

ZACCHO DANCE THEATRE PRESENTS

# *The View From Here*



CHOREOGRAPHY AND DIRECTION BY

JOANNA HAIGOOD

SET DESIGN BY

WAYNE CAMPBELL

LIGHTING BY

ALEXANDER NICHOLS

MUSIC BY

ZACHARY CARRETTIN AND LAUREN WEINGER

COSTUMES BY

CALLIE FLOOR

FEATURING PERFORMANCES BY

RAMON RAMOS ALAYO, PAUL BENNEY, ANN BERMAN

SUZANNE GALLO, JO KREITER, SHEILA LOPEZ

JOSE NAVARRETE, WENDY PARKMAN, SHAKIRI

APRIL 10-13, 2002 THEATER ARTAUD, SAN FRANCISCO



## *The View From Here*

Choreography and Direction by Joanna Haigood

*In collaboration with*

Wayne Campbell - Set Designer

Alexander Nichols - Lighting Designer

Zachary Carrettin and Lauren Weinger\* - Composers

Callie Floor - Costume Designer

Performing Artists: Ramon Ramos Alayo, Paul Benney, Ann Berman, Suzanne Gallo, Jo Kreiter, Sheila Lopez, José Navarrete, Wendy Parkman, Shakiri, Nicholas Collins, Sophia Marzocchi, Trishna Horvath, Miles Toth, Ryan Buschell, Shannon Hovis, Liza Sternik, Miles Tune, Julie Larose, Chanti Schonherz, José Maria Francos, Carmen Rozenstraten.

\*The opening segment of music in this program is written by Lauren Weinger. The remainder of the music is written and performed by Zachary Carrettin.

\* \* \*

### Director's Notes

“Despite all the troubles of our world, in my heart I have never given up on the love in which I was brought up or on man’s hope in love. In life, just as on the artist’s palette, there is but one single color that gives meaning to life and art – the color of love.” *Marc Chagall*

I have long been inspired by Marc Chagall’s work. His renderings of his own life experience contain rich and poetic imagery that expresses the magic of life hidden in the mundane. His intersecting frames of reference and the suspension of the laws of physics add a multidimensional complexity to the canvas and create dreamlike effects. These ideas are aligned with my own interests in making work for performance. Specifically, I use layered imagery and develop movement over extended time periods in a way that promotes altered states that are compatible with both Chagall’s technique and his sense of fantasy.

Although I have referenced specific paintings, I have not tried to replicate Chagall’s images exactly, rather I have attempted to capture the spirit and qualities of his work. In many respects, this process has allowed me to be mentored by this extraordinary master.

But over and above these technical issues, I am most inspired and moved by Chagall’s vision for human kind.

There is no better time than now to express his vision of the power of love as a transformational force to change the world into a peaceful place.

As always, I am deeply indebted to my collaborators who have been instrumental in realizing this piece both conceptually and structurally. It has been an honor to work with such a gifted group of artists. *Joanna Haigood*



## **Artists' Biographies**

**Marc Chagall**, a Russian-born painter and designer, created a genre virtually his own in the early- and mid-Twentieth Century. Born Moïse Zakharevich Shagal in 1887, he was raised in a large and poor orthodox Jewish family in the town of Vitebsk, Byelorussia. Much of his work is filled with events, memories, fantasy and thoughts from his youth. Throughout his life certain themes recur in his work: the circus, lovers and peasants take their place beside more somber themes of suffering and death. Often angels and animals accompany man, in his role as mediator between God and creation. In 1917 he married Bella Rosenfeld, a resident of Vitebsk and an acting student of Stanislavsky's. Bella was involved in every aspect of Chagall's career. She was his model, appearing in many of his renowned paintings, his muse, his confidant, his alter ego and his surest critic. In 1922 Marc and Bella Chagall, with their daughter Ida, left Russia for good, and eventually settled in Paris. Chagall lived in France for the rest of his life, with the exception of the Second World War period which he spent in the United States and where Bella died of a viral infection. Chagall died at the age of ninety-seven in South France, at his home in Saint-Paul-de-Vence in 1985.

**Joanna Haigood** Artistic Director and choreographer, relocated to the San Francisco Bay Area from New York in 1980 and co-founded ZACCHO Dance Theatre. Her creative work focuses on making dances that use natural, architectural and cultural environments as a point of departure for movement exploration and narrative. Haigood's works involve in-depth research into the history and the character of sites, investigating notions of "place" and the quality of a memory's resonance within an environment. She typically integrates aerial flight and suspension as a way of expanding the dancers' spatial and dynamic range. Ms. Haigood has been awarded fellowships from the California Arts Council, the National Endowment for the Arts, the Gerbode Foundation, New Langton Arts, the John Simon Guggenheim Memorial Foundation, the Irvine Foundation and is a recipient of a Cal Arts/Alpert Award in Dance. She has received a Bay Guardian Local Discovery (GOLDIE) Award for her contributions to Bay Area Dance and three Isadora Duncan Dance Awards. She has taught at the Center National De Danse Contemporaine and the Centre National des Arts du Cirque in France, the Laban Centre in England, SF Institute of Choreography, San Francisco, CA and at Spelman College, Atlanta, GA. Her choreography also can be seen in the repertory of the Joffrey Ballet of Chicago and in Lines Contemporary Ballet of San Francisco.

**Paul Benney** co-directs OnSite Dance Company with Jessica Lutes. He has had the pleasure of working with many local dance groups including, The Margaret Jenkins Dance Co., Joe Goode Performance Group, Squad, POTRZEBIE, Stephen Pelton, Harupin Ha, and Keith Hennessey. Paul is very excited to be back in the Zaccho fold, after a long hiatus. In addition to performing, Paul teaches dance to children at ODC and The Marsh.

**Ann Berman** received her BA in Dance from Washington University in 1995 and her MFA from Mills College in 1999. In addition to presenting her own choreography locally and nationally, Ann has had the pleasure of performing with many wonderful companies and choreographers including Molissa Fenley, Erin Mei-Ling Stuart, Megan Nicely, Katherine Davis, Dance Repertory/ San Francisco, Strong Current Dance Company and Huckabay McAllister Dance. She is thrilled to be making her first appearance with Zaccho in this, her second performance as a chicken.

**Wayne Campbell**, as a visual artist working in the Bay Area and nationally for thirty years, has participated in a wide variety of creative endeavors including furniture design, set design and large scale architectural and sculptural installations. He has shown his work in New York, San Francisco, and Washington D.C. He is the designer and builder of over one hundred artificial rock climbing facilities in the U.S., including Mission Cliffs in San



Francisco. He has provided technical rigging services for Zaccho Dance Theatre including *Invisible Wings* in 1998 at Fort Point in San Francisco, CA, and Jacob's Pillow Dance Festival in Beckett, MA; and *Picture Powderhorn* in 2000 in Minneapolis, MN. He has provided set design in addition to rigging for Zaccho's *Arena* at the Kaatsbaan International Dance Center in Tivoli, NY, *Bella* at the Tryon Center for Visual Art in Charlotte, NY, and for *Invisible Wings* staged in a forest near Avignon, Province France. Mr. Campbell served as rigger on the following Flyaway Production shows: *Swallow Alley*, *Body Project*, *Islais Creek Project* and part of *Maybe Grief*. He served as Master Rigger, Set Designer and Associate Director for *Io and Her and the Trouble with Him*, written and directed by IONE, with music by Pauline Oliveros, and choreography by Joanna Haigood. Mr. Campbell is working on a series of hanging sculptures some of which were used in May 2001 as set objects in the *On the Spot* improv show at Zaccho Dance Theatre studio. Acknowledgements: Thanks to Tim Kennedy for allowing me the use of his studio to produce the set pieces and props. The speaking cone sculptures were lent by the artist, Lawrence LaBianca, a great friend and collaborator.

**Zachary Isaac Carrettin** holds Bachelor and Master of Music degrees from the Rice University Shepherd School of Music, where he studied classical violin with Kenneth Goldsmith and Sergiu Luca. Zachary was Concertmaster of Houston's orchestraX ('97,98), a first violinist in the Bergen Philharmonic, Norway ('99) and currently performs with the American Bach Soloists, Philharmonia Baroque Orchestra, the San Francisco Bach Choir Orchestra, Portland Baroque Orchestra and the Trinity Consort. Since 1998, Zachary has performed extensively as violinist and composer with vertical dance troupe, Project Bandaloop. Additionally, he performs regularly as violinist and violist with the Portland-based string ensembles, Magnolia and Los Peregrinos. Zachary Carrettin's recorded music for *The View From Here* includes performances by: Zachary Carrettin (violin, guitar, piano, 'bass, percussion), Greg Ewer (violin), Ray Granlund (piano, bandoneon), Adam La Motte (violin, viola), Jeff Mooney (percussion), Lori Presthus ('cello). Score includes two excerpts from: Ray Granlund's *String Quartet*.

**Callie Floor** earned her BFA from the University of Utah and her Higher Diploma in Theatre Design from the Slade School of Fine Art, University College London. Since coming to the Bay Area in 1987, she has designed for many Bay Area Theatres including ACT, ACT Masters Program, West Bay Opera, Magnificat, San Francisco Shakespeare Festival, The San Francisco Mime Troupe, Beach Blanket Babylon and The Magic Theater. Recent projects include "Marriage of Figaro" for West Bay Opera. Callie is the resident designer for the California Revels and currently holds the position of Costume Rentals Supervisor for ACT. She would like to thank CMC and Design; Kelly Jones; Kim Curtis; Mary Matlage; Erin Heinemeyer; Keiko Shimosato; and Star Odle for their assistance with this production.

**Stephanie Forster** is a "Jill of all trades" in the performing arts and arts administration worlds. Over the years she has been a choreographer, dancer, fundraiser, grant writer, stage manager, production manager, publicist, producer, band manager, booking agent, and general consultant to arts organizations. She holds a B.A. from Bennington College and an M.F.A. in Choreography and Performance from Mills College. From 1998-2000 she worked for Dance Magazine, both in New York and San Francisco, as the editor of the Dance Magazine College Guide and Stern's Performing Arts Directory. In 2001, she founded and currently runs Art Tart Productions Inc. which specializes in arts consulting, event planning and project management. When not at the helm of Art Tart Productions, Stephanie avidly teaches dance at the Rhythm and Motion dance center in San Francisco.



**Suzanne Gallo** is a local dancer, aerialist, choreographer and teacher. She grew up in the Bay Area and went on to dance with the Atlanta Ballet, Ballet West, SF Opera, Lines, Della Davidson, and ODC. She has had the pleasure of working with Ben Carter, Sonja Delwaide and Zaccho and is currently a member of Project Bandaloop. Suzanne has presented her work at The Aspen International Design Conference, Brady Street Dance Center, Theater Artaud, Laney College, Dance Mission Theater, Cowell Theater, Yerba Buena Forum, and the Flying Womens Festival. In April 2001 Suzanne presented a full evening of Dance, Vertical Dance, Music and Multimedia Imagery, entitled Light Sound and Space.

**Jo Kreiter** has danced with Joanna Haigood since 1989. She has received five California Arts Council Artist-in-Residence Awards that are taught in partnership with ZACCHO, and awards from the San Francisco Arts Commission, the Gerbode Foundation, Dance USA/the Irvine Foundation and the San Francisco Hotel Tax Fund for her work as a choreographer. Inspired by her work with Joanna Haigood, Jo choreographs for both traditional and site specific venues, including an upcoming residency at Yerba Buena Center for the Arts in May/June. Her company, Flyaway Productions, performs apparatus-based dances that expose the range and power of female physicality.

**Sheila Lopez** has been working in all aspects of dance/theatre since 1980. She loves her garden, cloud formations and the creatures that miraculously inhabit the sky defying all human limitations. She has been a member of Zaccho Dance Theatre since 1985.

**José Navarrete** is a native of Mexico City. He studied theater at the National Actors Association's Institute Soler and dance at the National Institute of Fine Arts in Mexico, D.F., Mexico. He has a B.A. in Anthropology from U.C. Berkeley. He studies modern dance with Sara Shelton Mann, and Argentine Tango with Nora Dinzelbacher among others. Currently Mr. Navarrete performs with Contraband as well as his own work. He received two nominations for the Isadora Duncan awards both in choreography and performance. Mr. Navarrete is also a community health educator at Clinica Esperanza, an HIV clinic in the Mission Neighborhood Health Center (MNHC) in San Francisco. He co-facilitates Hermanos de Luna y Sol, a mono-lingual Latino Gay men's support group at MNHC.

**Alexander V. Nichols'** design work spans from lighting and projections to scenery and costumes for dance, theater, and opera. Mr. Nichols has worked extensively in the Bay Area with companies and artists including the Margaret Jenkins Dance Company, Joe Goode Performance Group, Zaccho Dance Theater, ODC/SF, The Paul Drescher Ensemble, Berkeley Repertory Theater and Rinde Eckert. Mr. Nichols served as Resident Lighting Designer for the Pennsylvania Ballet, the Hartford Ballet, and the American Repertory Ballet and as Lighting Director for American Ballet Theatre. Other credits include designs for choreographers Christopher d'Amboise, Val Caniparoli, Sonya Delwaide, Marguerite Donlon, Dominique Dumais, Bill T. Jones, Jean Grand Maitre, Graham Lustig, Mark Morris, Kirk Peterson, Stephen Petronio, Dwight Rhoden and Michael Smuin.

**Peter Palermo** is thrilled to be working with Zaccho Dance Theatre for the first time. Originally from Nebraska, Peter has been working as a Production/Stage Manager in the Bay Area for the last dozen years. In that time, he has worked with some of San Francisco's most exciting companies including: ODC, Margaret Jenkins Dance Company, On-Site, Robert Moses' Kin, and the San Francisco Butoh Festival. As a producer he spent a holiday season at Union Square, lighting the tree and ringing in the new millennium with Glide and Rev. Cecil Williams. Peter is the author of two children's plays produced by Make\*A\*Circus where he was also a performer. Currently, he is the Operations Director for the Stern Grove Festival.



**Wendy Parkman** teaches acting and physical comedy to high school students at the Urban School of San Francisco and Tamalpais High School in Mill Valley, where she has directed several productions. She is also part of a clown trio, Circ Do Something, performing in the schools for Young Audiences of the Bay Area. Many moons ago, Wendy performed for four years with the Pickle Family Circus as an aerialist and juggler touring the West Coast to Alaska and performing in London at the Roundhouse Theatre. She co-founded the San Francisco School of Circus Arts and was a principle teacher and Artistic Director there until 1997. She is honored to be part of this production.

**Ramón Ramos Alayo** started his dance education at the age of eleven in Santiago Cuba and graduated in 1990 from Havana's National School of art with a degree in dance and education. He was ranked one of the top modern dancers in Havana and a key dancer in Narciso Medina Contemporary Dance Company. Since coming to the U.S in 1997, he has taught a multitude of dance forms ranging from Modern to Cuban Popular and Folklore. Since 1999, he has been a recipient of the California Arts Council Artists in Education grant where he teaches children at Dover Elementary School. He Currently teaches and dances with many different companies around the bay area and beyond, including Zaccho Dance Theatre, Robert Moses' Kin, Dance Mission Theatre and more.

**Shakiri** has a long history as a dancer, choreographer and arts educator. She has directed her own dance and theater company SHAKIRI/ROOTWORKERS, and is presently rewriting one of her pieces in novel form to be published by Edgework Books. Shakiri has been a member of Zaccho Dance Theatre since 1988.

**Elizabeth Spicuzza** is a founding member of Theater Artaud and a member of Project Artaud. She is currently the Arts Education Program Manager for Zaccho Dance Theatre and teaches stagecraft workshops within the program. Ms. Spicuzza has been involved in the San Francisco arts scene as a performer, production manager, stage manager, lighting designer and technical consultant for over 25 years. She has a particular interest in site-specific work and has worked with Zaccho for the past thirteen years in numerous capacities.

**Lauren Weinger** is the former director of the Sonic Arts at The School of the Museum of Fine Arts, Boston. Lauren composes image-based electro-acoustic music. Her work is site motivated and adapts to the constraints and material of a given place. Her work is primarily based on processed acoustic sounds of either the object being portrayed or gathered at the site of the production. Weinger focuses on the memory of sounds no longer heard and “the ability of recorded sound to evoke memory and ‘bring back’ places that no longer exist.” Lauren has collaborated with Joanna Haigood in many locations and settings including a woman in a 500-gallon tank of water, the bell tower in the Cloisters at the Palace of the Popes in Avignon France, a 120-foot working grain elevator and many others. Other performances and collaborations include: Theater Artaud, Yerba Buena Center for the Arts, Whitney Museum, Jacob’s Pillow, The Joffrey Ballet, The Museum of Modern Art, NY, among others. Lauren has received many awards and residencies including The Rockefeller Foundation, Meet the Composer, The Illinois Arts Council, and A.I.R. Gallery to name a few.



## **Zaccho Dance Theatre**

1777 Yosemite Ave. #330 / San Francisco, CA 94124

Phone: (415) 822-6744 / Fax: (415) 822-6745

[zdt@sirius.com](mailto:zdt@sirius.com) / [www.zaccho.org](http://www.zaccho.org)

### **Staff**

Joanna Haigood, Artistic Director

Ken Porter, Managing Director

Elizabeth Spicuzza, Arts Education Program Manager

Kathy Hicks, Administrative Assistant

Ann Berman, Assistant to the Director

Jo Kreiter, CAC Artist in Residence

### **Board of Directors**

Joanna Haigood, Anne Cox Chambers, Sean Cullen,

Anthony Larkin, Diana Sunshine

\* \* \*

### **Production Credits**

Peter Palermo - Production Manager \* Stephanie Forster - Co Production Manager

Elizabeth Spicuzza - Stage Manager \* Marcel Cacdac - Sound Engineer

Mary Williams- Master Electrician \* Michael Ford - lightboard operator

Brian Grove- stage hand \* Clyde Sheets- stage hand

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Sheila Lopez, Lawrence La Bianca, Chris Campbell, Sara Shelton Mann,  
Lines Contemporary Ballet, Benjamin Young, Julie La Rose and Randy Lavine  
for helping to make this project possible.

### **Upcoming Zaccho Performances**

**May 2**, 7 pm, Theater Artaud -- *Crossing the Tracks: The Victory of the Sleeping Car Porters*. Zaccho's annual Arts Education Program production.

**May 31**, Lorraine Hansberry Theatre -- Sounding the Margins Festival.

**July 18 & 19**, Summerfest/Dance 2002, Cowell Theater -- with Sara Shelton Mann & Mercy Sidbury.

**August 22 - 25**, New York -- *Picture Red Hook*.

**Fall 2002** -- Islais Creek Grain Terminal, SF -- *Picture Bayview*.

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## Zaccho Dance Theatre

Founded in 1980 by Joanna Haigood and Lynda Riemann, Zaccho actively provides performances and arts education programs in San Francisco, nationally and internationally. Artistic Director Haigood's work is centered on making dances that use natural, architectural and cultural environments as points of departure for movement and narrative exploration. Haigood and the Company conduct research into the history and character of each site, often involving the community in the process.

Zaccho has received commissions from The Exploratorium, Capp Street Project, Festival d'Arles in France, Boston Dance Umbrella, Jacob's Pillow, San Francisco Arts Commission and Tryon Art Center, NC. Recent projects include *On the Spot* (2001), a series of dance improvisations; *Picture Powderhorn* (2000), a site-specific work at ConAgra Marquette Elevator in Minneapolis; *Arena* (1999), created for a former equestrian arena commissioned for the inauguration of Kaatsbaan International Dance Center in Tivoli, NY; *Invisible Wings* (1998), a piece based on the Underground Railroad, and performed at Fort Point, San Francisco and Jacob's Pillow Dance Festival; *Psalm* (1997), commissioned by Festival d'Avignon in France and performed at the Pope's Palace.

The Company's current projects include *Picture Redhook*, to be presented August 22 - 25 in New York and commissioned by Dancing in the Streets, part of the three city "Picture Project" with performances in Minneapolis, New York and San Francisco. *Picture* integrates large-scale (100ft) video projections created by video artist Mary Ellen Strom, an original sound score composed by Lauren Weinger, aerial choreography by Haigood, aerial rigging designed by Wayne Campbell, and lighting by Jack Carpenter. *Picture Bayview*, which will explore the dreams and aspirations of the residents of San Francisco's Bayview/Hunter's Point community, is scheduled for performances in Fall 2002.

Zaccho's Art Education Program conducts weekly arts education classes to 150 children annually from Bayview, and presents annual youth concerts at Theater Artaud. Integral to Zaccho's artistic developmental process and philosophy around site-specific work, the Company develops deep and trust-filled relationships with leaders, organizations, schools and residents of the communities where our projects are developed.

The generous financial support of people like you allows us to bring these and all of our performances to our community. Please call (415) 822-6744 and take an active role in the future of Bay Area dance and dance education. Be sure to add your name to our mailing list before you leave today and visit [www.zaccho.org](http://www.zaccho.org) for the latest information on our Company activities.

### Mission of Theater Artaud:

Theater Artaud exists to support the development of contemporary, innovative, experimental arts and artists through collaborating, producing, presenting and affiliating with artists from diverse cultures and disciplinary forms. The Theater Artaud space is the foundation from which we operate and to that end we are committed to improving and maintaining the space with maximum flexibility and utilization while preserving the architectural aesthetic inherent in the building.



Cover art: Marc Chagall, "The Promenade,"

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