

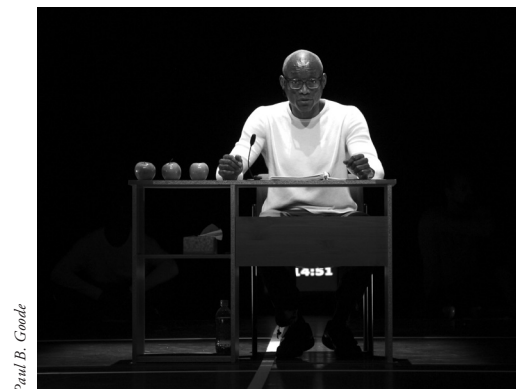
Friday, February 24, 2012, 8pm  
Saturday, February 25, 2012, 8pm  
Zellerbach Hall

## Bill T. Jones/Arnie Zane Dance Company

Bill T. Jones  
*Executive Artistic Director*

Janet Wong  
*Associate Artistic Director*

Bob Bursey  
*Producing Director*



*Paul B. Gonde*

### *Story/Time*

*featuring*

Bill T. Jones

*and*

*The Company*

Antonio Brown, Talli Jackson, Shayla-Vie Jenkins, LaMichael Leonard, Jr.,  
I-Ling Liu, Paul Matteson, Erick Montes, Jennifer Nugent, Jenna Riegel

*with*

Ted Coffey, *musician*

*Lead support for the Bill T. Jones/Arnie Zane Dance Company's 2011–2012  
U.S. performances is provided by MetLife Foundation.*

*These performances are funded in part by the National Dance Project of the New England Foundation for the Arts. NDP is supported by lead funding from the Doris Duke Charitable Foundation, with additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, and the Boeing Company Charitable Trust.*

*Cal Performances' 2011–2012 season is sponsored by Wells Fargo.*

## Bill T. Jones/Arnie Zane Dance Company

A Program of New York Live Arts

### *Story/Time*

(2012)

*West Coast Premiere*

|                                   |  |
|-----------------------------------|--|
| <i>Conception &amp; Direction</i> | Bill T. Jones  |
| <i>Choreography</i>               | Bill T. Jones with Janet Wong and members of the Company |
| <i>Music</i>                      | Ted Coffey   |
| <i>Text</i>                       | Bill T. Jones  |
| <i>Décor</i>                      | Bjorn Amelan   |
| <i>Lighting Design</i>            | Robert Wierzel   |
| <i>Costume Design</i>             | Liz Prince   |
| <i>Associate Set Design</i>       | Solomon Weisbard   |

#### *Dancers*

Antonio Brown, Talli Jackson, Shayla-Vie Jenkins, LaMichael Leonard, Jr., I-Ling Liu, Paul Matteson, Erick Montes, Jennifer Nugent, Jenna Riegel

#### *Creative Team*

Bjorn Amelan, Robert Wierzel, Liz Prince

#### *Production Staff*

Kyle Maude, Laura Bickford, Nicholas Lazzaro, Shoshanna Gross, Sam Crawford

*There will be no intermission.*

*Story/Time* is made possible with lead support from the Company's commissioning program "Partners in Creation," which includes the following donors: the Argosy Foundation, Abigail Congdon and Joe Azrack, Anne Delaney, Eleanor Friedman, Barbara and Eric Dobkin, Sandra and Gerald Eskin, Ruth and Stephen Hendel, Ellen Poss, Jane Bovingdon Semel and Terry Semel.

Co-commissioned by Peak Performances @ Montclair State (New Jersey) and the Walker Art Center.

Developed in residence at Arizona State University Gammage Auditorium, Bard College, Alexander Kasser Theater at Montclair State University, University of Virginia and the Walker Art Center.

Funded in part by the New England Foundation for the Arts' National Dance Project (NDP), with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation and the Boeing Company Charitable Trust.

Rehearsed at the New 42nd Street Studios.

Costumes constructed by Carelli Costumes, Inc.



Paul B. Goode

THE VISUAL LANDSCAPE of *Story/Time* is defined by my sitting at a desk in the middle of the playing area. The decision to do this is a direct response to the image I hold of John Cage in his work *Indeterminacy* (1958), in which he sat alone on stage reading an unbroken stream of one-minute stories to a small audience. Initially, that is what I thought this work would be: an opportunity for me to return to the stage in a low-key, nonpopular performance-art mode, reading my stories, each one minute long, often personal but not exclusively so. As the Company is an essential expression of my thought and creative process, I decided that I would read the stories at the center of the ever-shifting landscape of the Company's task-based menu of events. I felt that this would make for an interesting and resonant dissonance—something John Cage himself was interested in. He and I are quite different men; our times are different. This fact added a layer of

urgency and interest for me, as I am constantly attempting to calibrate and understand my work and myself in the modernist tradition. Turning to Cage at this point in my creative life serves as both a provocation and a comfort.

As in the 1959 treatment of *Indeterminacy* by Cage, joined by David Tudor, the three main streams of *Story/Time* (stories, choreography and music) are sometimes (but not exclusively) governed by chance procedure, each pursuing its own logic, simply coincident. The stories (drawn from a selection of over 150) and the order in which they are read are determined by chance. Seventy minutes of choreography are selected from a growing and changing menu of 35 items spanning 105 minutes. A unique musical score is generated by composer Ted Coffey during each performance.

*Bill T. Jones*

**N**OW IN ITS 29TH YEAR, the **Bill T. Jones/Arnie Zane Dance Company** was born out of an eleven-year collaboration between Bill T. Jones and Arnie Zane (1948–1988). During this time, they redefined the duet form and foreshadowed issues of identity, form and social commentary that would change the face of American dance. The Company emerged onto the international scene in 1983 with the world premiere of *Intuitive Momentum*, which featured legendary drummer Max Roach, at the Brooklyn Academy of Music. Since then, the nine-member Company has performed worldwide in over 200 cities in 30 countries on every major continent. Today, the Company is recognized as one of the most innovative and powerful forces in the modern dance world.

The repertory of the Bill T. Jones/Arnie Zane Dance Company is widely varied in its subject matter, visual imagery and stylistic approach to movement, voice and stagecraft, and includes musically driven works as well as works using a variety of texts. The Company has been acknowledged for its intensely collaborative method of creation that has included artists as diverse as Keith Haring, Cassandra Wilson, the Orion String Quartet, the Chamber Music Society of Lincoln Center, Fred Hersch, Jenny Holzer, Robert Longo, Julius Hemphill and Daniel Bernard Roumain. The collaborations of the Bill T. Jones/Arnie Zane Dance Company with visual artists were the subject of *Art Performs Life* (1998), a groundbreaking exhibition at the Walker Art Center in Minneapolis.

Some of its most celebrated creations are evening-length works including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994, Biennale de la Danse in Lyon, France); *We Set Out Early...Visibility Was Poor* (1996, Hancher Auditorium, Iowa City, Iowa); *You Walk?* (2000, European Capital of Culture 2000, Bologna, Italy); *Blind Date* (2006, Peak Performances at Montclair State University); *Chapel/Chapter* (2006, Harlem Stage Gatehouse); and *Fondly Do We Hope...Fervently Do We Pray* (2009, Ravinia Festival, Highland Park, Illinois). The ongoing, site-specific *Another Evening* was last performed

in its seventh incarnation as *Another Evening: Venice/Arsenale* (2010, La Biennale di Venezia).

The Company has also produced two evenings centered on Mr. Jones's solo performance: *The Breathing Show* (1999, Hancher Auditorium, Iowa City, Iowa) and *As I Was Saying...* (2005, Walker Art Center).

The Company has been featured in many publications, and one of the most in-depth examinations of Mr. Jones and Mr. Zane's collaborations can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane* (1989, Station Hill Press) edited by Elizabeth Zimmer.

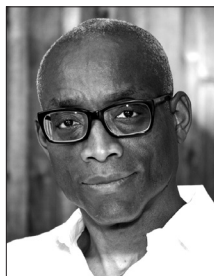
The Company has received numerous awards, including New York Dance and Performance "Bessie" Awards for *Chapel/Chapter* at Harlem Stage (2006), *The Table Project* (2001), *D-Man in the Waters* (1989 and 2001), musical scoring and costume design for *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990) and for the groundbreaking Joyce Theater season (1986). 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*. The Company celebrated its landmark 20th anniversary at the Brooklyn Academy of Music with 37 guest artists, including Susan Sarandon, Cassandra Wilson and Vernon Reid. *The Phantom Project: The 20th Season* presented a diverse repertoire of over 15 revivals and new works.

During the Company's 25th anniversary season in 2007, Ravinia Festival in Highland Park, Illinois, offered the Company its most significant commission to date: to create a work in honor of Abraham Lincoln's bicentennial. The Company created three new productions in response: *100 Migrations* (2008), a site-specific community performance project; *Serenade/The Proposition* (2008), examining the nature of history; and *Fondly Do We Hope...Fervently Do We Pray* (2009), the making of which was the subject of a feature-length documentary film by Kartemquin Films entitled *A Good Man* that was broadcast on PBS's *American Masters* in 2011.

The Company has distinguished itself through extensive community outreach and

educational programs, including partnerships with Bard College, where Company members teach an innovative curriculum rooted in the Company's creative model and highly collaborative methods; and with Lincoln Center Institute, which uses Company works in its educator-training and in-school repertory programs. University and college dance programs throughout the United States work with the Company to reconstruct significant works for their students. The Company conducts intensive workshops for professional and pre-professional dancers and produces a broad range of discussion events at home and on the road, all born from the strong desire to "participate in the world of ideas."

In 2011, the Company announced a groundbreaking merger with Dance Theater Workshop that *The New York Times* said could "alter the contemporary dance landscape in New York." The organization, called New York Live Arts, strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating.



**Bill T. Jones** (Artistic Director/Co-Founder/Choreographer), a multi-talented artist, choreographer, dancer, theater director and writer, has received major honors ranging from a 1994 MacArthur "Genius" Award to Kennedy

Center Honors in 2010. He was inducted into the American Academy of Arts and Sciences in 2009 and named "An Irreplaceable Dance Treasure" by the Dance Heritage Coalition in 2000. His ventures into Broadway theater resulted in a 2010 Tony Award for Best Choreography for the critically acclaimed *FELA!*, the musical co-conceived, co-written, directed and choreographed by Mr. Jones. He also earned a 2007 Tony Award for Best Choreography in *Spring Awakening*, as well as an Obie Award for the show's 2006 off-Broadway run. His choreography for the off-Broadway

production of *The Seven* earned him a 2006 Lucille Lortel Award.

Mr. Jones began his dance training at the State University of New York (SUNY) at Binghamton, where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. In 1982, he formed the Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) with his late partner, Arnie Zane. In 2011, Mr. Jones was named Executive Artistic Director of New York Lives Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating, born out of a merger of the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop.

In addition to creating more than 140 works for his own company, Mr. Jones has received many commissions to create dances for modern and ballet companies, including Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet and Berlin Opera Ballet, among others. In 1995, Mr. Jones directed and performed in *Degga*, a collaborative work with Toni Morrison and Max Roach, 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.

His work in dance has been recognized with the 2010 Jacob's Pillow Dance Award; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2003 Dorothy and Lillian Gish Prize; and the 1993 Dance Magazine Award. His additional awards include the Harlem Renaissance Award in 2005; the Dorothy B. Chandler Performing Arts Award in 1991; multiple New York Dance and Performance Bessie Awards for his works *The Table Project* (2001), *The Breathing Show* (2001), *D-Man in the Waters* (1989) and the Company's groundbreaking season at the Joyce Theater (1986). In 1980, 1981 and 1982 Mr. Jones was the recipient of Choreographic Fellowships from

the National Endowment for the Arts, and in 1979 he was granted the Creative Artists Public Service Award in Choreography.

Mr. Jones was profiled on *NBC Nightly News* and *The Today Show* in 2010 and was a guest on *The Colbert Report* in 2009. Also in 2010, he was featured in HBO's documentary series *Masterclass*, which follows notable artists as they mentor aspiring young artists. In 2009, Mr. Jones appeared on one of the final episodes of *Bill Moyers Journal*, discussing his Lincoln suite of works. He was also one of 22 prominent black Americans featured in the HBO documentary *The Black List* in 2008. In 2004, ARTE France and Bel Air Media produced *Bill T. Jones—Solos*, highlighting three of his iconic solos from a cinematic point of view. The making of *Still/Here* was the subject of a documentary by Mr. Moyers and David Grubin entitled *Bill T. Jones: Still/Here with Bill Moyers* in 1997. Additional television credits include telecasts of his works *Last Supper at Uncle Tom's Cabin/The Promised Land* (1992) and *Fever Swamp* (1985) on PBS's *Great Performances* series. In 2001, *D-Man in the Waters* was broadcast on the Emmy-winning documentary *Free to Dance*.

Mr. Jones's interest in new media and digital technology has resulted in collaborations with the team of Paul Kaiser, Shelley Eshkar and Marc Downie, now known as OpenEnded Group. The collaborations include *After Ghostcatching*, the Tenth Anniversary re-imagining of *Ghostcatching* (2010, SITE Sante Fe Eighth International Biennial); *22* (2004, Arizona State University's Institute for Studies in the Arts and Technology, Tempe, Arizona); and *Ghostcatching: A Virtual Dance Installation* (1999, Cooper Union, New York, New York).

He has received honorary doctorates from Yale University, Art Institute of Chicago, Bard College, Columbia College, Skidmore College, the Juilliard School, Swarthmore College and the SUNY Binghamton Distinguished Alumni Award, where he began his dance training with studies in classical ballet and modern dance.

Mr. Jones's memoir, *Last Night on Earth*, was published by Pantheon Books in 1995. An in-depth look at the work of Mr. Jones and Mr. Zane can be found in *Body Against Body:*

*The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published by Station Hill Press in 1989. Hyperion Books published *Dance*, a children's book written by Mr. Jones and photographer Susan Kuklin in 1998. Mr. Jones contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

In addition to his Company and Broadway work, Mr. Jones also choreographed Sir Michael Tippett's *New Year* (1990) for Houston Grand Opera and Glyndebourne Festival Opera. His *Mother of Three Sons* was performed at the Munich Biennale, New York City Opera and the Houston Grand Opera. Mr. Jones also directed *Lost in the Stars* for the Boston Lyric Opera. Additional theater projects include co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000 in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for The Guthrie Theater in Minneapolis.

**Antonio Brown** (*Dancer*), a native of Cleveland, Ohio, began his dance training at the Cleveland School of the Arts and received his B.F.A. from the Juilliard School in 2007. Over the years he has performed works by Ohad Naharin, Jiří Kylián, José Limón, Nilas Martins, Susan Marshall, Larry Keigwin, Aszure Barton and many others. In addition to being a member of the Company, Mr. Brown also performs with Camille A. Brown & Dancers and Gregory Dolbashin's "The DASH Ensemble." Mr. Brown joined the Company in 2007 and is grateful to share his gifts and talents with the world.

**Talli Jackson** (*Dancer*), originally from Liberty, New York, first trained with Livia Vanaver at the Vanaver Caravan Dance Institute in New York. With the Vanaver Caravan he performed in venues throughout the United States and Europe. Mr. Jackson has performed works by Marianela Boan, David Dorfman, Francesca Harper, Heidi Latsky and Sandy Silva. He received full scholarships from the American Dance Festival in 2006 and 2008, the Bates Dance Festival and the Ailey School. Mr. Jackson joined the Company in 2009.

**Shayla-Vie Jenkins** (*Dancer*), originally from Ewing, New Jersey, began dance training at Watson Johnson Dance Theater and Mercer County Performing Arts School. In 2004, she graduated with honors from Fordham University. She has performed with the Kevin Wynn Collection, Nathan Trice Rituals, the Francesca Harper Project and Yaa Samar Dance Theater. In 2008, she was featured among *Dance Magazine's* "On the Rise" performers. Ms. Jenkins joined the Company in 2005.

**LaMichael Leonard, Jr.** (*Dancer*) hails from Tallahassee, Florida. He began his professional dance career with Martha Graham Dance Company. He made his international debut in Athens, Greece, soon after earning his B.F.A. from New World School of the Arts in Miami, Florida. Mr. Leonard choreographs for the NBA's Miami Heat Dance Team. He has performed with Buglisi Dance and West Coast Theater Project, and has been dancing with Bill T. Jones/Arnie Zane Dance Company since 2007.

**I-Ling Liu** (*Dancer*), a native of Taiwan, received her B.F.A. from Taipei National University of the Arts in 2005. She has performed with Ku and Dancers, Taipei Crossover Dance Company, Image in Motion Theater Company, Neo-Classic Dance Company, and in works by Trisha Brown, Lin Hwai-Min and Yang Ming-Lung. Ms. Liu joined the Company as an apprentice in 2007 and became a member of the Company in 2008.

**Paul Matteson** (*Dancer*), originally from Cumberland, Maine, received undergraduate and graduate degrees from Middlebury and Bennington colleges, respectively. From 2000 to 2005, he was a member of David Dorfman Dance and Race Dance, receiving a "Bessie" Award in 2002. He has also performed with Jennifer Nugent, Terry Creach, Peter Schmitz, Kota Yamazaki, Chamecki/Lerner, Jamie Cunningham, Neta Pulvermacher, Susan Sgorbati, Helena Franzen and Keith Johnson. Mr. Matteson joined the Company in 2008.

**Erick Montes** (*Dancer*), originally from Mexico City, trained at the National School of Classical and Contemporary Dance and joined the Company in 2003. In 2004, he was featured among *Dance Magazine's* "25 to Watch." He holds a fellowship in choreography from the New York Foundation for the Arts. In 2009, he was part of the program *In the Company of Men* at Dance New Amsterdam. He has been part of the River to River Festival in collaboration with DJ Spooky, the Boogie Down Dance Series at Bronx Academy of Arts and Dance, and has been presenting his work in collaboration with the choreographers Bill Young and Colleen Thomas for the Gorillas-Fest and the LIT Festival, The Tank at DCTV, and E-Moves at the Gatehouse/Harlem Stage. In 2010 he worked in collaboration with choreographers Jennifer Nugent and Yin Mey in the creation of a Ballet for the National Dance Academy of Beijing, China. He has presented his choreography in Mexico, Colombia, and Spain.

**Jennifer Nugent** (*Dancer*) is originally from Miami, Florida. She was a member of David Dorfman Dance and has performed with Martha Clarke, Daniel Lepkoff, Lisa Race, Nina Winthrop, Kate Weare, Bill Young, Colleen Thomas, Gerri Houlihan and Dale Andre. She has been a guest artist at universities and dance festivals throughout the United States, Russia, Korea and Vietnam. Ms. Nugent joined the Company in 2009.

**Jenna Riegel** (*Dancer*), a native of Fairfield, Iowa, has been a New York-based dancer, performer and teacher since 2007. Ms. Riegel holds an M.F.A. in dance performance from the University of Iowa and a B.A. in theater arts from Maharishi University of Management. She has performed and toured nationally and internationally as a company member of David Dorfman Dance, Alexandra/Beller Dances, Bill Young/Colleen Thomas & Dancers, Johannes Weiland and Tania Isaac Dance. Ms. Riegel began working with the Company as a guest artist in 2010 and joined the Company in 2011.

**Bjorn Amelan** (*Creative Director, Set Designer*) serves on the board of New York Live Arts, the organization founded in 2011 by a merger of the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop. He was the partner of the late fashion designer Patrick Kelly from 1983 until Mr. Kelly passed away on January 1, 1990. Mr. Amelan moved to the United States to begin his collaboration with Mr. Jones in 1993. He is a “Bessie” Award-winning set designer, a sculptor, and the Creative Director of the Bill T. Jones/Arnie Zane Dance Company.

**Laura Bickford** (*Lighting Supervisor*) grew up in New York City and studied at the Performing Arts High School, Feld Ballet and the Joffrey. She graduated from Smith College with a B.A. in philosophy and anthropology. Ms. Bickford has assisted Lighting Designer Robert Wierzel on many productions, both dance and opera. She has also worked as lighting supervisor for New York City Opera, New York City Ballet and Glimmerglass Opera. Ms. Bickford joined the Company in 2004.

**Bob Bursley** (*Producing Director*) has managed hundreds of live events in over three-dozen countries and realized major new works for some of the most demanding and in-demand artists on the world stage. He joined the Company in 2003 following tours with Tanztheater Wuppertal Pina Bausch, David Rousseve and Les Ballets Trockadero de Monte Carlo. He served on the production staff of the American Dance Festival from 1998 to 2001. He has been a guest lecturer in arts administration at University of Virginia and Bard College, and a technical artist-in-residence at Hollins University.

**Sam Crawford** (*Sound Supervisor, Associate Sound Designer*) completed both his B.A. in English and A.S. in audio technology at Indiana University in 2003. A move to New York City led him to Looking Glass Studios, where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Dance Company (Venice Biennale, 2010), Yin Mei Dance (Beijing, 2010), Jennifer Nugent and

David Dorfman Dance. He currently resides in Brooklyn, where he works as a freelance composer, designer and engineer. He also plays lap steel and banjo in the groups Bowery Boy Blue (Brooklyn) and Corpus Christi (Rome).

**Shoshanna Gross** (*Company Manager*) is originally from Wendell, MA and moved to New York City in 2003 after receiving a B.A. in dance and choreography from Mills College. In 2008, she completed a M.F.A. in performing arts management from Brooklyn College. Since moving to New York, she has worked in various administrative capacities at the Brooklyn Arts Council, Brooklyn Center for Performing Arts, the Roundabout Theater Company and the Joyce Theater. Ms. Gross joined the Company in 2010.

In 2003, **Nicholas Lazzaro** (*Technical Director*) began his career in New York as a carpenter with various companies and organizations, some of which relationships he continues to this day. He became Technical Director for Theater Breaking Through Barriers in 2004 and for the past five years has been their Production Manager. He was the Technical Director for Second Story Repertory in Seattle for the 2007–2008 season. Upon his return to New York, he became an Associate at Skirball Center for Performing Arts. For the past two years, he has toured the United States and abroad with the French show *L'Oratorio d'Aurelia*, and provided consultation for Aurelia's new endeavor *Murmurs*. He is proud to be invited to the Bill T. Jones/Arnie Zane Dance Company as Technical Director for their upcoming 2012 season.

**Kyle Maude** (*Production Stage Manager*) graduated from Drake University with a B.F.A. in theater. She has worked with Ballet Tech/Feld Ballets New York, the Royal Ballet School of London, Buglisi-Foreman Dance and Lesbian Pulp-O-Rama! Ms. Maude joined the Company in 2003.

**Liz Prince** (*Costume Designer*) has worked extensively with Bill T. Jones since 1990. She has also designed for Doug Varone and

Dancers, José Limón Dance Company, Dayton Contemporary Dance Company, American Ballet Theater, Washington Ballet, Pennsylvania Ballet, Philadanco!, Houston Ballet, Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet, Mikhail Baryshnikov's White Oak Dance Project, Meg Stuart, Lucy Guerin, Tamar Rogoff, Claire Danes, Pilobolus, Neil Greenberg, Jane Comfort, Bebe Miller, Ralph Lemon and David Dorfman. Her costumes have been exhibited at the New York Public Library for the Performing Arts, Cleveland Center for Contemporary Art and Snug Harbor Cultural Center.

With Bill T. Jones, **Solomon Weisbard** (*Associate Set Designer*) has worn various hats in the production department, most recently as the associate set designer for *Fondly Do We Hope... Fervently Do We Pray* and *100 Migrations*. As a freelance lighting and scenic designer for dance, theater, opera and everything in between, Mr. Weisbard has worked all over New York and around the world. He is currently pursuing an M.F.A. at the Yale School of Drama.

**Robert Wierzel** (*Lighting Designer*) has worked with artists in theater, dance, new music, opera, museums and on stages throughout the country and abroad. He has worked with Bill T. Jones since 1985. Those projects include *Blind Date*, *Another Evening/I Bow Down*, *Still/Here*, *You Walk?*, *Last Supper at Uncle Tom's Cabin/The Promised Land*, *How to Walk an Elephant* and *We Set Out Early...Visibility Was Poor*. Other works with Bill T. Jones include projects at the Guthrie Theater, Lyon Opera Ballet, Deutsche Opera Ballet (Berlin), Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions and London's Contemporary Dance Trust. Mr. Wierzel has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King and Joann Fregalette-Jansen. Additional credits include national and international opera companies, and Broadway and regional theater. Mr. Wierzel is currently on the faculty of NYU's Tisch School of the Arts.

**Janet Wong** (*Associate Artistic Director*) was born in Hong Kong and trained in Hong Kong and London. Upon graduation she joined the Berlin Ballet where she first met Bill when he was invited to choreograph on the company. In 1993, she moved to New York to pursue other interests. Ms. Wong became Rehearsal Director of the Company in 1996 and Associate Artistic Director in August 2006.

**Ted Coffey** (*Composer*) makes acoustic and electronic chamber music, interactive installations, and songs. His work has been presented in concerts and festivals across North America, Europe and Asia, at such venues as Judson Church, the Knitting Factory, Symphony Space and Lincoln Center (New York); The Lab, New Langton Arts, Southern Exposure and Yerba Buena Center for the Arts (San Francisco); and the Walker Arts Center (Minnesota), Art Basel (Miami), the Korean National University of the Arts (Seoul), the Loos Foundation (The Hague) and ZKM (Karlsruhe, Germany). Mr. Coffey's electroacoustic composition has been featured at ICMC (2004, 2005, 2006), SEAMUS (2001, 2009, 2010, 2011), the Spark Festival (2009), the Third Practice Festival (2005, 2008, 2009) and the New York City Electroacoustic Music Festival (2010). His writings on the aesthetics and social politics of transmissive networks in the arts have been honored with significant awards from the Josephine de Kármán and Andrew C. Mellon foundations. Mr. Coffey studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, Paul Lansky and others, earning degrees at Dartmouth (A.B.), Mills College (M.F.A.) and Princeton (M.F.A., Ph.D.). Recordings of his work are available on the Ellipsis Arts, Everglade and EcoSono labels. He is currently an Associate Professor at the University of Virginia, where he teaches courses in composition, music technologies, critical theory and pop. This is Mr. Coffey's first collaboration with the Bill T. Jones/Arnie Zane Dance Company.

**New York Live Arts**

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 Carla Peterson *Artistic Director*  
 Tyler Ashley *Executive Assistant, Board Liaison*  
 Benjamin Kimitch *Assistant to the Artistic Director*

**Bill T. Jones/Arnie Zane Dance Company**

Janet Wong *Associate Artistic Director*  
 Bob Bursley *Producing Director*  
 Bjorn G. Amelan *Creative Director*  
 Kyle Maude *Production Stage Manager*  
 Laura Bickford *Lighting Supervisor*  
 Nicholas Lazzaro *Technical Director*  
 Shoshanna Gross *Company Manager*  
 Sam Crawford *Sound Supervisor*  
 Robert Wierzel *Resident Lighting Designer*  
 Liz Prince *Resident Costume Designer*  
 Bill Katz *Artistic Consultant*

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 Meredith Boggia *Producing Associate*

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 Sarah A.O. Rosner *Manager of Engagement*

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 Michael Zimmerman *Technical Director*  
 Vincent Vigilante *Lighting Supervisor*

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 Eric Launer *Operations Manager*

New York Live Arts strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating. In addition to our deep commitment to individual artists at all stages of their careers, we endeavor to create rich, meaningful experiences for our audiences by engaging them in ways that are intimate and thought-provoking. With our audience, we seek to become a place for dance that is vital to the fabric of social and cultural life in New York, the United States and beyond.

Formed in February 2011 by a merger of Dance Theater Workshop and the Bill T. Jones/Arnie Zane Dance Company, New York Live Arts is a reimagining of the legacies of these two extraordinary organizations. New York Live Arts is located at 219 West 19th Street in New York City and is led by Bill T. Jones as Executive Artistic Director, Carla Peterson as Artistic Director and Jean Davidson as Executive Director and CEO.

New York Live Arts  
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 New York, New York 10011  
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 www.newyorklivearts.org

*Bill T. Jones/Arnie Zane Dance Company is presented by arrangement with*  
 IMG Artists

Carnegie Hall Tower  
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 New York, New York 10019  
 phone (212) 994-3500  
 fax (212) 994-3550  
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*European representation of Bill T. Jones/Arnie Zane Dance Company by*

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