



For Immediate Release

**BILL T. JONES/ARNIE ZANE DANCE COMPANY
HEADS WEST THIS SPRING FOR MAJOR
CALIFORNIA TOUR, BEGINNING APRIL 2
TOUR HIGHLIGHTS INCLUDE NEW REPERTORY,
PLUS LIVE MUSIC IN SAN FRANCISCO**
***Dates include: Los Angeles (April 2 & 3); Riverside (April 10);
La Jolla (April 12); and San Francisco (May 19–22)***

There is Bill T. Jones, the provocateur; there is Bill T. Jones, the social conscience; there is Bill T. Jones, the vocalist, the dancer, the speaker, the director, the writer, the innovator, humanist, optimist, charmer, leader, irreverent romantic, instinctual intellectual. But most importantly, there is Bill T. Jones, one of the leading artists of his generation, whose work will be seen in major venues throughout California when the Bill T. Jones/Arnie Zane Dance Company returns with a repertory featuring new and classic works, almost all of which are west coast premieres. (Please see attached tour schedule.)

Performances are scheduled at the Dorothy Chandler Pavilion in Los Angeles (April 2 & 3); UC Riverside's University Theater in Riverside (April 10), UC San Diego's Mandeville Auditorium in La Jolla (April 12) and the Yerba Buena Center for the Arts in San Francisco (May 19–22). The Company's San Francisco dates feature live music.

Among the tour highlights will be the west coast premiere of "Reading, Mercy and The Artificial Nigger." Combining the text of Flannery O'Connor's disturbing short story, "The Artificial Nigger," read by two actors against Daniel Roumain's radiant score, "Reading" reflects upon the story's questions about

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race, power and human relationships rather than simply illustrating the written story. O'Connor's story also provides the inspiration for Jones's "Mercy 10 x 8 on a Circle," set to Beethoven's "32 Variations on an Original Theme in C minor."

Another highlight is "The Phantom Project: Still/Here Looking On," which uses sections from Jones's 1994 landmark examination of mortality as the centerpiece for a look backward and forward at the dances he has created over the past 30 years.

The tour also features a revival of "Blauvelt Mountain (A Fiction)," one of the first works Jones and Zane jointly created. Premiered in 1980 and awarded the German Dance Prize that year, the dance's unorthodox partnering and integration of text suggest some of the artistic explorations to come.

"Floating the Tongue," a solo that premiered in 1983, explores Jones's fascination with the tensions between the outer performance and the inner feelings of the performer, which the dancer articulates while moving. Set to music by John Cage, Jones's 1993 "There Were..." is a reworking of his 1993 "There Were So Many," a work for ten dancers whose dramatic changes in movement tempo and regal bearing suggest "a pastoral ritual."

Arnie Zane's "Continuous Replay," a solo entitled "Hand Dance" when it premiered in 1977, and later transformed into a duet for Zane and Jones, is based on 45 hand and arm gestures that provide the framework for a structured improvisational response from its dancers. His 1987 classic "The Gift/No God Logic," an alternately witty and sad quartet comprised of a trio of men and a female dancer, set to Verdi's "La Forza del Destino."

One of the most well-traveled troupes in the world, the Bill T. Jones/Arnie Zane Dance Company was founded by Jones and Zane in 1982, eleven years after the two artists had begun collaborating and working as a duo. Since that time it has been honored with innumerable awards including several New York Dance and Performance Awards ("Bessies"). In 1999, it was nominated for a Laurence Olivier Award for Outstanding Achievement in Dance. The company

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has been represented in and the subject of many documentaries, most recently “Free to Dance,” produced by the American Dance Festival.

Celebrated world-wide as one of the most innovative artists of his generation, Jones received the prestigious Dorothy and Lillian Gish Prize in 2003. In addition to creating works for his own troupe, Jones has received commissions from Alvin Ailey American Dance Theater, Boston Ballet, Berlin Opera Ballet and the Lyon Opera Ballet, where he was also resident choreographer for four years. He was the recipient of the 1994 MacArthur Fellowship and the 1993 Dance Magazine Award, among others. In 2000, The Dance Heritage Coalition named him “An Irreplaceable Dance Treasure.” His memoir, “Last Night on Earth,” was published by Pantheon Books in 1995.

Arnie Zane (1948–1988), a native New Yorker, began his collaboration with Jones when they met at State University of New York at Binghamton. A prize-winning photographer as well as a choreographer, Zane was the recipient of two awards from the Creative Artists Public Service Program (1973 for photography and 1981 for choreography). He was also the recipient of two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984).

PLEASE SEE ATTACHED PERFORMANCE SCHEDULE.

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ELLEN JACOBS ASSOCIATES

<u>Date</u>	<u>City</u>	<u>Venue</u>	<u>Program</u>
April 2 & 3	Los Angeles	Dorothy Chandler Pavilion	<i>There Were...</i> <i>Mercy 10 X 8 on a Circle</i> <i>The Phantom Project: Still/Here Looking On</i>
April 10	Riverside	University Theater UC Riverside	<i>The Gift/No God Logic</i> <i>Reading, Mercy and The Artificial Nigger</i> <i>Mercy 10 X 8 on a Circle</i>
April 12	La Jolla	Mandeville Auditorium UC San Diego	<i>Blauvelt Mountain (A Fiction)</i> <i>Floating the Tongue</i> <i>Mercy 10 X 8 on a Circle</i>
May 19-22	San Francisco	Yerba Buena Center for the Performing Arts	(All performed to live music) <i>Continuous Replay</i> <i>There Were...</i> <i>Reading, Mercy and The Artificial Nigger</i> <i>Mercy 10 X 8 on a Circle</i>

Please note that all but "The Gift/No God Logic" and Blauvelt Mountain (A Fiction) are west coast premieres