country, Part 2* (1997); *Solitaire*, with Marianne Petit and John Neilson (1998); *Adrift* (1997-2002), a multi-location Internet performance collaboration with Marek Walczak and Jesse Gilbert; and *9.11 Scapes*, an in-progress collaboration with Jo-Anne Green. She has also taken part as a composer in a number of national and transatlantic webcasts. She is the executive director of the independent media organization, New Radio and Performing Arts, Inc. (aka Ether-Ore) with offices in New York City and Boston, the founder and producer of the national weekly radio series, New American Radio



(1987-98), and founder and producer of the Turbulence web site (1996-present). Turbulence commissions artists who creatively explore the web medium.

**ROBERT WIERZEL** (*Lighting Designer*) has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company for over ten years, on numerous projects including *Still/Here* and *Last Supper at Uncle Tom's Cabin/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 Deutsche Opera Berlin. Wierzel is the recipient of a 1993 New York Dance and Performance Award ("Bessie") for 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 Jukebox*, for which he is the 1991 recipient of the American Theater Wing Design Award; musicians Lou Reed and John Cale; the New York City Opera; the Houston Grand Opera; Glimmerglass Opera; the Canadian Opera; Seattle Opera; with choreographers Margo Sappington, Molissa Fenley and J. Fregalette-Jansen; 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, Hartford Stage, Yale Repertory Theater and American Repertory Theater, among others. Wierzel has his undergraduate degree from the University of South Florida and his M.F.A. from the Yale School of Drama.

**JANET WONG** (*Rehearsal Director/ Assistant to Choreographer*) received her dance training in Hong Kong and London. From 1985-1993, she danced with the Berlin Ballet where she met Bill T. Jones. In August 1993, she moved to New York to learn and unlearn. Wong has been the rehearsal director for the company since 1996 and still loves her dialogue with Bill, the work, the company, time and space.

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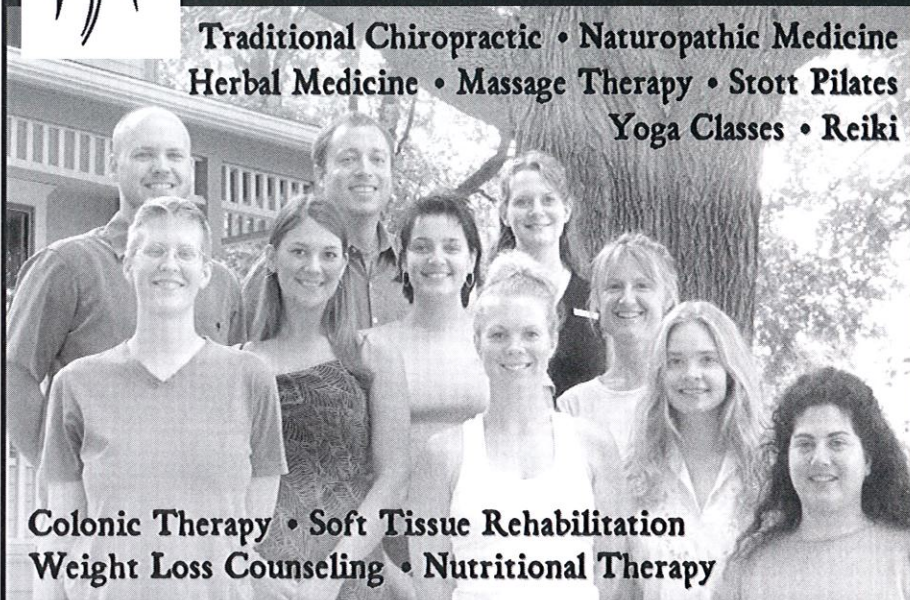
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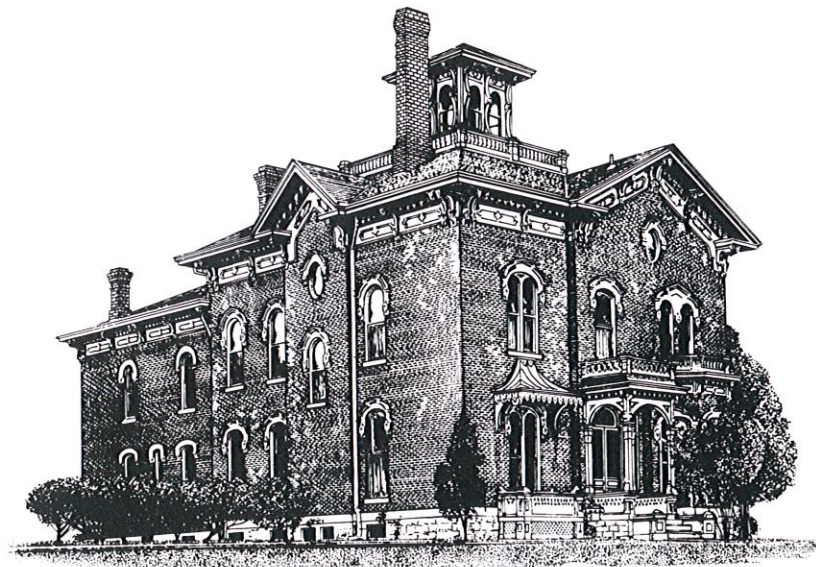
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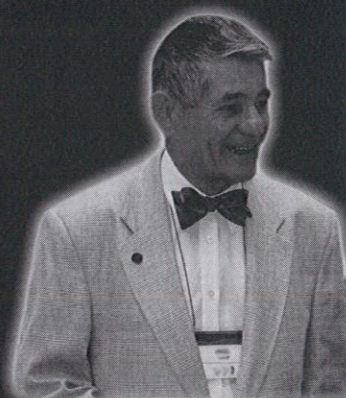
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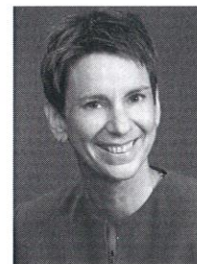


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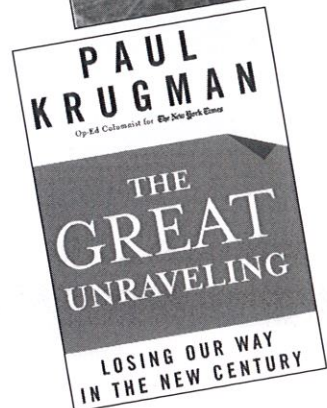
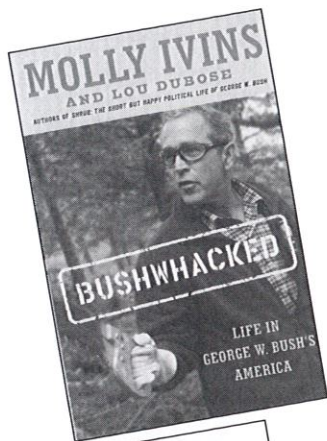


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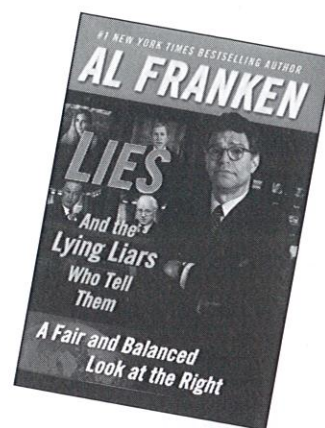
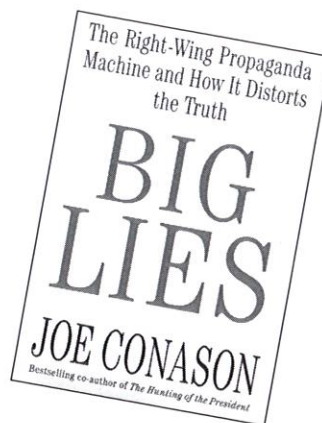
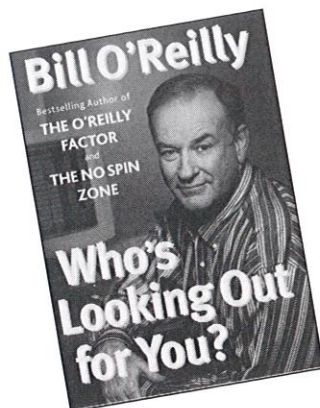
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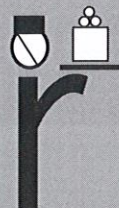
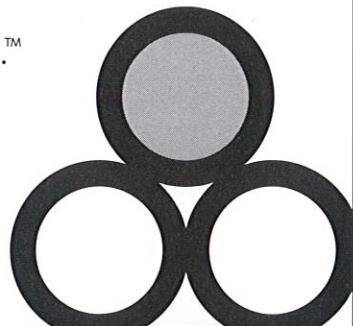
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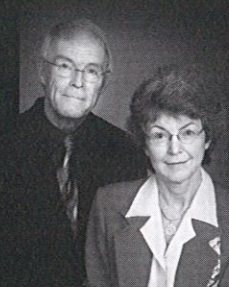
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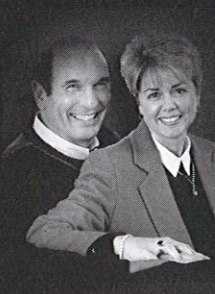
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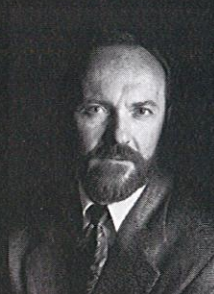
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# Calendar

## HANCHER AUDITORIUM

[www.uiowa.edu/hancher](http://www.uiowa.edu/hancher)

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

Terence Blanchard. October 23, 8 pm, HA

Estonian Philharmonic Chamber Choir.  
October 26, 4 pm, St. Mary's Catholic Church

Cloud Gate Dance Theatre of Taiwan.  
November 12, 8 pm, HA

Charlie Haden and Gonzalo Rubalcaba.  
November 15, 8 pm, HA

*Mamma Mia!*. December 9-12, 8 pm;  
December 13 & 14, 2 & 8 pm, HA

Urban Tap. January 24, 8 pm, HA

SoVoSó. January 28. 8 pm, HA

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

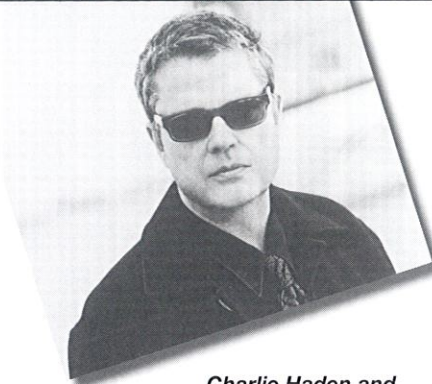
Cirque Éloize. February 6, 8 pm; February 7,  
2 & 8 pm; February 8, 3 pm. HA

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

Aquila Theatre Company, *Othello*. February  
17 & 18, 8 pm. HA

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

Kalichstein-Laredo-Robinson Trio. February  
24, 8 pm. CRH



**Charlie Haden and  
Gonzalo Rubalcaba**  
November 15

## DIVISION OF PERFORMING ARTS

[www.uiowa.edu/~dpa](http://www.uiowa.edu/~dpa)

Choral Collage. October 12, 3 pm, CRH

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

Christina Rutledge, *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. Mabie Theatre, TB

Stacy Mangans, *saxophone*, and Joseph  
Bognar, *piano*. October 17, 5 pm, Harper Hall,  
VMB

OctOBOEfest: Mark Weiger, *oboe*. October 17,  
8 pm, CRH

OctOBOEfest concert. October 18,  
3 pm, CRH

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

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

Kantorei. October 24, 8 pm, CRH

Philharmonia Chamber Orchestra. October 26,  
3 pm CRH



CRH Clapp Recital Hall  
HA Hancher Auditorium  
IMU Iowa Memorial Union  
MA Museum of Art  
SP Space Place (101 North Hall)  
TB Theatre Building  
VMB Voxman Music Building

**Academy of  
St. Martin in the Fields**  
October 18

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**Box Office:** Open from 10:00 a.m. to  
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**Seating Policy:** To avoid disrupting the  
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rected to the observation rooms and  
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leave during a performance and later  
wish to re-enter the auditorium, an  
usher will escort you to an observation  
room until an intermission or the con-  
clusion of the performance.

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

### Coughing and Electronic Devices:

The auditorium's acoustics amplify the  
sounds of coughing and other noises.  
Please turn off your electronic watch  
alarm, beepers and cell phones. The use  
of a handkerchief helps to muffle a cough  
or sneeze, and cough drops are avail-  
able from the ushers. If coughing per-  
sists, you may wish to return to the lobby,  
where an usher can direct you to one of  
the soundproof observation rooms.

**Smoking:** Smoking is not permitted  
anywhere in the auditorium, lobby, or  
Cafe. If you wish to smoke during inter-  
missions, you may leave the building, but  
please take your ticket stub for re-entry  
to the facility. We also ask that while out-  
side you step away from the door-ways  
so that smoke is not blown back into the  
building. Smoking is permitted only on  
the East Patio (the river side). We appre-  
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### Cameras and Recording Equipment:

In compliance with copyright laws and  
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