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Story/Time

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DIRECTOR’S NOTE

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, non-popular 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 co-incident. 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*

ABOUT THE ARTISTS

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 Jones “An Irreplaceable Dance Treasure.” 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 2011, Jones was named executive artistic director of New York Live Arts.

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. Over the years, he has performed works by Ohad Naharin, Jirí Kylián, José Limón, Nilas Martins, Susan Marshall, Larry Keigwin, Azure Barton, and many others. In addition to being a member of the Company, Brown also performs with Camille A. Brown & Dancers and Gregory Dolbashian’s The DASH Ensemble. Brown joined the Company in 2007 and is grateful to share his gifts and talents with the world.

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 US and Europe. 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. Jackson joined the Company in 2009.

Shayla-Vie Jenkins (Dancer), originally from Ewing, NJ, 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 Theatre. In 2008 she was featured as one of *Dance Magazine’s* “On the Rise” performers. Jenkins joined the Company in 2005.

LaMichael Leonard, Jr. (Dancer) is from Tallahassee, FL. He began his professional dance career with the Martha Graham Dance Company. He made his international debut in Athens, Greece, soon after earning his BFA from New World School of the Arts in Miami. Leonard choreographs for the NBA’s Miami Heat Dance Team. He has also performed with Buglisi Dance and West Coast Theatre Project. Leonard has been dancing with the Company since 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, and Neo-Classic Dance Company and in works by Trisha Brown, Lin Hwai-min, and Yang Ming-Lung. Liu joined the Company as an apprentice in 2007 and became a member in 2008.

Paul Matteson (Dancer), originally from Cumberland, ME, 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 Franzén, and Keith Johnson. 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 2009 he was part of *In the Company of Men* at Dance New Amsterdam. He has been part of the River to River Festival, with DJ Spooky, and the Boogie Down Dance Series at Bronx Academy of Arts and Dance and has presented work in collaboration with choreographers Bill Young and Colleen Thomas for the Gorillas Fest and the LIT Festival, The Tank @ DCTV, and E-Moves at The Gatehouse/ Harlem Stage. In 2010 he collaborated with choreographers Jennifer Nugent and Yin Mey on a new ballet for the National Dance Academy of Beijing. He has presented his choreography in Mexico, Colombia, and Spain.

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, Kate Weare, Bill Young, Colleen Thomas, Gerri Houlihan, and Dale Andre. She has been a guest artist at universities and dance festivals throughout the US, Russia, Korea, and Vietnam. Nugent joined the Company in 2009.

Jenna Riegel (Dancer), a native of Fairfield, IA, has been a New York–based dancer, performer, and teacher since 2007. Riegel holds an MFA in Dance Performance from the University of Iowa and a BA in Theatre 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 & Co., johannes wieland, and Tania Isaac Dance. Riegel began working with the Company as a guest artist in 2010 and joined the Company in 2011.

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, and Lincoln Center (NYC); The Lab, Southern Exposure, and Yerba Buena Center for the Arts (SF); the Walker Art Center (MN); Art Basel (Miami); the Korean National University of the Arts (Seoul); the Loos Foundation (The Hague); and ZKM (Karlsruhe, Germany). Coffey’s electroacoustic compositions have been featured at the International Computer Music Conference, SEAMUS, the Spark Festival, the Third Practice Festival, and the New York City Electroacoustic Music Festival, among others. Coffey studied composition with Jon Appleton, Christian Wolff, Pauline Oliveros, Paul Lansky, and others, earning degrees at Dartmouth (AB), Mills College (MFA), and Princeton (MFA, PhD). 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. This is his first collaboration with the Company.

Bjorn G. Amelan (Décor) was the partner of the late fashion designer Patrick Kelly from 1983 until Kelly passed away in January 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*; *How! Do! We! Do!*; *We Set Out Early...Visibility Was Poor*; *The Breathing Show*; *You Walk?*; *The Table Project*; *Another Evening*; *Verbum*; *World Without/In*; *Black Suzanne*; *Reading, Mercy*; *and the Artificial Nigger*; *Mercy 10 x 8 on a Circle*; *Chaconne*; *Blind Date*; *Serenade/The Proposition*; and *Fondly Do We Hope... Fervently Do We Pray*. In 2001 Amelan received a “Bessie” award for his designs of *The Breathing Show* and *The Table Project*. He serves on the board of New York Live Arts.

Robert Wierzel (Lighting Designer) has worked with artists in theater, dance, new music, opera, and museums, on stages throughout the country and abroad. He has worked with Bill T. Jones and his company since 1985. Projects include *Blind Date*, *Another Evening/! 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 Oper Ballet (Berlin), Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions, and London’s Contemporary Dance Trust. Wierzel has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Séan Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King, and Joann Fregalette Jensen. Wierzel is on the faculty of New York University’s Tisch School of the Arts.

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 Theatre, 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.

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 T. Jones when he was invited to choreograph on the company. In 1993 she moved to New York to pursue other interests. Wong became rehearsal director of the Company in 1996 and associate artistic director in August 2006.

Bob Bursey (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 Roussève, 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.

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! Maude joined the Company in 2003.

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 BA in Philosophy and Anthropology. 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. Bickford joined the Company in 2004.

Nicholas Lazzaro (Technical Director) started his career in 2003 in New York as a carpenter. He became technical director for Theater Breaking Through Barriers in 2004 and for the past five years has been their production manager. He was technical director for Second Story Repertory in Seattle for the 2007–08 season and then became an associate at the Skirball Center for the Performing Arts in New York. For the past two years he has toured the US and abroad with *L’Oratorio d’Aurelia* and provided consultation for Aurelia’s new endeavor, *Murmurs*. Lazzaro joins the Company as technical director for the 2012 season.

Shoshanna Gross (Company Manager) is originally from Wendell, MA, and moved to New York City in 2003 after receiving a BA in Dance and Choreography from Mills College. In 2008 she completed an MFA 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 Theatre Company, and The Joyce Theater. Gross joined the Company in 2010.

Sam Crawford (Sound Supervisor/Associate Sound Designer) completed both his BA in English and AS 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).

Solomon Weisbard (Associate Set Designer) has worn various hats in the Company’s 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, he has worked throughout New York and internationally. He is currently pursuing an MFA at the Yale School of Drama.

ABOUT THE COMPANY

Over the past 30 years the **Bill T. Jones/ Arnie Zane Dance Company** has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the Company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the Company is recognized as one of the most innovative and powerful forces in the modern dance world, performing its ever-enlarging repertoire worldwide in over 200 cities in 30 countries. The Company’s repertory 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. Some of its most celebrated creations are evening-length works including *Last Supper at Uncle Tom’s Cabin/The Promised Land* (1990); *Still/Here* (1994); *We Set Out Early... Visibility Was Poor* (1996); *You Walk?* (2000); *Blind Date* (2005); *Chapel/Chapter* (2006); and *Fondly Do We Hope... Fervently Do We Pray* (2009). The ongoing, site-specific *Another Evening* was last performed in its seventh incarnation as *Another Evening: Venice/Arsenale* (2010).

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 its deep commitment to individual artists at all stages of their careers, it endeavors to create rich, meaningful experiences for its audiences by engaging them in ways that are intimate and thought-provoking. With its audience, it seeks to become a place for dance that is vital to the fabric of social and cultural life. 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 re-imagining of the legacies of these two extraordinary organizations. New York Live Arts is led by Bill T. Jones, Executive Artistic Director; Carla Peterson, Artistic Director; and Jean Davidson, Executive Director and CEO. www.newyorklivearts.org

Touring arranged by IMG Artists in the Americas and Gillian Newson Associates in Europe. www.imgartists.com

Dance

Dance

Dance

Dr. Susan A. Cole, President
 Dr. Geoffrey W. Newman, Dean, College of the Arts
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Peak Performances presents:

World Premiere!

Bill T. Jones/Arnie Zane Dance Company
 A program of New York Live Arts, Inc.

Story/Time

Conceived and Directed by **Bill T. Jones**
 Choreographed by **Bill T. Jones** with **Janet Wong**
 and **members of the Company**

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**

Music by **Ted Coffey**
 Text by **Bill T. Jones**
 Décor by **Bjorn G. Amelan**
 Lighting Design by **Robert Wierzel**
 Costume Design by **Liz Prince**

Artistic Director **Bill T. Jones**
 Associate Artistic Director **Janet Wong**
 Producing Director **Bob Bursley**
 Production Stage Manager **Kyle Maude**
 Lighting Supervisor **Laura Bickford**
 Technical Director **Nicholas Lazzaro**
 Company Manager **Shoshanna Gross**
 Sound Supervisor/Associate Sound Designer **Sam Crawford**
 Associate Set Designer **Solomon Weisbard**
 Production Interns **Liz Flynn, Jessica Smith, Sharrod Williams,**
Elaine Wong

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

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.

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

Funded in part by the National Dance Project (NDP) 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.

Lead support for the Bill T. Jones/Arnie Zane Dance Company's 2011-2012 US performances is provided by MetLife Foundation.

Rehearsed at the New 42nd Street Studios.
 Costumes constructed by Carelli Costumes, Inc.

Duration: 70 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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Alexander Kasser Theater

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Miguel Zenón
PUERTO RICO NACÍO EN MI: TALES FROM THE DIASPORA
February 4, 2012 • 8:00pm

Ellen Hargis, soprano
Paul O'Dette, lute/theorbo
February 5, 2012 • 3:00pm
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The 2011/12 season is made possible in part by funds from:

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World Premiere!
Bill T. Jones/Arnie Zane Dance Company
Story/Time
January 21-29, 2012
Alexander Kasser Theater
Montclair State University

