

complete list of works

2011

Body Against Body - conceived and directed by Bill T. Jones; choreography by Bill T. Jones and Arnie Zane; premiered at the Institute of Contemporary Art in Boston, MA in February 2011.

2010

Between Us - conceived and directed by Bill T. Jones; choreography by Bill T. Jones and Arnie Zane

Another Evening: Venice/Arsenale - conceived and directed by Bill T. Jones; choreographed by Bill T. Jones with Janet Wong and members of the Company; premiered at the Teatro alle Tese at the 2010 Venice Dance Biennial, in Venice, Italy; music and sound design by Sam Crawford; decor by Bjorn Amelan; lighting design by Robert Wierzel and Laura Bickford; costumes by the Company; original text by Bill T. Jones; child's voice by Mieke Matteson; additional text and music by Julia Ward Howe, Oliver Wendell Holmes, Jr., James J. Kerrigan, and Daniel Decatur Emmet.

2009

Fondly Do We Hope...Fervently Do We Pray - choreographed by Bill T. Jones with Janet Wong & members of the Company; premiered at the Ravinia Festival in Highland Park, Illinois; text by Bill T. Jones and Janet Wong; music composed and arranged by Jerome Begin, Christopher Antonio William Lancaster, and George Lewis, Jr.; decor by Bjorn Amelan; lighting design by Robert Wierzel; video by Janet Wong; costumes by Liz Prince; sound design by Lindsay Jones; guest artists Jamyl Dobson and Clarissa Sinceno.

2008

Serenade/The Proposition - choreographed by Bill T. Jones with Janet Wong & members of the Company; premiered at the American Dance Festival in Durham, North Carolina; text by Bill T. Jones; music composed, arranged, and performed by Jerome Begin, Lisa Komara, and Christopher Antonio William Lancaster; sound design by Sam Crawford; decor by Bjorn Amelan; lighting design by Robert Wierzel; costume design by Anajia Jalaz and the Company with Liz Prince; video design by Janet Wong; guest artists Andrea Smith and Lisa Komara.

100 Migrations - conceived and directed by Bill T. Jones; choreographed by Bill T. Jones with Janet Wong and members of the Company; premiered at the University of Virginia in November 2008; original music composed and arranged by Jerome Begin and Christopher Antonio William Lancaster; decor by Bjorn Amelan; sound design by Lindsay Jones; additional text by Abraham Lincoln and Frederick Douglass.

2007

A Quarreling Pair - choreographed by Bill T. Jones with Janet Wong & members of the Company; based on the puppet play by Jane Bowles; premiered at the Alexander Kasser Theater, Montclair State University in Montclair, New Jersey; text by Bill T. Jones, music composed and arranged by Wynne Benn, Christopher Antonio William Lancaster, and George Lewis, Jr.; decor by Bjorn G. Amelan; lighting design by Robert Wierzel; costumes by Liz Prince; video by Janet Wong; sound design by Sam Crawford; guest artist Tracy Ann Johnson.

Walking the Line - site-specific work created at Musée du Louvre.

2006

Another Evening: I Bow Down - choreographed by Bill T. Jones; premiered at Skirball Center in New York, NY; music by Daniel Bernard Roumain (DBR), Richard Wagner, Anton Batagov, John Oswald, and Regain the Heart Condemned; costumes by Liz Prince and The Company; lighting by Robert Wierzel; decor by Bjorn Amelan

Chapel/Chapter - choreographed by Bill T. Jones with Janet Wong & the Company; premiered at Harlem Stage's The Gatehouse in New York, NY; music by Daniel Bernard Roumain (DBR), Lawrence "Lipbone" Redding, Christopher Antonio William Lancaster, & Alicia Hall Moran; costumes by Liz Prince; lighting by Robert Wierzel; decor by Bjorn Amelan; video design by Janet Wong; sound design by Sam Crawford; original text by Maija Garcia, Jim Lewis, Daniel Bernard Roumain (DBR), Charles Scott, & Andrea Smith; booklet design by Real Design

2005

Blind Date - choreographed by Bill T. Jones; previewed at Aaron Davis Hall in Harlem, NY and premiered at Montclair State University, NJ; music by Daniel Bernard Roumain (DBR), Johann Sebastian Bach, Otis Redding, R. Kelly; costumes by Liz Prince; set design by Bjorn Amelan; video design by Peter Nigrini; lighting design by Robert Wierzel

As I Was Saying... - choreographed by Bill T. Jones; first performed at Walker Art Center in Minneapolis, MN; music by Lord Buckley, Meredith Monk, Daniel Bernard Roumain (DBR), and Johann Sebastian Bach; costumes by Liz Prince; set and lighting by Robert Wierzel; floor graphic design by Bjorn Amelan

Another Evening - choreographed by Bill T. Jones; created for The Ravello Festival and The Torino Festival; performed at The American Dance Festival and Central Park SummerStage; Daniel Bernard Roumain (DBR)

22 - choreographed by Bill T. Jones in collaboration with Paul Kaiser, Shelley Eshkar, and Marc Downie.

2004

Another Evening - choreographed by Bill T. Jones; created for Fondazione Romaeuropa; Daniel Bernard Roumain (DBR)

2003

Another Evening - choreographed by Bill T. Jones; first performed at Aaron Davis Hall, Harlem, NY; performed at the Walker Art Center; music by Cassandra Wilson, Daniel Roumain, Curtis Lundy; lighting by Gregory Bain Reading, Mercy and The Artificial Nigger - Choreographed by Bill T. Jones; first performed at the American Dance Festival, Durham, NC; music by Daniel Bernard Roumain (DBR); costumes by Liz Prince; lighting by Robert Wierzel

Mercy 10 x 8 on a Circle - choreographed by Bill T. Jones; music by Ludwig Van Beethoven; costumes by Liz Prince; lighting by Robert Wierzel

and before... - choreographed by Bill T. Jones; commissioned by Dayton Contemporary Dance Theatre; first performed at the Metropolitan Arts Center, Dayton, OH; music by Johann Sebastian Bach; costumes by Bette Kelley; lighting by Robert Wierzel

The Phantom Project: Still Here/Looking On

2002

Verbum - View Website Archives of Verbum - choreographed by Bill T. Jones; first performed Hancher Auditorium, Iowa City, IA; music by Ludwig van Beethoven; costumes by Liz Prince, sets by Bjorn Amelan, lighting by Robert Wierzel

WORLDWITHOUT/IN - choreographed by Bill T. Jones; first performed Hancher Auditorium, Iowa City, IA; music by Gyorgy Kurtag; costumes by Liz Prince; sets by Bjorn Amelan; lighting by Robert Wierzel

Black Suzanne - choreographed by Bill T. Jones; first performed Hancher Auditorium, Iowa City, IA; music by Dmitri Shostakovich; costumes by Liz Prince; sets by Bjorn Amelan; lighting by Robert Wierzel

WORLD II (18 Movements to Kurtag) - choreographed by Bill T. Jones; first performed at Jacob's Pillow Dance Festival, Lee, MA; music by Gyorgy Kurtag; costumes by Liz Prince; lighting by Robert Wierzel

There Were... - choreographed by Bill T. Jones; music by John Cage; set design by Bjorn Amelan; costumes by Liz Prince; lighting by Robert Wierzel

Power/Full - View Website Archives of Power/Full - choreography by Bill T. Jones; first performed at the Ravenna Festival, Ravenna, Italy; music by John Oswald and Laurel MacDonald; lighting design by Gregory Bain

Another Evening - choreographed by Bill T. Jones; created for River to River Festival; Daniel Bernard Roumain (DBR) and Sasha Lazare

2001

The Table Project - choreographed by Bill T. Jones; first performed at Walker Art Center, Minneapolis, MN; music by Schubert; sets by Bjorn Amelan; lighting by Miki Takahashi

2000

You Walk? - choreographed by Bill T. Jones; first performed Hancher Auditorium, Iowa City, Iowa
Fantasy in C Major - choreography directed by Bill T. Jones; commissioned by Axis Dance Company and Dance Umbrella; first performed Emerson Majestic Theater, Boston, MA; music by Franz Schubert; costumes by Mario Alonzo; light design by Robert Wierzel.

1999

The Breathing Show - choreographed by Bill T. Jones; first performed Hancher Auditorium, Iowa City, Iowa.

How! Do! We! Do! - choreographed by Bill T. Jones with Jessye Norman.

Le Spectre de la Rose - choreographed by Bill T. Jones.

One Night Only - site-specific work created for the World Financial Center.

Out Someplace - choreographed by Bill T. Jones; first performed Kennedy Center, Eisenhower Theater, Washington, D.C.; music by Fred Hersch; costumes by Liz Prince; lighting by Robert Wierzel.

1998

Etude - choreographed by Bill T. Jones, sound by Orion String Quartet

Nowhere But Here - choreographed by Bill T. Jones for the Diversions Dance Company.

1997

Lisbon - choreographed by Bill T. Jones; first performed Emerson Majestic Theater, Boston; music collage by Gregory Bain; costumes by Bill T. Jones/Arnie Zane Dance Company; lighting by Robert Wierzel.

We Set Out Early...Visibility Was Poor - choreographed by Bill T. Jones; first performed Kennedy Center, Eisenhower Theater, Washington, D.C.; music by Igor Stravinsky, John Cage, Peteris Vasks; costumes by Liz Prince; decor by Bjorn G. Amelan; lighting by Robert Wierzel.

Some Songs - choreographed by Bill T. Jones; Music by Jacques Brel, Costumes by Fernando Sanchez and Olga Maslova, Scenery by Bill T. Jones, Lighting by Gregory Bain, First Performance Le Havre, France

Green and Blue - choreographed by Bill T. Jones for the Lyon Opera Ballet.

1996

Ballad - choreographed by Bill T. Jones; first performed Joyce Theater, New York; poems written and read by Dylan Thomas; costumes by Liz Prince; lighting by Robert Wierzel.

Blue Phrase - choreographed by Bill T. Jones; first performed Joyce Theater, New York; music by Eric Dolphy; costumes by Olga Maslova; lighting by Robert Wierzel.

Love Re-Defined - choreographed by Bill T. Jones; first performed Joyce Theater, New York; music by Daniel Johnston; decor by Donald Baechler; costumes by Liz Prince; lighting by Robert Wierzel.

Sur La Place - choreographed by Bill T. Jones; first performed Cour d'Honneur, Festival D'Avignon, Avignon, France; music by Jacques Brel; costumes by Fernando Sanchez; lighting by Robert Wierzel.

Ur-Sonata - choreographed by Bill T. Jones; In collaboration with Darla Villani, first performed Joyce Theater, New York; sound poem by Kurt Schwitters; costumes by Byron Lars; lighting by Robert Wierzel.

1995

New Duet - choreographed by Bill T. Jones; first performed Lyon Biennale de la Danse, Lyon, France; music by John Oswald/Laurel McDonald; lighting by Gregory Bain.

Degga - choreographed by Bill T. Jones; first performed Alice Tully Hall, Lincoln Center, New York; collaboration with Toni Morrison and Max Roach; lighting by Robert Wierzel.

24 Images per Second - choreographed by Bill T. Jones; first performed Lyon Opera Ballet, Lyon, France.
Bill and Laurie: About Five Rounds - collaboration by Bill T. Jones with Laurie Anderson; first performed Joyce Theater, New York; video by Chris Kondek.

1994

Still/Here - choreographed by Bill T. Jones; first performed at the Biennale Internationale de la Danse in Lyon, France; music by Kenneth Fragelle (traditionals by Odetta, the Lark String Quartet and Bill Finizio) and Vernon Reid; video art by Gretchen Bender; spoken text by participants of the Survival Workshops and Lawrence Goldhuber; costumes by Liz Prince; lighting by Robert Wierzel.

I Want to Cross Over - choreographed by Bill T. Jones for the Lyon Opera Ballet.

1993

After Black Room - re-staged by Bill T. Jones; first performed at the Cannes Festivale Internationale de la Danse in Cannes, France; set by Robert Wierzel after Zane; lighting by Wierzel.

Achilles Loved Patroclus - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by John Oswald; audiotape narrative by Derek Jacobi reading The Iliad; costumes by Liz Prince; set and lighting design by Robert Wierzel.

War Between the States - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City, music by Charles Ives; costumes by Issace Mizrahi; lighting by Robert Wierzel.

There Were So Many... - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by John Cage; costumes by Linda Pratt and Jean Claude Mastroianni; lighting by Robert Wierzel.

And the Maiden - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by Bessie Jones and Group from "Georgia Sea Island Songs;" costumes by Liz Prince; set by Jones; lighting by Robert Wierzel.

Just You - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by Frank Loesser, Harry Woods, Coslow Johnston, Klages-Greer, Cole Porter, and Hoffman-Manning; lighting by Robert Wierzel.

1992

Broken Wedding - choreographed by Bill T. Jones on commission for the Boston Ballet; first performed at the Wang Center, Boston Massachusetts; music by Klezmer Conservatory Band; costumes/set by Liz Prince; lighting by Robert Wierzel.

Die Offnung - choreographed by Bill T. Jones on commission for the Berlin Opera Ballet; first performed at the Deutsche Opera Berlin in Berlin, Germany; music by John Oswald; costumes by Liz Prince; lighting by Robert Wierzel.

Love Defined - choreographed by Bill T. Jones on commission for the Lyon Opera Ballet; first performed at the Maison de la Danse in Lyon, France; music by Daniel Johnston; set by Donald Baechler; costumes by Bill Katz; lighting by Robert Wierzel.

Our Respected Dead - choreographed by Bill T. Jones; first performance at the Joyce Theater in New York City; music by Daniel Johnston; set by Donald Baechler; costumes by Bill Katz; lighting by Robert Wierzel.

Fete - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by Paul Lansky; costumes by Liz Prince; lighting by Robert Wierzel.

Last Night on Earth - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by Kurt Weill, Bessie Smith, traditional song by Jones; costume by Rifat Ozbeck; lighting by Robert Wierzel.

1991

Continuous Replay - revised as a group work by Bill T. Jones

1990

Last Supper at Uncle Tom's Cabin/The Promised Land - choreographed by Bill T. Jones; first performed at the Next Wave Festival at the Brooklyn Academy of Music in Brooklyn, New York; music by Julius Hemphill; text by R. Justice Allen, Ann T. Greene, Jones, Estella Jones, Heidi Latsky, and Soujourner Truth; set/costumes by Huck Snyder; lighting by Robert Wierzel.

History of Collage Revisited - choreographed by Bill T. Jones; first performed by Divisions Dance Company, Cardiff, Wales; music by Charles Amirkhanian and "Blue" Gene Tyranny; lighting by Robert Wierzel.

Havoc in Heaven - choreographed by Bill T. Jones; first performed by the Berkshire Ballet in Albany, New York; music by John Bergamo, costumes by Liz Prince; lighting by Robert Wierzel.

1989

Don't Lose Your Eye - choreographed by Bill T. Jones; first performed by and commissioned for the Path Dance Company of Baltimore, Maryland; music by Sonny Boy Williams and Paul Lansky.

Forsythia - choreographed by Bill T. Jones as a duet with Arthur Aviles; first performed at the Joyce Theater in New York City; music by Dufay; recorded dreamtext by Arnie Zane; lighting by Robert Wierzel.

La Grande Fete - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by Paul Lansky; costumes/masks by Dain Marcus; lighting by Robert Wierzel.

It Takes Two - choreographed by Bill T. Jones on commission by Terry Creach and Stephen Koester; first performed at the Dance Theater Workshop in New York City; music by Ray Charles and Betty Carter; lighting by Raymond Dooley.

Absence - choreographed by Bill T. Jones; first performed at the Joyce Theater in New York City; music by Krzysztof Penderecki and Hector Berlioz; costumes by Marina Harris; lighting/décor by Robert Wierzel.

D-Man in the Waters - choreographed by Bill T. Jones on commission by St. Luke's Chamber Orchestra, New York City; music by Felix Mendelsohn, costumes by Damian Acquavella and company; lighting by Robert Wierzel.

1988

History of Collage - choreographed by Bill T. Jones and Arnie Zane; first performed at The Ohio Theatre, Cleveland, Ohio; music by Blue Gene Tyranny/Robert Sheff and Charles B. Amirkhanian; lighting by Robert Wierzel.

Chatter - choreographed by Bill T. Jones; first performed at the American Dance Festival in Durham, North Carolina; music by Paul Lansky; lighting by Robert Wierzel.

Soon - choreographed by Bill T. Jones; first performed at the Celebrate Brooklyn Festival in Prospect Park, Brooklyn, New York; music by Kurt Weill and Bessie Smith.

1987

Where the Queen Stands Guard - choreographed by Bill T. Jones in collaboration with Arnie Zane on commission by the St. Luke's Chamber Ensemble; first performed at the Triplex Theater at the Community College of New York City (Manhattan); music by Vittorio Rieti (performed by the St. Luke's Chamber Ensemble); set/costumes by Frank L. Viner; lighting by Robert Wierzel.

Red Room - choreographed by Bill T. Jones in collaboration with Arnie Zane; commissioned for Robert Longo's performance epic, Killing Angels; first performed at Rockwell Hall in Buffalo, New York; music by Stuart Argabright and Robert Longo.

1986

Virgil Thompson Etudes - choreographed by Bill T. Jones on commission for Virgil Thompson's 90th birthday; first performed by Chanterelle in New York City; music by Thompson; costume by Louise Nevelson and William Katz; lighting by Craig Miller.

Animal Trilogy - choreographed by Bill T. Jones in collaboration with Arnie Zane and commissioned in part by the Brooklyn Academy of Music, New York; first performed at the Biennale Internationale de la Danse in Lyon, France; music by Conlon Nancarrow; sets by Cletus Johnson; costumes by Bill Katz; lighting by Robert Wierzel.

1985

1,2,3 - choreographed by Bill T. Jones; first performed at the Joyce Theater, New York City; music by Carl Stone; lighting by Robert Wierzel; set/costumes by Jones.

Holzer Duet . . . Truisms - choreographed by Bill T. Jones as a duet with Lawrence Goldhuber; first performed at the Joyce Theater, New York City; text by Jenny Holzer; audio collage by Jones; lighting by Robert Wierzel.

M.A.K.E. - choreographed by Bill T. Jones; first performed at the Joyce Theater, New York City; audiotaped, spoken text by Jones and Arnie Zane; set by Jones; lighting by Robert Wierzel.

Pastiche - choreographed by Bill T. Jones; first performed at the Joyce Theater, New York City; music by James Brown and Eric Dolphy; text by William Shakespeare, Edith Sitwell, and Jones; visuals of lantern slides by Arnie Zane; costume (crown) by Marcel Fieve; lighting by Robert Wierzel.

Freedom of Information - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed at the Theatre de la Ville in Paris, France; music by David Cunningham; spoken text by Jones; set/visuals by Gretchen Bender; lighting by William DeMull.

Secret Pastures - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed at the Brooklyn Academy of Music in Brooklyn, New York; music by Peter Gordon; set by Keith Haring; costumes by Willi Smith; hair/make-up/face painting by Marcel Fieve; lighting by Stan Pressner.

1984

Dances with Brahms - choreographed by Bill T. Jones; first performed at the Paula Cooper Gallery, New York City and in Leuven, Belgium; music by Johannes Brahms; costume by Jimmy Myers.

1983

Intuitive Momentum - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed at the Brooklyn Academy of Music, Brooklyn, New York; music by Max Roach and Connie Crothers; set by Robert Longo; costumes by Ronald Kolodzie; lighting by Craig Miller.

Fever Swamp - choreographed by Bill T. Jones on commission by the Alvin Ailey American Dance Theater; first performed at the Santa Monica Civic Auditorium, Santa Monica, CA; music by Peter Gordon; set/costumes by Bill Katz.

Naming Things - choreographed by Bill T. Jones in collaboration with Phillip Mallory Jones and David Hammons for Rhonda Moore and Poonie Dodson; first performed at the Just Above Midtown Gallery, New York City; traditional funeral dirge (music) by Miles Davis.

21 - choreographed by Bill T. Jones as a solo; first performed at the Recreation Center in Waterloo, Iowa; re-created for video with Tom Bowles in 1984.

Corporate Whimsy - choreographed by Bill T. Jones; first performed at the Tisch School of the Arts (NYU), New York; music by Bryon Rulon.

Casino - choreographed by Bill T. Jones; first performed at Ohio University in Athens, Ohio; music by Peter Gordon; set by Robert Longo.

1982

Three Dances - choreographed by Bill T. Jones; first performed at Harvard University in Cambridge, Massachusetts; music by Mozart and Peter Gordons; spoken text by Jones.

Rotary Action - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed at New Dance, New York City and the Vienna Festival in Vienna, Austria; music by Peter Gordon; lighting by William Yehle.

Dance for the Convergence of Three Rivers - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performance at the Three Rivers Arts Festival in Pittsburgh, Pennsylvania; music by George Lewis; collaboration with Keith Haring (painting during performance).

Shared Distance - choreographed by Bill T. Jones as a duet with Julie West; first performed at The Kitchen in New York City.

Duet X 2 - choreographed by Bill T. Jones as a duet with Robe Besserer or Brian Arsenault; first performed at The Kitchen in New York City; air sung Bach music by Brian Arsenault.

1981

Social Intercourse - choreographed by Bill T. Jones and assisted by Arnie Zane; first performed by the Stewart Theater at the American Dance Festival at Duke University in Raleigh, North Carolina and at The Space in New York City; text and lyrics by Jones; music arrangement by Joe Hannon.

1980

Dance in the Trees - choreographed by Bill T. Jones; first performed by Hartman Land Reserve, Cedar Falls, Iowa; music by Jeff Cohan and Pete Simonson; costumes by Renata Sack and Jones.

Open Spaces: A Dance in June - choreographed by Bill T. Jones; first performed in Waterloo, Iowa; music by Dan Hummel, Mark Gaurmond, Thomas Berry; costumes by Renata Sack and Jones.

Untitled Duet - choreographed by Bill T. Jones in collaboration with Sherry Satenstrom; first performed at the Recreation Center in Waterloo, Iowa; music by Dan Hummel, Marica Miget, and Dartanyan Brown.

Balancing the World - choreographed by Bill T. Jones; first performed at the University of Northern Iowa in Cedar Falls, Iowa and at the Amerika House in Berlin; lighting by William Yehle.

Sweeps - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed in Zurich, Switzerland; video by Meryl Blackman; set (painting) by Rosina Kuhn.

Blauvelt Mountain - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed at the Dance Theater Workshop in New York City; music by Helen Thorington; set by Bill Katz; lighting by William Yehle.

Sisyphus - choreographed by Bill T. Jones; first performed by the Terrace Theater at the Kennedy Center in Washington, D.C.; music by Helen Thorington; set by Jones; spoken text by Jones.

Break - choreographed by Bill T. Jones; first performed at the Nicollete Island Amphitheater in Minneapolis, Minnesota; music by George Lewis.

Valley Cottage - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed by the Dance Theater Workshop in New York City; music by Helen Thorington; text by Jones and Zane; set by Bill Katz; slides by Zane; lighting by William Yehle.

10 - First Part: Prologue Performance for Bicycle, Voice, Slide, and Dress - choreographed by Bill T. Jones; spoken text by Jones; first performed at the Dance Theater Workshop in New York City.

10 - Second Part - choreographed by Bill T. Jones; set design by Jones; lighting by William Yehle; first performed at the Dance Theater Workshop in New York City.

Ah! Break it! - choreographed by Bill T. Jones; first performed in Werkcetrum Dans Rotterdam, the Netherlands; music by Jalalu Calvert Nelson with additional recorded chants by Jones.

1979

Monkey Run Road - choreographed by Bill T. Jones in collaboration with Arnie Zane for the American Dance Asylum; first performed in Binghamton, New York; music by Helen Thorington; text by Jones; set and costumes by Jones and Zane.

Echo - choreographed by Bill T. Jones; first performed at The Kitchen, New York City; music by Helen Thorington.

Addition - choreographed by Bill T. Jones; first performed at Washington Square Church, New York City; lighting by Carol Mullins.

Circle in Distance - choreographed by Bill T. Jones with text and movement collaborator, Sheryl Sutton; first performed at Washington Square Church in Binghamton, New York; set by Jones and Sutton; lighting by Carol Mullins.

1978

Whosedebabedoll? Baby Doll - choreographed by Bill T. Jones in collaboration with Arnie Zane for the American Dance Asylum; first performed in Binghamton, New York; spoken text by Jones and Zane.

Floating the Tongue - choreographed by Bill T. Jones for the Kent School for Boys; first performed in Kent, Connecticut and later performed at The Kitchen in New York City (1979).

Naming Things is Only the Intention to Make Things - choreographed by Bill T. Jones; first performed at The Kitchen in New York City; vocal music by Jeanne Lee and text/costumes by Jones.

Progresso - choreographed by Bill T. Jones; first performed at The Kitchen in New York City; set design by Jones.

By the Water - choreographed by Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York; text and movement collaboration with Sheryl Sutton; set by Charles Kiesling in collaboration with Sheryl Sutton and Jones.

1977

For You - choreographed by Bill T. Jones for the Daniel Nagrin Dance Theater; first performed in New York City.

Stomps - choreographed by Bill T. Jones for the Daniel Nagrin Dance Theater; first performed in New York City.

Walk - choreographed by Bill T. Jones for the Daniel Nagrin Dance Theater; first performed in New York City.

A Man - choreographed by Bill T. Jones for the Daniel Nagrin Dance Theater; first performed in New York City.

Asymmetry: Every Which Way - choreographed by Bill T. Jones for the Roberson Art Center and Sears Harkness Theater; first performed in Binghamton, New York; music by Lou Grassi and visuals by Jones and Peer Bode.

Da Sweet Streak Ta Love Land - choreographed by Bill T. Jones; first performance at the Clark Center, New York City; music by Otis Redding and costumes by Jones.

1975

Dancing and Video in Binghamton - choreographed by Bill T. Jones in collaboration with American Dance Asylum, Peer Bode, and Meryl Blackman for the Experimental Television Center; first performed in Binghamton, New York.

Across the Street There is a Highway - choreographed by Bill T. Jones for The Farm; first performed in San Francisco, California.

Women in Drought - choreographed by Bill T. Jones for the American Dance Asylum; first performed by Binghamton, New York.

Across the Street - choreographed by Bill T. Jones in collaboration with Arnie Zane for the American Dance Asylum; first performed in Binghamton, New York; spoken text by Jones and film by Zane.

Impersonations - choreographed by Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York.

Everybody Works/All Beasts Count - choreographed by Bill T. Jones for the American Dance Asylum; first ensemble performance in Binghamton, New York and first solo performance at the Clark Center, New York City; music by Jesse Fuller, sung a capella by Zane and Lynda Berry.

Could Be Dance - choreographed by Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York.

1974

A Dance with Durga Devi - choreographed by Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York; music consists of Tibetan Temple chants and Bessie Smith.

Negroes for Sale - choreographed by Bill T. Jones for the Collective for Living Cinema; first performed in New York City; audio collage by Jones and décor by Arnie Zane.

Entrances - choreographed by Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York.

Track Dance - choreographed by Bill T. Jones for the State University of New York; first performed in Binghamton, New York.

1973

Pas de Deux for Two - choreographed by Bill T. Jones in collaboration with Arnie Zane; first performed by 137 Washington Street in Binghamton, New York; music by Benny Goodman.

ARNIE ZANE (1948-1988)

1988

Prejudice - choreographed by Arnie Zane; first performed Cleveland, Ohio; music by Astor Piazzolla; lighting by Robert Wierzel; costumes by Arnie Zane; performed by 3 dancers.

Like in Egypt - choreographed by Arnie Zane; first performed Cleveland, Ohio; music traditional Middle Eastern; lighting by Robert Wierzel; costumes by Demian Acquavella; performed by 3 dancers.

The History of Collage - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed in Cleveland, Ohio; music by Charles R. Amirkhanian and "Blue" Gene Tyranny.

1987

The Gift/No God Logic - choreographed by Arnie Zane; first performance Saint Mark's Church, New York City; music from Verdi's La Forza del Destino; costumes by Damian Acquavella; lighting by Robert Wierzel; performed by 4 dancers.

Where the Queen Stands Guard - choreographed by Arnie Zane in collaboration with Bill T. Jones on commission by the St. Luke's Chamber Ensemble; first performed at the Triplex Theater at the Community College of New York City (Manhattan); music by Vittorio Rieti (performed by the St. Luke's Chamber Ensemble); set/costumes by Frank L. Viner; lighting by Robert Wierzel.

Red Room - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed at the Ohio Theatre in Cleveland, Ohio; music by Charles R. Amirkhanian and Gene Tyranny; lighting by Robert Wierzel.

1986

The Animal Trilogy - choreographed by Arnie Zane in collaboration with Bill T. Jones and commissioned in part by the Brooklyn Academy of Music, New York; first performed at the Biennale Internationale de la Danse in Lyon, France; music by Conlon Nancarrow; sets by Cletus Johnson; costumes by Bill Katz; lighting by Robert Wierzel.

1985

Peter and the Wolf - choreographed by Arnie Zane; first performed SUNY College at Purchase, New York; music by Prokofiev, manipulated by Arnie Zane; performed by 22 dancers.

Black Room - duet for Bill T. Jones and Heywood McGriff, Jr., choreographed by Arnie Zane; first performance University of Nebraska, Lincoln; music by Yoshi Wada; lighting by Robert Wierzel.

Lotus Eaters - choreographed by Arnie Zane; first performance Joyce Theater, New York City; music by Lorenzo Ferrare; costumes by Michael Jordan; lighting by Robert Wierzel.

M.A.K.E. - choreographed by Bill T. Jones; first performed at the Joyce Theater, New York City; audiotaped, spoken text by Jones and Arnie Zane; set by Jones; lighting by Robert Wierzel.

Freedom of Information - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed at the Theatre de la Ville in Paris, France; music by David Cunningham; spoken text by Jones; set/visuals by Gretchen Bender; lighting by William DeMull.

Secret Pastures - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed at the Brooklyn Academy of Music in Brooklyn, New York; music by Peter Gordon; set by Keith Haring; costumes by Willi Smith; hair/make-up/face painting by Marcel Fieve; lighting by Stan Pressner.

1983

Rumble in the Jungle - choreographed by Arnie Zane; first performed Riverside Dance Studio, London, England; music by Max Roach.

Intuitive Momentum - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed at the Brooklyn Academy of Music, Brooklyn, New York; music by Max Roach and Connie Crothers; set by Robert Longo; costumes by Ronald Kolodzie; lighting by Craig Miller.

1982

New Hero - choreographed by Arnie Zane; first performed Riverside Dance Festival, New York City; performed by 4 dancers.

Continuous Replay - solo version of Hand Dance, choreographed and performed by Arnie Zane; first performed The Kitchen, New York City; music by Bryan Rulon.

Rotary Action - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed at New Dance, New York City and the Vienna Festival in Vienna, Austria; music by Peter Gordon; lighting by William Yehle.

Dance for the Convergence of Three Rivers - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performance at the Three Rivers Arts Festival in Pittsburgh, Pennsylvania; music by George Lewis; collaboration with Keith Haring (painting during performance).

1981

Cotillion - choreographed by Arnie Zane; first performed at The Kitchen, New York City; music by Ross Levinson; costumes by Betsey Johnson; performed by 9 dancers and 4 musicians.

Garden - choreographed by Arnie Zane in collaboration with Johanna Boyce; first performed Danspace, Saint Mark's Church, New York City; film clip from Night and Fog; text by Johanna Boyce; music traditional Swiss and German; costumes by Johanna Boyce.

Your Hero - choreographed by Arnie Zane; first performed P.S. 122, New York City; text and music by Bill T. Jones and Johanna Boyce; performed by 5 dancers.

1980

Pieman's Portrait - choreographed by Arnie Zane; first performed Warren Street Performance Loft, New York City; music by Ross Levinson; performed by 6 dancers.

Sweeps - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed in Zurich, Switzerland; video by Meryl Blackman; set (painting) by Rosina Kuhn.

Blauvelt Mountain - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed at the Dance Theater Workshop in New York City; music by Helen Thorington; set by Bill Katz; lighting by William Yehle.

Social Intercourse - choreographed by Bill T. Jones and assisted by Arnie Zane; first performed by the Stewart Theater at the American Dance Festival at Duke University in Raleigh, North Carolina and at The Space in New York City; text and lyrics by Jones; music arrangement by Joe Hannon.

Valley Cottage - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed by the Dance Theater Workshop in New York City; music by Helen Thorington; text by Jones and Zane; set by Bill Katz; slides by Zane; lighting by William Yehle.

1979

Monkey Run Road - choreographed by Arnie Zane in collaboration with Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York; music by Helen Thorington; text by Jones; set and costumes by Jones and Zane.

1978

Hand Dance/Pink Dress Blue - choreographed by Arnie Zane; first performed Susquehanna, Pennsylvania; music by Helen Thorington; decor by Sherry Steiner; performed by 7 dancers.

Whosedebabedoll? Baby Doll - choreographed by Arnie Zane in collaboration with Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York; spoken text by Jones and Zane.

1977

Crux, an Old Dance Constructed Anew - choreographed by Arnie Zane; first performed by American Dance Asylum, Binghamton, New York; performed by 10 dancers.

Steppin' - choreographed by Arnie Zane; first performed by American Dance Asylum, Binghamton, New York; music by Pierre Ruiz; performed by 3 dancers.

Hand Dance - choreographed by Arnie Zane, with decor by Zane; first performed by American Dance Asylum, Binghamton, New York; music by Rhys Chatham (Green Line Poem).

1976

Couple #513 - choreographed by Arnie Zane in collaboration with Lois Welk; first performed at the Everson Museum, Syracuse, New York; video by Meryl Blackman.

Transport Dance - choreographed by Arnie Zane; first performed by American Dance Asylum in Binghamton, New York; music by Ross Levinson; performed by 14 dancers.

At the Crux of - choreographed, with text and visuals, by Arnie Zane; first performed by American Dance Asylum in Binghamton, New York; performed by 10 dancers.

1975

Rhoda, a real dance - choreographed by Arnie Zane in collaboration with Peer Bode; first performed by American Dance Asylum in Binghamton, New York; for ten dancers.

Dancing and Video in Binghamton - choreographed by Arnie Zane and Bill T. Jones in collaboration with American Dance Asylum, Meryl Blackman and Peer Bode; first performed Experimental Television Center, Binghamton, New York, performed by eight dancers.

Across the Street - choreographed by Arnie Zane in collaboration with Bill T. Jones for the American Dance Asylum; first performed in Binghamton, New York; spoken text by Jones and film by Zane.

1974

Dances for a Third American Century - collaboration between Arnie Zane, Bill T. Jones, and Lois Welk; first performed in Albany, Stony Brook, and Warwick, New York; performed by 25 dancers.

Negroes for Sale - choreographed by Bill T. Jones for the Collective for Living Cinema; first performed in New York City; audio collage by Jones and décor by Arnie Zane.

1973

Self-Portrait - choreography and slides by Arnie Zane; first performed at Santa Cruz Theater 103, Santa Cruz, California; music by Enrico Caruso.

Pas de Deux for Two - choreographed by Arnie Zane in collaboration with Bill T. Jones; first performed by 137 Washington Street in Binghamton, New York; music by Benny Goodman.