

BILL T. JONES & ARNIE ZANE

MARCH 7th (Wed) and 9th (Fri) at 8:30 p.m. THE KITCHEN CENTER FOR VIDEO, DANCE & Music

PROGRAM

- I. HAND DANCE (1978) Dedicated to Robert F. Schumann Choreography: Bill T. Jones and Arnie Zane Music: Rhys Chatham, Green Line Poem #3 (1973)

INTERMISSION

- II. MONKEY RUN ROAD (1979) Choreography: Bill T. Jones and Arnie Zane Music: Helen Thorington

Technical Direction: Greg Bain Special thanks to Andy Berler, CAPS, Carla Eisch and Lugus.

From a background of theater, martial arts and atheltics, BILL T. JONES began dancing at the State University of New York at Binghamton, continuing his dance studies abroad. After his return to the United States, he performed with the Cliff Keuter Dance Company and the Ring of Bone Dance Collective on the West Coast, and with Kei Takei. His choreographic dance style stems from many different dance forms: West African and Carribean dance, jazz, modern dance, ballet and contact improvisation. As a member of the American Dance Asylum, Bill has maintained a rigorous performing and teaching schedule.

ARNIE ZANE'S interest began with the study of dances of the North American Indians. Subsequent dance involvement included the dances and style of Isadora Duncan, modern dance, ballet and most importantly, an interest in contact improvisation. He has studied Washin Ryu Karate with Master Hidy Ochiai and worked with choreographers as diverse as Kei Takei, Andy de Groat, Lois Welk and Richard Bull. Arnie Zane was awarded a CAPS Fellowship (1975) for his photography and a book of his photographs is soon to be published by the Bellevue Press.

BILL T. JONES and ARNIE ZANE have collaborated in the visual arts and dance since 1971. Their work has been seen at the Clark Center Dance Festival at the Mall, The Collective for Living Cinema, People's Cultural Center in San Francisco, CA, and American Theater Laboratory. Together, along with Lois Welk, they run the American Dance Asylum in Binghamton, New York.

About the music by RHYS CHATHAM: "The music was composed at the New York University Studio for Electronic Music in 1973. It was realized by using four sine wave generators, ring modulator and bandpass filter." Mr. Chatham worked with tape from 1967-75, at which time he switched from electronic music production to working with electronic instruments. His latest piece, Guitar Trio, for three electric guitars, two trombones and drums, will be performed at The Mudd Club in late March.

HELEN THORINGTON, writer, composer, became involved in creating sound compositions in the early 1970's as a natural extension of her written work. Since that time she has produced a number of taped compositions which have been broadcast on the National Public Radio. For the past year she has also been composing for the American Dance Asylum.

Dancing in the Kitchen is made possible in part with support from the National Endowment for the Arts, a Federal agency, and the New York State Council on the Arts.