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FOR IMMEDIATE RELEASE: December 19, 2005

**BILL T JONES/ARNIE ZANE DANCE COMPANY RETURNS TO
CAL PERFORMANCES WITH TWO WEST COAST PREMIERES,
FRIDAY & SATURDAY, JANUARY 20 & 21 AT 8:00 P.M. IN ZELLERBACH HALL**

**TWO DISTINCT PROGRAMS INCLUDE BILL T. JONES IN THE SOLO PERFORMANCE
AS I WAS SAYING...FRIDAY, JANUARY 20; AND *BLIND DATE*, SATURDAY, JANUARY 21**

**SIGHTLINES: Post-performance discussion with Bill T. Jones and company members
Saturday, January 21**

BERKELEY, December 19, 2005 — Maverick choreographer **Bill T. Jones**, known for his breadth of musical imagination and powerful choreography, returns to Cal Performances with **Bill T. Jones/Arnie Zane Dance Company** and two new works. Both West Coast premieres incorporate media-mixing elements such as spoken and written texts, projected images and videos with Jones' signature dance vocabulary. *As I Was Saying...*, primarily a solo performance by Jones, also includes violinist **Nurit Pacht**, Jones's music director and violinist **Daniel Bernard Roumain** and company members **Leah Cox** and **Donald C Shorter, Jr.** The work will be presented **Friday, January 20 at 8:00 p.m.** The ten-member company performs *Blind Date* on the following evening, **Saturday, January 21 at 8:00 p.m.** Jones and his dancers are joined by actor **Andrea Smith**, sitar player **Neel Murgai**, throat singer **Akim "Funk" Buddha**, and violinist Pacht. "*Blind Date* finds a new maturity in combining [Jones's] political and moral concerns with choreographic ingenuity and theatrical flair" said John Rockwell of *The New York Times*. A free *Sightlines* post-performance discussion with Bill T. Jones and members of the company will take place immediately following the Saturday, January 21 performance.

PROGRAM A

Celebrated choreographer, Bill T. Jones, building on the success of his last solo work *The Breathing Show* (1999), brings *As I Was Saying...* to Berkeley on Friday, January 20 at 8:00 p.m. The evening-length project is set against a combination of various musical styles including jazz, folk and rap and past works constructed by Jones. Blending Jones's characteristic wit and poignancy, the work includes music by Lord Buckley, a performance jazz artist praised for his exuberant rhyming style and viewed as an influential precursor to today's rappers; and spoken text and the music of Bach's haunting D minor *Partita* for violin performed by Nurit Pacht.

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PROGRAM B

On Saturday, January 21 at 8:00 p.m., Bill T. Jones/Arnie Zane Dance Company performs *Blind Date*, an evening-length work exploring patriotism, honor, sacrifice, and service to a cause larger than oneself – values Jones believes are precarious in today’s world. Four years in the making, work on *Blind Date* began shortly after the September 11 attacks on The World Trade Center and continued through the 2004 Presidential election. *Blind Date* is a “milestone in Jones’s long and complex career, and a source of both deeply considered drama and visceral dance excitement” (*The New York Times*). Jones’s ability to combine movement and narrative is evident in dance phrases suggesting the recruitment of soldiers and boot camp. Performed in a landscape of primary colors, video projection imagery and musical influences ranging from Bach to Otis Redding to original music by **Daniel Bernard Roumain** (who performs with the company), *Blind Date* contains personal stories from four of the ten international company members. The result is a multi-layered dance theater experience that *The New York Times* calls “at once moving, sexy, funny, thoughtful, and sad.” The piece contains partial nudity; mature audiences advised.

BILL T. JONES

Bill T. Jones was born to migrant farming parents, and is the tenth of twelve children. Race and class were two major issues that affected Jones early on and which continue to play a substantial role in his work. For Jones, all art is political. Jones began his dance training at the State University of New York at Binghamton, where he studied classical ballet and modern dance and later founded the American Dance Asylum in 1973. He performed worldwide, both as a soloist and in duets with his late partner Arnie Zane. He and Zane formed the Bill T. Jones/Arnie Zane Dance Company in 1982; Zane died in 1988. Jones has created over 100 works for his company, including those commissioned by Cal Performances, the Brooklyn Academy of Music’s Next Wave Festival, Saint Luke’s Chamber Orchestra, and the Lincoln Center Festival. Jones has also choreographed for Alvin Ailey American Dance Theater, Boston Ballet, Lyon Opera Ballet, Berlin Opera Ballet, and Diversions Dance Company, among others.

Other projects include the writing of his autobiography, *Last Night on Earth*, published by Pantheon Books in 1995 and writing the introduction to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999. Jones’s piece *Still/Here* was the subject of a 1997 documentary by Bill Moyers and David Grubin and his work was also profiled in the *Blackside*

documentary *I'll Make Me a World: A Century of African-American Arts*, which aired in February 1999.

BILL T. JONES/ARNIE ZANE DANCE COMPANY

Bill T. Jones/Arnie Zane Dance Company was the product of an eleven-year collaboration between Bill T. Jones and Arnie Zane. It emerged onto the international scene with the world premiere of *Intuitive Momentum* with legendary drummer Max Roach at the Brooklyn Academy of Music. Since then, the ten-member company has performed an ever-growing repertoire—currently over 140 works—in over 200 American cities and 30 countries. The repertoire is highly diverse in subject matter and visual imagery. Some of Jones's most celebrated creations are evening-length works, including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990), *Still/Here* (1994) and *The Breathing Show* (1999).

The company has received numerous awards, including New York Dance and Performance Awards for its 1986 Joyce Theater season presentation of *D-Man in the Waters*, and for musical scoring and costume design for *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* (PBS Great Performances Series) and Emmy Award-winning *Free To Dance: The Presence of African-Americans in Modern Dance*.

TICKET INFORMATION

Tickets for **Bill T. Jones/Arnie Zane Dance Company** performing **Friday & Saturday, January 20 & 21** in Zellerbach Hall are priced at **\$26.00, \$36.00, and \$48.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Friday & Saturday, January 20 & 21 at 8:00 p.m **Zellerbach Hall, UC Berkeley Campus**
Bancroft Way at Telegraph Ave., Berkeley

Dance

Bill T. Jones/Arnie Zane Dance Company

Bill T. Jones, choreographer

Daniel Bernard Roumain, music director and violin

Nurit Pacht, violin

Neel Murgai, sitar and vocals

Akim "Funk" Buddha, vocals

Andrea Smith, actor

Program A (Friday, January 20 at 8:00 p.m.):

As I was Saying... (2005): music by Bach, Buckley, Roumain, Monk, and various re-mixed elements; choreographed by Bill T. Jones (West Coast premiere)

Program B (Saturday, January 21 at 8:00 p.m.):

Blind Date (2005): music by Bach, Redding, Roumain, R. Kelly, and Irish folk songs; choreographed by Bill T. Jones (West Coast premiere)

Tickets: \$26.00, \$36.00 and \$48.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door.

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Saturday, January 21

SIGHTLINES

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

Post-performance discussion with **Bill T. Jones** and company members. *Sightlines* is a continuing program of pre- and post-performance discussions with Cal Performances' guest artists and scholars, designed to enrich the audience's experience. These events are free to ticketholders.

