Thursday, June 23, 2011 at 8pm
University Theater, 222 York Street, New Haven

PROGRAM

BILL T. JONES/ARNIE ZANE DANCE COMPANY

BILL T. JONES, Artistic Director
JEAN DAVIDSON, Executive Director
JANET WONG, Associate Artistic Director

Featuring

The Company:
Talli Jackson, Paul Matteson, Erick Montes, and Jennifer Nugent

Production Staff:
Kyle Maude, Laura Bickford, Eric Launer, Shoshanna Gross

Body Against Body is made possible with 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 Bovington Semel and Terry Semel and Carol H. Tolan.

MONKEY RUN ROAD
(1979, Reconstructed in 2011)
Choreography by Bill T. Jones and Arnie Zane
Music composed by Helen Thorington
Costumes by Liz Prince
Lighting by Robert Wierzel

Danced by
Talli Jackson and Erick Montes

PAUSE

BLAUVELT MOUNTAIN (A Fiction)
(1980, Revised by Bill T. Jones, 2002)
Choreography by Bill T. Jones and Arnie Zane
Music composed by Helen Thorington
Costumes by Liz Prince
Lighting by Robert Wierzel

Danced by
Paul Matteson and Jennifer Nugent

Body Against Body was commissioned by The Institute of Contemporary Art/Boston

ABOUT THE COMPANY

Now in its 29th year, the Bill T. Jones/Arnie Zane Dance Company was born out of an 11-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 10-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 Society of Lincoln Center, Fred Hersch, Jenny Holzer, Robert Longo, Julius Hemphill and Daniel Bernard Roumain, among others. 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, MN.

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, IA); *You Walk?* (2000, European Capital of Culture 2000, Bolgna, 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, IL). 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 Bill T. Jones’s solo performance: *The Breathing Show* (1999, Hancher Auditorium, Iowa City, IA) and *As I Was Saying...* (2005, Walker Art Center, Minneapolis, MN).

The Company has been featured in many publications, and one of the most in-depth examinations of Bill T. Jones and Arnie 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 Awards (“Bessie”) 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, IL offered the Company its most significant commission to date: to create a work to honor the bicentennial of Abraham Lincoln’s birth. 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 is the subject of a feature-length documentary by Kartemquin Films entitled A Good Man, to be broadcast on PBS 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 U.S. 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 2010, 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 new organization, called New York Live Arts, is a new model of artist-led, producing/presenting/touring arts organization unique in the United States that aims to support movement-based artists through new and adaptive approaches to creation, presentation, touring, education, and community engagement. For more information: www.billtjones.org and www.newyorklivearts.org

**BIOGRAPHIES**

**Bill T. Jones** (Artistic Director/Co-Founder/Choreographer) is the recipient of the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed FELA!; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for Spring Awakening; the 2010 Jacob’s Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for The Seven; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur “Genius” Award. In 2000, The Dance Heritage Coalition named Mr. Jones “An Irreplaceable Dance Treasure.”

Mr. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. In 2010, Mr. Jones was named Executive Artistic Director of New York Live Arts, a new model of artist-led, producing/presenting/touring arts organization unique in the United States that was formed between a merger of the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop.

**Arnie Zane** (Co-Founder/Choreographer) (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. Mr. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane 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, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, Blauvelt Mountain. Rotary Action, a duet with Mr. 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 Mr. Zane and Bill T. Jones, How to Walk an Elephant, which premiered at Wolftrap in August 1985. Mr. Zane (along with Mr. Jones) received a 1985-86 New York Dance and Performance Award (“Bessie”) for Choreographer/Creator. Continuous Replay: The Photographs of Arnie Zane was published by MIT Press in April 1999.

Erick Montes (Dancer), originally from Mexico City, trained at the National School of Classical and Contemporary Dance. He danced with Compañía Barro Rojo Arte Escenico, A-Quo Danza Contemporanea, Aksenti and Thania Perez-Salas. He received first prize at 2001 Premio Intercontinental INBA-UAM. In 2002, he collaborated with Stephen Petronio on projects for Lincoln Center and Queens Theatre in the Park. He has received grants through Fondo Nacional para la Cultura y Las Artes and Aaron Davis Hall’s E-Moves, and was invited to participate in 2004’s Festival Mexico Now in NYC. Mr. Montes joined the Company in 2003.

Jennifer Nugent (Dancer) is originally from Miami, FL. She was a member of David Dorfman Dance and has performed with Martha Clarke, Daniel Lepkoff, Lisa Race, Nina Winthrop, Gerri Houlihan & Dancers and Mary Street Dance Theater. She has been a guest artist at universities and dance festivals throughout the U.S., Russia, Korea and Vietnam. In 2009, she was Artist in Residence through Movement Research. She also choreographs and collaborates with Paul Matteson. Ms. Nugent joined the Company in 2009.

Laura Bickford (Lighting Supervisor) grew up in NYC 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.

Shoshanna Gross (Company Manager) is originally from Wendell, MA and moved to NYC 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. While in New York, she has worked in various administrative capacities at the Brooklyn Arts Council, Brooklyn Center for Performing Arts and The Roundabout Theater Company. Before joining the Company in 2010, Ms. Gross was the programming associate for The Joyce Theater.

Eric Launer (Technical Director) resides at the center of the universe, but lives life with a southern accent. After graduating high school, Mr. Launer started a band. The next few years found Mr. Launer behind the counter of a record store, on the air as a radio DJ, and volunteering in music therapy. Theatre met Eric again when he was invited to join the technical department at The Phillips Center for the Performing Arts. After years as Assistant Technical Director for the Lazzara Performance Hall in Jacksonville, FL, Mr. Launer moved to NYC as head Stage Technician for the Skirball Center for the Performing Arts, where he first met the Company.

Kyle Maude (Production Stage Manager) graduated from Drake University with a BFA in Theatre. 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, Jose Limon 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.

Robert Wierzel (Lighting Designer) has worked with artists in theatre, dance, new music, opera and museums, on stages throughout the country and abroad. He has a long history (21 years) with Bill T. Jones and his company. Mr. Wierzel has also worked with Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Melissa Fenley, Susan Marshall, Margo Sappington, Alonzo King and Joann Fregalette-Jansen. Additional credits include national and international opera companies, Broadway and regional theater. Mr. Wierzel is currently on the faculty of New York University’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.
Artistic Staff
Bjorn G. Amelan, Creative Director
Robert Wierzel, Resident Lighting Designer
Liz Prince, Resident Costume Designer
Bill Katz, Artistic Consultant

Administrative Staff
Bob Bursey, Producing Director
Bill Wagner, Director of Finance
Leah Cox, Education Director
JJ Lind, Director of Development
Irfana Jetha, Development Associate, Institutional Giving
Victoria Michelotti, Public Relations Manager
Marcus Dargan, Office Manager / Executive Assistant
Daniel Wiener, Webmaster
Real Design, Identity Design Concept

Production Staff
Kyle Maude, Production Stage Manager
Laura Bickford, Lighting Supervisor
Eric Launer, Technical Director
Shoshanna Gross, Company Manager
Sam Crawford, Sound Supervisor

In February 2011, the Bill T. Jones/Arnie Zane Dance Company and Dance Theater Workshop merged to form New York Live Arts, an artist-led, producing, and presenting arts organization. New York Live Arts aims to support movement-based artists through new and adaptive approaches to creation, presentation, touring, education and community engagement unique in the United States. New York Live Arts is located at the Doris Duke Performance Center 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. In spring 2011, New York Live Arts will announce its inaugural season that will debut in fall 2011. Dance Theater Workshop’s and the Bill T. Jones/Arnie Zane Dance Company’s current seasons continue through June 2011.

Body Against Body was made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

This project is supported in part by a grant from the National Endowment for the Arts.

This performance has been made possible with additional support from the Connecticut Commission on Culture & Tourism.

MASTER CLASS
THU JUNE 23 10am
Modern/Contemporary master class taught by Janet Wong, associate artistic director of the Bill T. Jones/Arnie Zane Dance Company. 90 minutes

ARTIST DISCUSSION
THU JUNE 23, Body Against Body post-show talk with associate artistic director Janet Wong and dancers following the 8pm performance

Serenade/The Proposition
FRI JUNE 24, pre-show talk with Bill T. Jones from 6:15-7pm, in the University Theater
Serenade/The Proposition

Friday June 24, 2011 at 8pm
Saturday June 25, 2011 at 5pm
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The Company
Antonio Brown, Peter Chamberlin, Talli Jackson, Shayla-Vie Jenkins, LaMichael Leonard Jr., I-Ling Liu, Paul Matteson, Erick Montes, Jennifer Nugent, Jenna Riegel

with Jamyl Dobson

Musicians
Jerome Begin, Lisa Komara, and Christopher Antonio William Lancaster (Band Leader)

Production Staff
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Serenade/The Proposition 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 and Terry Semel, and Carol H. Tolan.

SERENADE/THE PROPOSITION
(2008)
Conceived and Directed by Bill T. Jones
Choreographed by Bill T. Jones with Janet Wong and members of the Company
Decor by Bjorn Amelan
Lighting Design by Robert Wierzel
Video Design by Janet Wong
Sound Design by Sam Crawford
Costume Design by Anjia Jalac and the Company, with special thanks to Liz Prince

Original Music Composed and Arranged by Jerome Begin, Lisa Komara, and Christopher Antonio William Lancaster


OTHER
Original Text by Bill T. Jones with excerpts from:

Lecture on Discoveries and Inventions by Abraham Lincoln,
delivered in Jacksonville, IL, February 11, 1859

The Battle Hymn of the Republic by Julia Ward Howe, 1861

The Cause of Civil War by Frederick Douglass, written in 1862

The Soldier’s Faith by Oliver Wendell Holmes, Jr., delivered at Harvard University, Memorial Day, May 30, 1895

“I. The Evacuation” The Fall of Richmond by Clement Sulivane, published in Battles and Leaders Vol. 4, 1893


Second Inaugural Address by Abraham Lincoln, delivered on March 4, 1865

Farewell Address at Springfield, IL, by Abraham Lincoln, delivered on February 11, 1861

Civil War photos are used with permission from the Library of Congress, Prints & Photographs Division.

Major support for Serenade/The Proposition is provided by the National Endowment for the Arts and American Express.

The music for Serenade/The Proposition was commissioned by the American Music Center Live Music for Dance Program.

Serenade/The Proposition has been commissioned by The Joyce Theater’s Stephen and Cathy Weinroth Fund for New Work.

Additional commissioning support provided by Montclair State University.

The World Premiere of Serenade/The Proposition was presented at the American Dance Festival in Durham, NC, on July 10, 2008.

Bill T. Jones dedicates Serenade/The Proposition to Andrea Smith, who gave so much to the creation of this work.

ABOUT THE COMPANY

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Antonio Brown (Dancer), a native of Cleveland, OH, began his dance training at the Cleveland School of the Arts and received his BFA from The Juilliard School in 2007. Mr. Brown has worked with Nilas Martins Dance Company, Stephen Pier and Sidra Bell Dance New York. In addition to being a member of the Company, Mr. Brown performs with Camille A. Brown & Dancers and Gregory Dolbashian’s “The Dash Ensemble”. Mr. Brown joined the Company in 2007.

Peter Chamberlin (Dancer), born in Augusta, ME, trained at the North Carolina School of the Arts and BalletMet of Columbus, OH, and graduated from SUNY Purchase in 2007. He has performed with the Kevin Wynn Collection, Take Dance, NOA Nelly van Bommel, and Sidra Bell Dance New York, and has been on faculty of Ballet International with Kazuko Hirabayashi as artistic director. Mr. Chamberlin continues his movement exploration under the tutelage of Barbara Mahler. He joined the Company in 2007.

Talli Jackson (Dancer), originally from Liberty, NY, first trained with Livia Vanaver at the Vanaver Caravan Dance Institute in New York. With the Vanaver Caravan he performed in venues throughout the U.S. 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), original-

LaMichael Leonard, Jr. (Dancer) graduated from the New World School of the Arts in Miami, FL. He joined the Martha Graham Dance Company and danced lead roles touring nationally and internationally. He most recently danced with the Buglisi Dance Theatre. Mr. Leonard joined the Company in 2007.

I-Ling Liu (Dancer), a native of Taiwan, received her BFA 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, ME, received undergraduate and graduate degrees from Middlebury and Bennington Colleges, respectively. He was a member of David Dorfman Dance and Race Dance and has also performed for Terry Creach, Peter Schmitz, Kota Yamazaki, Chamecki/Lerner, Jamie Cunningham, Neta Pulvermacher, Susan Sgorbati, Helena Franzen, and Keith Johnson. He has been a guest teacher at festival throughout the U.S. and in Russia. He also choreographs and collaborates with Jennifer Nugent. Mr. Matteson joined the Company in 2008.

Erick Montes (Dancer), originally from Mexico City, trained at the National School of Classical and Contemporary Dance. He danced with Compañía Barro Rojo Arte Escenico, A-Quo Danza Contemporanea, Aksenti and Thania Perez-Salas. He received first prize at 2001 Premio Intercontinental INBA-UAM. In 2002, he collaborated with Stephen Petronio on projects for Lincoln Center and Queens Theatre in the Park. He has received grants through Fondo Nacional para la Cultura y Las Artes and Aaron Davis Hall’s E-Moves, and was invited to participate in 2004’s Festival Mexico Now in NYC. Mr. Montes joined the Company in 2003.

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Jenna Riegel (Dancer), a native of Fairfield, IA, 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 Theatre Arts from Maharishi University of Management. She has performed with Michel Kouakou’s Daara Dance, Carolyn Dorfman Dance Company, Tania Isaac Dance and Bill Young/Colleen Thomas & Company. She currently tours nationally and internationally as a company member of David Dorfman Dance, Alexandra/Beller Dances and Johannes weiland.

Bjorn G. Amelan (Sculptor/Creative Director/Set Designer) was the partner of fashion designer Patrick
Kelly from 1983 until his passing in 1990. He began collaborating with BTJ/AZDC in 1993. As the company's resident set designer, he has created décor for many works and special presentations. They include: How! Do! We! Do! For Lincoln Center's Great Performers New Visions series (1999); The Table Project (2000); three contrasting designs for Verbun, Black Suzanne, and Worldwithout/in (2001); the narrative work, Reading, Mercy and The Artificial Nigger, and its abstract companion piece, Mercy 10 x 8 on a Circle (2003). In 2004, he won recognition for Memory of a Rock: First Move, his showing of bronze and stone sculptures at the Dwight Hackett Gallery in Santa Fe, New Mexico. In 2001, he received a “Bessie” for The Breathing Show and The Table Project. Mr. Amelan’s designs for Blind Date and Another Evening: ! Bow Down are in the company's current repertory.

Jerome Begin (Composer/Piano) studied music composition at Ohio University with Dr. Mark Phillips and piano and music for dance with André Gribou. He has been commissioned by The Juilliard School, Hubbard Street Dance Chicago, Sacramento Ballet, Alabama Ballet, Richmond Ballet and other dance companies throughout the U.S. His works have been performed in the U.S., Korea and Japan. Mr. Begin is on staff at The Juilliard School (Dance Division) and also works as a composer, performer, teacher and dance accompanist in Brooklyn, NY, where he currently resides.

Sam Crawford (Sound Supervisor) completed both his Associate of Science degree in Audio Technology and Bachelor of Arts in English 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. He currently lives in Jersey City where he works as a freelance live sound recording engineer and plays banjo and bass guitar in the groups Stereofan and The Goodwill Orchestra.

Jamyl Dobson (Actor) recently starred as Polynices in The Seven (La Jolla Playhouse, New York Theatre Workshop, winner of the 2006 Lucille Lortel Award for Outstanding Musical). Other New York City credits include: Romeo and Juliet, Ain’t Supposed to Die a Natural Death (Classical Theatre of Harlem, named Best Supporting Performance by Independent Weekly), workshop of Fela (director: Bill T. Jones), Rainy Days and Mondays (NYC Fringe Festival), and Tea (Manhattan Theatre Source). Regional credits include: Lend Me a Tenor, Moon Over Buffalo (Iowa Summer Rep), Avenue X (Philadelphia Public Theatre Company), Two Gentlemen of Verona, Emperor’s New Clothes (PA Shakespeare Festival), and The Aperture (staged reading at Wooly Mammoth). Mr. Dobson received a BA from Temple University and an MFA from University of Iowa.

Anjia Jalac (Wardrobe Supervisor) was born and raised in Marinduque, Philippines, until the age of ten. She, a graduate of the Fashion Institute of Technology, freelances as a wardrobe supervisor and theatrical seamstress by day and couturier by night. Ms. Jalac has always been enchanted by the art and language of dance and strives to create an additional layer of expression through costume. She has recently designed costumes for Alethea Adsitt and Co.

Lisa Komara (Composer/Vocalist), a native of California, moved to New York to attend the Manhattan School of Music, where she completed her graduate studies in Classical voice. She has performed with the Bronx Opera Company in productions of Il Barbiere di Siviglia and Der Freischutz,
Christopher Antonio William Lancaster (Composer/Cello)

Christopher Antonio William Lancaster is an electro-acoustic cellist composer working out of Brooklyn, NY. He attended UC Irvine, where he began touring with Black Sabbath drummer Bill Ward and working with dance legend Donald McKayle. He has been a cello teacher, orchestral coach, music therapist, music director for Staccato Movimento Dance in Rio de Janeiro, composer for several theater works in Copenhagen, and a faculty musician at the American Dance Festival, Korea Dance Festival and Hollins University. He spent a decade as an accompanist for ballet and modern dance technique classes and has written and performed 50 dance scores. He currently tours his compositions with the Company and with film maker/choreographer Jason Akira Somma.

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

Robert Wierzel (Lighting Designer) has worked with artists in theatre, dance, new music, opera and museums, on stages throughout the country and abroad. He has a long history (21 years) with Bill T. Jones and his company. Mr. Wierzel has also worked with Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Melisa Fenley, Susan Marshall, Margo Sappington, Alonzo King and Joann Fregalette-Jansen. Additional credits include national and international opera companies, Broadway and regional theater. Mr. Wierzel is currently on the faculty of New York University’s Tisch School of the Arts.

Janet Wong (Associate Artistic Director/Video Designer) 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.

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