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FINAL
EDITION

OCTOBER 11-14 AND 18 - 21, 2018

BAYVIEW OPERA HOUSE, SAN FRANCISCO, CA

FREE

PICTURE BAYVIEW HUNTERS POINT



Oscar, Aaron, Milton, Fred, Chester (between 1971-72)
Courtesy of the SAN FRANCISCO HISTORY CENTER, SAN FRANCISCO PUBLIC LIBRARY

BAYVIEW HUNTERS POINT: BLACK SAN FRANCISCO'S PROMISED LAND

By: Aliyah Dunn-Salahuddin

Hidden away from the iconic cable cars and tourist sites of San Francisco lies the Bayview Hunters Point (BVHP) community. BVHP is more than a neighborhood; it's been described as both a "a point of pride," and what lifelong resident Tony Carpenter referred to as, the "promise land." For African-Americans in the US living under the heel of Jim Crow, a new beginning in the west had the potential to alter and uplift an entire family lineage. Starting in 1941, with the United States' entrance into WWII, tens of thousands of Black migrants journeyed primarily from Texas, Louisiana, and Arkansas to plant seeds of hope in the promising soil of west. They brought not only their luggage, but also their culture and traditions creating a close-knit family kinship network that would evolve into a thriving Black working-class community. They came not only for employment in the newly built Naval Shipyards, which at its height employed over 18,000 people, but to escape the endless cycles of racial violence and poverty that remained in the American south after slavery's legal defeat; however, Black San

Franciscans quickly learned that Jim Crow was not just a southern phenomenon, but one that pervaded every corner of the country.

While San Francisco provided economic opportunity for Black residents, it simultaneously limited their prospects of social upliftment. The Jim Crow north was less visible, but equally as effective. Employment outside of the war industry in skilled labor was denied; police brutality, poor conditions in public housing communities, a lack of educational opportunities, and state sanctioned segregation were openly and widely practiced. The residents of BVHP organized against these social forces and in some instances were able to make incredible gains. For example, the women who came to be known as the Big Five, were successfully granted \$40 million in federal funding to improve the conditions of affordable housing. As the community moved towards the late 1960's, with many of the calls for change unanswered, Black people in BVHP and in cities across the United States demanded power, Black Power. This struggle would reach

its peak on September 27, 1966 when police would fatally shoot and kill unarmed, African-American, teen Matthew "Peanut" Johnson in the back, unleashing the anguish of a generation coming of age in the limited prospects of the post-war era. Three full days of unrest would erupt on the streets of BVHP. Nearly 2,000 national guards, California Highway Patrol, and San Francisco Police took to the streets of BVHP. As tanks rolled down Third Street, and smoke from bullet holes fresh in the side of the Opera House and parked cars dissipated, a deep wound was being imprinted on the collective body of BVHP. Bayview would survive, but many of the same issues remained. Today the residents live, but their stories are largely hidden. The fog of an ongoing war, the trauma of historical violence, and the displacing forces of urban renewal has made African-Americans, who were the second largest ethnic group in San Francisco in 1950, only 3% of the city's current population.

What happens to a history, a community, and its people when they are disappeared? How do

we envision a future? The numbers of Black San Franciscans has significantly dropped, but the community, its spirit, and commitments to social change endure. The resilience of BVHP stems from the deep familial ties that still bind the community to this day, and the hope they have for their children and children's children. You can displace a people, but the cultural and social imprint will always exist even if hidden. Bayview Hunters Point is a haven and will always be a part of San Francisco. As the artists in Joanna Haigood's Zaccho Dance Theater move and carve life out of this historic space, we must be inspired to fulfill the promise of its first Black migrants, to Picture Bayview Hunters Point in all it's glory, for her future is bright and her roots are strong; they merely need to be watered by our dreams.

Sources:
FoundSF.Org, "A Days Work:
Hunters Point Shipyard Workers,
1940-1945"
DIVA Project, San Francisco
State University, "KRON-TV
Assignment Four-Hunters Point:
A View From the Hill"

PICTURE BAYVIEW HUNTERS POINT

Choreography and Direction by Joanna Haigood

In Collaboration with

<i>Video Artist</i>	Mary Ellen Strom
<i>Composer</i>	Walter Kitundu*
<i>Media Arts Company</i>	BAYCAT
<i>Scenic Designer</i>	Wayne Campbell
<i>Lighting Designer</i>	Jack Carpenter
<i>Project Manager</i>	Tyra Fennell
<i>Community Liaison</i>	Halima Marshall
<i>Costume Designer</i>	Joan Raymond
<i>Performing artists:</i>	José Abad, Alex Allan, Lydia Clinton, Delvin Friñon, Antoine Hunter, Azraa Muhammad, Jarrel Phillips, Adonis Damian Martin Quiñones, Aliyah Dunn-Salahuddin, Asha Romesburg, Sonya Smith, Helen Wicks and Martin Luther McCoy

Community Video and Audio Interviews: Nate Watson, Fely Tchaco, Marsha Maloof, Lydia Vincent White, Azraa Muhammad, Carol Tatum, Jarrel Phillips, Aliyah Dunn-Salahuddin, Ira Watkins, Dorris Vincent, Faauuga Moliga-Puletasi, Fely Tchaco, Josue Rojas, Madison Rodgers, Kirk Davis, Bishop Ernest L. Jackson, Jaqueline Jennings, Sandie Thompson, Patricia Pope, Diahanna Christie, Monette Mabry, Shamann Walton, Tinisch Hollins, Alonso Menelik, Tony Carpenter, Angela and Anthony Sansone, Sister Rita Muhammad, Christian Huntley, Dajanique Crosley, Kavante Andry, Mack Commer and Dorris Vincent

Community Council: Dion-Jay Brookter, Brittany Doyle, Joi Jackson-Morgan, Lyslynn Lacoste, Jarrel Phillips, Liz Salinas, Ron Saunders, Malik Seneferu, Shakirah Smiley

BAYCAT Studio

<i>Cinematographer</i>	Jose Alfaro
<i>Camera Operator</i>	Ryan Scura
<i>Camera Operator</i>	Joyce Carranza
<i>Production Coordinator</i>	Senait Hailemariam
<i>Project Manager</i>	Liz Salinas
<i>Producer</i>	Katie Cruz
<i>Producer</i>	Ariel Dovas
<i>Production Assistant</i>	Rosa Arias
<i>Production Assistant</i>	Mecca Woodard
<i>Youth Interviewers</i>	Makalya Mouton, Rhoni Wilborn

Community Partners: Imprint City, BMagic, Young Community Developers, Old Skool Cafe

ZACCHO PRODUCTION STAFF

<i>Production Manager</i>	Kathy Rose
<i>Assistant to the Director</i>	Meléa Emunah
<i>Stage Managers</i>	Tait Melody Adams, Alina Novotny, Pat Mahoney, Ashley Smiley
<i>Technical Director</i>	Francesca Muscolo
<i>Lighting Director</i>	David Robertson
<i>Master Electrician</i>	Minerva Ramirez
<i>Head Rigger</i>	David Freitag
<i>Riggers</i>	Sean Riley, Scott Cameron, Spencer Evans, Brandon Gage
<i>Scenic Construction</i>	Wayne Campbell, John Norton, Jack Campbell
<i>Program/Poster Design</i>	Charline Formenty
<i>Community Photographers</i>	Matt Maniego, JJ Harris
<i>Performance Photographers</i>	Kegan Marling, Austin Forbord
<i>Audio Consultant</i>	Matthew Jones
<i>Projection Consultant</i>	Ian Winters
<i>Lighting Operators</i>	Jon Gourdine
<i>Projection Operator</i>	Andretti Duvenhage
<i>Sound Operator</i>	Patrick Simms
<i>Show Carpenter</i>	A. Chris Hartzell
<i>Video mapping</i>	Tamara Al-Mashouk
<i>Video programming</i>	Robert Ochshorn
<i>House Manager</i>	Lizzy Spicuzza

Crew Desiree Alcocer, Jack Campbell, Cicily Gruber, William “Cal” Hicks, Liz Kreter-Killian, Melissa Ramirez, Emma Satchell

BAYVIEW OPERA HOUSE STAFF

<i>Executive Director</i>	Barbara Ockel
<i>Program Director</i>	Allegra Madsen
<i>Facility and Production Manager</i>	David Saenz
<i>Assistant Production Manager</i>	Zarahia Perdomo
<i>Custodian</i>	Ules Tabron

Sound Credits:
The score includes work from the following artists in order of appearance:
W. Candelaria (Redstart) and Anthony Sul - *Spirit of the Land* (Ohlone)
Caruso - *Una Furtiva Lagrima*
Ella Fitzgerald - *Five O’clock Whistle*
The Chambers Brothers - *Traveling Shoes*
R.B.L Posse - *Don’t Give Me No Bammer Weed* (remake by Olcayto Arslan)
Kahil El’Zabar - Drums
Bayview Baptist Church Choir
Douglas Ewart - Sopranino solo
Aliyah Dunn-Salahuddin - Voice
Florian Bronk - Berimbau - *Where I Came From*

Moving images sourced from archives including: FoundSF, DIVA Collection - San Francisco State University, San Francisco Public Library, KQED, KRON, CBS.5, Take this Hammer, Straight Outta Hunters Point, Picture Bayview

Picture Bayview Hunters Point is made possible through generous support from the Kenneth Rainin Foundation, Grants for the Arts, San Francisco Foundation, California Arts Council, Surdna Foundation, William and Flora Hewlett Foundation, the MAP Fund, Zellerbach Family Foundation, San Francisco Arts Commission, Phyllis C. Wattis Foundation, the James Irvine Foundation, the W Fund, Fleishhacker Foundation and Zaccho’s generous individual donors.

This project was made possible with support from California Humanities, a non- profit partner of the National Endowment for the Humanities. Visit www.calhum.org.

Special Thanks: Bayview Opera House, Elise Bernhardt, Philip Bither, Aviva Davidson, Misha Wyatt, Brad Coley, Wendy vanden Heuvel, Benjamin Young, Old Skool Café, Lisa Litsey, Davia Nelson and the Kitchen Sisters, Lawanda Dickerson, Macio Dickerson, Paul Dresher, Duane Robinson and Bay Area Theatrical Rigging, Dancers Group, Lyslynn Lacoste, our extraordinary Community Council, Fulton Mitchell, Eileen Young, Young Community Developers, Callie Floor, Ian Hamelin and EMPAC, Case, Kevin Epps, Andy Mogg, Gary Yost, Tait Adams, Mélea Emunah, Erika Townsend, FoundSF, LisaRuth Elliot, Chris Carlsson, Eskender Aseged and Radio Africa, Villy Wang, Willie and Mary Ratcliff, Case and Joseph Lee Gym.

POST SHOW PANEL

SAT. 10/13 AND FRI. 10/19

With lifelong BVHP community members, Alonzo Menelik and Tony Carpenter.

Moderated by San Francisco City College African American Studies Chair Aliyah Dunn-Salahuddin.



DIRECTOR'S NOTE

By Joanna Haigood

Since 1989, my creative life has been centered in Bayview Hunters Point. My studio space on Yosemite and Third has been a home to my company, a resource to many Bay Area performing artists and a place where over 4,000 neighborhood youth have created extraordinary performances about their experiences, their community, and issues that affect their lives. I have been a part of an amazing consortium of community youth organizations where I learned what it really means to raise up a generation. I have witnessed the power and grace of artists like Mary Booker. It has been a blessing to be here.

Bayview Hunters Point is home to the last African American community in San Francisco. In the late 1990s it became apparent that a change was on its way; redevelopment plans were being discussed in focus groups and concerns were growing about the community's future. It was at this point that I began to wonder how a community like Bayview Hunters Point would develop if it had control and unlimited resources, what would it look like? I began to interview community members about their experiences here and how they imagined their future. I spoke with the legendary Sam Jordan, Marcelee Cashmere, and Wayland Fuller who spoke so eloquently about the spirit of the great migration, of vibrant culture and the early civil rights efforts here in Bayview. They each spoke about their deep love for this place and about how it ultimately shaped their lives.

Not long afterward I received commissions from *Dancing in the Streets* in New York and the Walker Art Center in Minneapolis to create site specific works in Red Hook, Brooklyn and Powderhorn, MN respectively. These communities, although unique in character, shared many of the same challenges as Bayview Hunters Point. And so my research, which started in Bayview, became a study of three urban communities of color at the edge of change. I spent five years, with my artistic collaborators, Mary Ellen Strom and Lauren Weinger, capturing the hopes and dreams of community members. Performances were created and performed on two spectacular grain elevators in Red Hook and Minneapolis in 2000 and 2002. Sixteen years later, I am finally finishing the trilogy.

Over the past year, community members, young and older, shared their dreams for the future of Bayview Hunters Point. The majority of the responses suggested ways of overcoming

the social and environmental challenges prevalent here as well as changing negative perceptions of their community created and perpetuated by the media and the outside world. Residents envisioned a community that celebrated unity as a progressive force for change. This unity would have the potential to help transform their community into a place where their dreams and the dreams of their children were encouraged and sustained. They spoke about the importance of raising their children in nurturing and safe surroundings. They imagined growing old in a neighborhood filled with friends. They envisioned their everyday needs met within the borders of their community and that a vibrant culture would continue to be interwoven into all aspects of their lives. Residents acknowledged the need to embrace newcomers, but not at the expense of the those who constitute the history, the heart and the future of the neighborhood.

Picture Bayview Hunters Point is a reflection of all the stories I've been privileged to hear over the years. It is not a complete overview of the community, but a series of impressions realized through a poetic lens. It is an homage to a place that has shaped my work and character.

I would like to extend my heartfelt gratitude to Elise Bernhardt, who planted the initial seed for this three city project, to Philip Bither and Aviva Davidson for bravely co-producing the first two in the series, to Barbara Ockel and the entire Bayview Opera House staff, for taking this project on in SF, to the producing team, Tyra Fennell, Halima Marshall, Eric Wallner, for your guidance and enormous effort in taking our many events from ideas to reality, to my brilliant artistic collaborators, Mary Ellen Strom, Walter Kitundu, the BAYCAT Team, Wayne Campbell, Jack Carpenter for their exquisite work in shaping the narrative arc of the work, to the extraordinary dancers who contributed so much gorgeous movement, Martin Luther for bringing his beautiful voice, Aliyah Dunn Salahuddin and the Community Council for guiding me through community history, to Kathy Rose and the crew who built it all, to Jo Kreiter, Shakiri and Lizzy Spicuzza for the wonderful journey with 200 youth, to Charline Formenty for creating our spectacular images, to the Rainin Foundation, which made this dream a reality and to all who followed to support this project. And finally, a very special thanks to all the community members who shared their amazing stories. Thank you.



Hunters Point Naval Shipyard with multiple aircraft carriers in for service. Photo: islaiscreek.org

A DAY'S WORK: HUNTERS POINT SHIPYARD WORKERS, 1940-1945

HISTORICAL ESSAY

by Gretchen Lemke-Santangelo and Charles Wollenberg
(courtesy of FoundSF)

Between 1940 and 1945, thousands of African Americans migrated from the South to the San Francisco Bay Area in search of social and economic mobility associated with the region's expanding defense industry and reputation for racial tolerance. Prior to the war, San Francisco's black population was small and tightly-knit. But the wartime economic boom, fueled by federal investment in shipbuilding and repair, changed the city's demographic landscape. African Americans from the South who heard about defense jobs from labor recruiters, from railroad workers, at employment bureaus, from newspapers and, most important, by word of mouth joined thousands of white workers in a westward exodus. As a consequence, San Francisco's black population grew significantly, expanding from less than 5,000 just before the war to approximately 32,000 in 1945—an increase of 665.8 percent.

Some of the new arrivals ended up at Hunters Point. It had been the site of ship building and repair facilities since the late nineteenth century, and in 1939 the Navy purchased the private yards and created The Hunters Point Naval Shipyard, which operated as a ship repair facility throughout the war. It was one of several large-scale defense industries that drew migrants —white and black—to the San Francisco Bay Area. Indeed, Hunters Point, along with such enterprises as Kaiser shipyards in Richmond, Marinship in Sausalito, Moore Dry Dock Company in Oakland, and Mare Island shipyard in Vallejo, transformed the Bay Area into the nation's premier shipbuilding and repair center.

THE SHIPYARD, JOBS AND POPULATION CHANGE

Hunters Point Naval Shipyard, one of the largest wartime employers in San Francisco, provided between 17,000 and 18,500 jobs during the peak years of the conflict.

Just as significantly, the Navy built housing to accommodate the white and black migrants who worked at this facility. Initially constructed as barrack-like dormitories for single workers, these dwellings were converted to family units in 1944 when the San Francisco Housing Authority took over their administration. By the end of the war, Hunters Point defense housing was fully occupied by white and black families. However, white residents soon began to leave, drawn to the suburbs by affordable housing and postwar job opportunities. African American residents, whose mobility was limited by housing and employment discrimination, remained. And units once occupied by whites were filled by black veterans and former war workers from other parts of the region.

By 1950, the Hunters Point census tract, which included part of the Bayview neighborhood as well as the housing project, was 43 percent black—a percentage that increased to 65 percent by 1960 as redevelopment in San Francisco's Western Addition neighborhood displaced thousands of black residents, mostly wartime migrants and their

children, to the “Hill.” Many newcomers found housing in the old Navy projects, which were not replaced until the late 1960s, and in new public housing units constructed in Hunters Point by the Housing Authority in the 1950s. Other migrants spread out to the East, buying or renting homes that were vacated by fleeing whites. Thus, the “Hill,” became part of a larger black community within what is now known as Bayview-Hunters Point. By 1980, the South Bayshore population was 79 percent African American, a percentage that declined to 62.5 percent in 1990 as other ethnic groups, including Polynesians, Asians, and Latinos, contributed to the area’s diversity.

MOVEMENT AND HOPE

Although this community has evolved over time, its origins are firmly rooted in wartime migration to the San Francisco Bay Area. Federal spending on the war effort transformed San Francisco into a virtual Canaan for both white and black workers, but African American migrants came to places like Hunters Point for more than jobs. Most were young adults whose futures were clouded by the ugly realities of Jim Crow segregation and white violence. The West Coast defense boom provided a rare historical advantage, one that offered escape from the limits imposed on the lives of their parents and grandparents. Maya Angelou, who arrived in San Francisco during the war, put it this way: In the South “white kids were going to have a chance to become Galileos and Madame Curies and Edisons and Gauguins, and our boys (the

girls weren’t even in on it) would try to be Jesse Owens and Joe Louises.... We were maids and farmers, handymen and washerwomen, and anything higher that we aspired to was farcical and presumptuous.”

Wartime studies of Bay Area black migrants provide some demographic background on adventurous newcomers like Maya Angelou. Most came from Texas, Louisiana, Mississippi, Arkansas, and Oklahoma, and tended to retain strong ties to their place of origin. Long after the war ended, migrants continued to encourage friends and family to move West, or returned regularly to the South for extended visits. Just as significantly, they transplanted their southern cultural heritage to their new communities: religious values, culinary traditions, speech patterns and mannerisms, music, crafts, folklore, etiquette, and aesthetic sensibilities. Rather than denying where they came from, migrants drew on their southernness to create a sense of community in their new surroundings. And in the process, they dramatically transformed, and enriched San Francisco’s cultural landscape.

BUILDING A COMMUNITY

Most migrants were relatively young (average age of 23), had skill and educational levels roughly comparable to those of white migrants, tended to settle in extended family units, and came from towns and cities, rather than from rural, farming backgrounds. In other words, they came with the youthful energy, familial motivation, and practical experience necessary to adapt to their new environment, a profile that ran counter to stereotypes of new-



Hunters Point Naval Shipyard with multiple aircraft carriers in for service.
Photo: islaiscreek.org

comers—advanced by white and black established residents—as immoral, lazy, and ultimately unassimilable. They also appeared to have a heightened sense of race consciousness. Even hostile old-timers were forced to admit that newcomers were determined to transcend prewar racial boundaries. For example, a native black Californian commented that “before the war, blacks had to do for themselves. In California we didn’t have anything. We just got the crumbs. We resented the influx because we thought we were doing the right thing. But we weren’t doing a thing. We were really the bottom of the bucket, working as stock clerks and maids. Newcomers came in and called attention to what we were denied. When they came out here they felt this was the land of milk and honey, and they were going to have some because they never had anything anyway.”

THE IDEAL AND THE REAL

The Bay Area, while an improvement over the South, was not the Promised Land. Once migrants arrived, they confronted enormous obstacles: residential segregation, employment discrimination, exclusion from labor unions and public accommodations, overcrowded schools, and substandard housing. By most accounts, race relations deteriorated during the war years. In workplaces and neighborhoods, whites exchanged stories about black sexual assaults on white women, public rudeness, and incompetence and laziness on the job. Others spread rumors that black people were taking over California, pushing whites out of everything from streetcars to jobs. The white press fueled wartime resentment and fear by zealously reporting any

crime committed by a black person and printing inflammatory editorials about the dangerous influx of “socially-liberated and uninhibited Negroes.”

Since most migrants thought they were leaving a repressive environment for a more open one, it was extremely painful to learn that many whites viewed their attempts to exercise basic freedoms as evidence of their “uninhibited” natures, and failure to assimilate into their new environment. Equally painful was the fact that many black old-timers, alarmed over the wartime increase in racial hostility, accepted white stereotypes of the newcomers and attempted to distinguish themselves from those deemed unassimilable.

SOCIAL IMPACT OF THE WAR

World War II, however, had substantially changed the terms and dynamics of the national discourse on race. The Roosevelt administration had defined the war as a crusade against Fascist racism, and equality for all became a patriotic principle. In such an environment, there were new opportunities for political and social activism on behalf of civil rights, and at least some old-time black residents welcomed the assertiveness and numerical strength that migrants added to existing black institutions like the NAACP, churches, and National Council of Negro Women. Indeed, the post-war activism of migrants, including their willingness to join forces with white liberals and labor, would ultimately produce concrete gains in the civil rights arena, and permanently transform the Bay Area’s political power structure.



Father Ron Exley of All Hallows chats with Lourdes Center staffers July 6, 1970

Joanna Haigood
Choreography and Direction

Joanna co-founded Zaccho Dance Theatre in 1980. Her work centers around the use of natural, architectural environments as points of departure for movement exploration and narrative. Her stages have included grain terminals, a clock tower, the pope’s palace, military forts, and a mile of urban neighborhood streets in the South Bronx. Her work has been commissioned by many arts institutions, including Dancing in the Streets, Jacob’s Pillow Dance Festival, Walker Arts Center, the Exploratorium Museum, the National Black Arts Festival, and Festival d’Avignon. She has also been honored with the Guggenheim Fellowship, the Cal/Alpert Award in Dance, the US Artist Fellowship, and a New York Bessie Award. Most recently, Haigood was a recipient of the esteemed Doris Duke Performing Artist Award. Joanna has had the privilege to mentor many extraordinary young artists internationally at the National École des Arts du Cirque in France, the Trinity Laban Conservatoire of Music and Dance in England, Spelman College, the Institute for Diversity in the Arts at Stanford University, the San Francisco Circus Center and at Zaccho Studio.

Mary Ellen Strom
Video Artist

Mary Ellen Strom is an artist, curator and educator. Her installations and site-specific projects unearth submerged narratives within art, history and cultural discourse. Her work has been exhibited in a wide range of contexts including museums, galleries, passenger trains, on rivers, cattle ranches, large-scale video projections onto industrial sites and mountain rock faces, in empty retail stores and horse arenas. Recent awards include an International Fulbright Scholar Fellowship, a Bogliasco Fellowship to the Liguria Study Center for the Arts and Humanities, The MAP Fund, Artadia The Fund for Art and Dialogue, Art Matters and Creative Capital. Her work has been exhibited at the Museum of Contemporary Art Los Angeles, Museum of Modern Art, NYC, the ICA Philadelphia, The Contemporary Art Museum Houston, The Museum of Fine Arts Boston, the Walker Art Center, Mpls., the Wexner Center in Columbus, OH, the Pompidou Centre-Metz, Paris, the Satouchi Triennial in Japan, the Hayward Gallery, London, Nagoya Museum of Fine Arts, Nagoya, Japan, Fundacion Union-Espacio Cultural Contemporaneo, Montevideo, Uruguay and the Australian Centre for Contemporary Art, Melbourne, Australia. Strom is a Senior Researcher and Project

Director for the Center for Art, Design and Social Research. She is a professor, Media Arts at Tufts University in Boston, MA.

Walter Kitundu
Composer

Walter Kitundu is a multidisciplinary artist with a focus on kinetic sculpture and sound installation, composition, public art, and teaching. He builds (and performs on) extraordinary musical instruments, while researching and documenting the natural world. Kitundu has created hand-built record players driven by the wind and rain, fire and earthquakes, birds, light, and the force of ocean waves. In 2008 he received a MacArthur Fellowship in recognition of his art practice, and his capacity to make important cultural contributions. Kitundu was a visiting professor at Northwestern University’s Department of Art Theory and Practice, and in the Sound Department at the School of the Art Institute of Chicago. He was a Bay Area resident for 15 years and is honored to be a collaborator on Picture Bayview Hunters Point.

Wayne Campbell
Scenic Designer

Wayne Campbell has provided scenic design, props and aerial rigging for Zaccho Dance Theatre since 1998, participating in such projects as Invisible Wings (1998) at Jacob’s Pillow; Departure and Arrival (2007) at San Francisco International Airport; Dances around the House (2005), at the San Francisco Exploratorium; Ghost Architecture (2004) at San Francisco’s Yerba Buena Center for the Arts, and Al Pozzo Di Sogno (2011) at Oliver Ranch among many others. He spends most of his time in his studio in West Marin making furniture and art.

Jack Carpenter
Lighting Designer

Jack Carpenter designs lighting and scenery for Dance, Music, Theater, and Museum Exhibits and consults on permanent installations. His work can be seen with the Bishop Museum, Oakland Museum, Exploratorium, SF Ballet, SF Symphony, Kronos Quartet, Berkeley Repertory Theatre, Joe Goode Performance Group, Zaccho Dance Theatre, and Project Bandaloop. Notable productions for Mr. Carpenter include, the world premiere of Angels In America, for the Eureka Theater Company, Ghost Architecture, Picture: Powderhorn, Invisible Wings and Departure and Arrival for Zaccho Dance Theatre, Bound(less), for Project Bandaloop, Beauty Queen

of Leenane for Berkeley Repertory Theater, Traveling Light, and Rambler, for Joe Goode Performance Group, Concerto Romantique for San Francisco Ballet, and MLADA for SF Symphony. Mr. Carpenter was recently appointed lighting design lecturer at UC Berkeley Department of Theater, Dance, and Performance Studies, and has received four Bay Area Critics Circle Awards, and five Isadora Duncan Awards.

Tyra Fennell
Project Manager

Tyra Fennell is founding director of Imprint.City, an organization seeking to activate underutilized spaces with arts and culture events as well as community development projects, encouraging increased foot traffic and economic vitality. Since 2015, Imprint City has attracted over 5,000 event-goers, 30 participating neighborhood retail and food merchants, 30 youth employees 10 community based organization partnerships and 50 performing and visual artists to the Bayview neighborhood through a myriad of our festivals and special projects. Imprint City is also building the arts aesthetic on Egbert Avenue, an industrial, blighted space, through the “Sprayview” mural art project, growing it into an outdoor museum and another San Francisco “go to” for mural arts lovers. Though Imprint City projects can be seen around San Francisco, the organization under Tyra’s leadership is hyper-focused in the Bayview neighborhood, working with community and City administration to develop this historically African American community into a designated cultural district. Tyra currently serves on the board of the San Francisco Bay Area Planning and Urban Research Association (SPUR) and Open Door Legal. She is also the Vice President of Membership and co-founder of the San Francisco Eastern Neighborhoods Democratic Club (SFENDC). Tyra is a Bayview Hunters Point resident and Howard University graduate.

Joan Raymond
Costume Designer

Joan Raymond is a costume collaborator, designer, and builder with over 40 years of experience. She worked on over 100 productions while at American Conservatory Theater (A.C.T.) as assistant costume shop manager and design assistant. Favorites include The Invention of Love, Arcadia, The Black Rider, Urinetown, and Edward II. She has built costumes for Alonzo King LINES Ballet, A.C.T., Marin Theatre Company, ODC, Margaret Jenkins Dance Company, West Bay Opera, San Francisco Ballet, Brian Boitano, Menlowe Ballet, Third Cloud from the Left, and Teatro ZinZanni, among others. She recently designed and built for dawson-dancesf and Menlowe Ballet. She also enjoys surface design, shaped-resist dyeing, and a good puzzle.

Halima Marshall
Community Liaison

Halima Marshall is an educator who was born in San Francisco and raised in Bayview Hunters Point. After graduating with a degree in communications from St. Mary’s College of California, she returned to SF and began her career in education, elevating the natural curiosity and excitement of learning for students. She worked as an elementary school teacher in Visitation Valley and spent nine years at Dr. Charles Drew Preparatory Academy in Bayview as an instructional coach. While her formal education is rooted in interpersonal communication, educational pedagogy and multicultural principles, her love for the arts anchors and centers her work with communities. Dance is a consistent art in Halima’s life. She has been a principal dancer for Rara Tou Limen, a Haitian music, dance and culture company, for ten years. Her work with youth and arts led her to serve on the Board of Directors for Zaccho Dance Theater. As an educator, Halima facilitates learning experiences involving cultural responsiveness, personal voice, and reflection. She currently



Bayview Hunters Point community leader Ruth Williams speaks at protest in support of SF State College Black Student Union strike, 1968.

lives in Bayview Hunters Point with her husband and daughters.

Bayview-Hunters Point Center for Arts and Technology (BAYCAT)

BAYCAT is a nonprofit social enterprise that educates, empowers and employs diverse young people from historically underserved neighborhoods of San Francisco and the Bay Area in digital media arts programming and marketing services. It’s unique hybrid model includes an Academy , Studio and Productions that strategically positions BAYCAT to authentically tell stories, create campaigns and address the economic development needs of the communities it directly serves.

Lead by seasoned marketers, designers, filmmakers and media producers, BAYCAT STUDIO provides a fresh perspective in professionally produced media services ranging from creative development, market research, video production, photography, web design, graphic design, branding and strategy development and collateral production to full-fledged multi-lingual marketing campaigns.

jose e abad
Performing artist

jose e abad jose e abad is a queer social practice performance artist exploring queer futurity through an intersectional lens. Their artistic practice is rooted in collaboration and community engaged arts as a form of resistance and liberation and uses dance, storytelling, and ritual, to

unearth lost histories, memories, and wisdom that are held within the body that the mind has forgotten or dominant culture has erased. abad is a collaborator in two queer performance collectives, Yum Yum Club and Lxs Des, and has performed solo and collaborative works nationally and internationally with artists including Joanna Haigood, Keith Hennessy, Scott Wells, Anne Bluethenthal & Dancers, NAKA Dance Theatre, Ivo Dimchev, Alleluia Panis, Seth Eisen, Brontez Purnell Dance Company, and Detour Dance. In 2018, jose was accepted into the DanceWEB scholarship program at Impulstanz in Vienna, Austria and was the inaugural artist in resident at Les Amis de la Maison Baldwin in Saint-Paul-De-Vence, France.

Alex Allan
Performing artist

Alex Allan is an Aerial Rope Artist and Dancer best known for his performative work that blends the boundaries of circus, dance and theatre. Originally from Sydney, Australia Alex graduated with a Bachelor of Communications – Theatre & Media. It was here that he was introduced to physical theatre and the circus arts leading him to train at the San Francisco Circus Center in the Professional Aerial Program. Influenced by his combined educational background, Alex is driven to find and convey meaning through movement believing that the body can communicate that which words cannot. Alex has worked with companies such as Teatro ZinZanni, Acrobatic Conundrum and Zaccho Dance Theatre and has taught workshops across Europe, North America and Australasia.



Lydia Clinton
Performing artist

Lydia Clinton, a Bay Area native, went to Point Park University receiving a BA in Dance (Modern) under the direction of Susan Stowe and Rubén Graciani. During college, she attended the American Dance Festival on scholarship and San Francisco Conservatory of Dance’s summer program performing pieces by Ohad Naharin, Robert Moses, and Alex Ketley. Since returning home, she has worked with Stephan Koplowitz with AXIS Dance Company, SAFEhouse Arts, Garrett+Moulton Productions, Cali & Co, Sarah Berges with West Edge Opera, Capacitor, and PUSH Dance Company. She also attended Northwest Dance Project’s LAUNCH program performing works by Menghan Lou and Kristen Céré.

Delvis Friñon
Performing artist

Delvis Friñon was born in Santiago de Cuba, Cuba. He is graduates of the José María Heredia, Academy of Art with a degree in Modern,Contemporary and Folkloric cuban dance.He was evaluated by the national court and gained the place of solist dance.In Cuba he danced professionally with “Danza Teatro del Caribe.” His career extended abroad, dancing in Spain at the Expo Zaragoza, the biggest water festival in the world. He was invited also to perform several times with NDTC-National Dance Theater Company of Jamaica. Delvis came to San Francisco in 2013 to collaborate with the Ramón Ramos Alayo’s Cuba Caribe and to dance with Krissy Keefer-Dance Brigade, Zaccho Dance Theatre, Kim Epifano production, Nicole Klaymoon, Robert Moses’s Kin and Soul-skin Dance Company. Delvis is a passionate artist who gives back to the community where he teaches both private and group modern and salsa dance classes.

Antoine Hunter
Performing artist

Antoine Hunter is a Bay Area native and an award-winning African-American Deaf and Hard of Hearing choreographer, dancer, dance instructor, actor, poet and Deaf advocate. The founder and artistic director of Urban Jazz Dance, Hunter has performed with Savage Jazz Dance Company, Nuba Dance Theater, Alayo Dance Company, Robert Moses’ KIN, Man Dance, Sins Invalid, Amara Tabor-Smith, Kim Epifano, Push Dance Company, Flyaway Productions, Joanna Haigood and the Lorraine Hansberry Theater. He has performed throughout the Bay

Area and the world including Cuba, Rome and Paris. Hunter is a faculty member at East Bay Center for the Performing Arts, Shawl-Anderson, Youth in Arts and Dance-A-Vision. He is the founder of Iron Tri-Angel Urban Ballet in Richmond, was an instructor and rehearsal director for the Ross Dance Company, and dance captain for Expedia.com commercials. Awards include the 2011 National Dance Week Dancer’s Choice Award, Margaret Jenkin’s CHIME award, the 2009 VRS Award (the international organization on arts and disabilities), and the 2000 Bay Area Star Award. He has been featured in Dance Spirit Magazine and Dance Magazine, and is the former president of the Bay Area Black Deaf Advocate and Director-at-Large for the Northern California chapter of the California Association of the Deaf. He teaches dance and ASL in both Hearing and Deaf communities and is the founder and artistic director of Urban Jazz Dance Company and has been producing the Bay Area Deaf Dance Festival since 2013.

Martin Luther McCoy
Performing artist

Martin Luther McCoy, actor, guitarist, singer/songwriter, producer, soulman, San Francisco native, refuses to confine himself to any one creative pursuit. An essential catalyst on the Bay Area’s fertile 1990s neo-soul scene, he continues to serve as a conduit for socially conscious music. On the cusp of releasing his fourth full-length studio album, a self-titled LP focusing on original material, Martin Luther also tours as lead singer with the interdisciplinary alt-art-rock performance group Moon Medicin, a project led by keyboardist and internationally acclaimed visual artist Sanford Biggers. In some circles Martin Luther is best known for his work with the seminal hip hop collective The Roots. Many others discovered him through his incendiary performance starring in Julie Taymor’s 2007 film Across the Universe. He’s performed with Dave Matthews, Jill Scott, the Red Hot Chili Peppers and many other marquee acts. He’s currently cast in the role of Musician, a griot sage, in Yale Repertory Theatre’s production of Pulitzer Prize-winning playwright Suzan-Lori Parks’ Father Comes Home From the Wars (Parts 1, 2 & 3). If there’s one thread connecting all of Martin Luther’s endeavors it’s his grounding in the verdant soil of African-American culture, a soul-steeped presence that leaps off of stages, screens, and bandstands.

Azraa Muhammad
Performing artist

Azraa Muhammad is an emerging aerial artist, dancer and performer. She received her training from artistic director of Zaccho Dance Theatre, Joanna Haigood, and began flying with the ZacchoYouth Company at the age of 7. After 10 years of training, she began apprenticing as a member of Zaccho Dance Theatre and now teaches beginning aerial skills and technique to the young children of the Youth Performing Arts Program and Center for Dance and Aerial Arts.

Jarrel Phillips
Performing artist

Jarrel Phillips, a.k.a Instructor Chumbinho, is a Capoeira performer and instructor from San Francisco. Recently, he’s been featured in When We Move, a short film by San Francisco Museum of Modern Art (SF MOMA) and in Crazy For You by Michael Franti and Spearhead. Phillips has performed with Circus Automatic, City Circus and in various festivals and events throughout the San Francisco Bay Area, including the “How Weird Street Faire” and the Edwardian Ball in San Francisco. His work and practice has taken him to various countries around the world including Tanzania, Korea, Brazil, Ethiopia, England, and Uganda. He currently teaches in the San Francisco Bay Area and believes that through movement we embody, explore and share our stories; enriched with information, feelings and experiences. Phillips explores the important role stories play in our lives, pulling from his very own life as an SF native and world traveler. He believes our individual and collective stories can build bridges across cultures and communities and spark dialogue that inspires personal and collective growth and transformation.

Adonis Damian Martin Quiñones
Performing artist

Adonis Damian Martin Quiñones was born in Contra-

maestre, a province of Santiago de Cuba. He holds a degree from Jose Maria Heredia Dance Academy of Santiago de Cuba in Modern & Contemporary Dance. Adonis joined Danza Teatro del Caribe in 2008 under the Direction of Eduardo Rivero Walker and became a soloist in 2010. In Santiago de Cuba, he also performed with Locomotion, an audiovisual and interactive dance company. In the Bay Area since 2013, he has danced for Joanna Haigood’s Zaccho Dance Theater (an aerial arts dance company), Dance Brigade, KAMBARA+DANCERS, SoulSkin, Tandy Beal & Company, Alayo Dance Company, Kim Epifano, Raisa Simpson, and Dance Theater of San Francisco (DTSF). He was nominated for an IZZIE (Isadora Duncan Dance Award), for Outstanding Achievement in Performance-Ensemble in Defection-Deflection-Devotion, featured in Dance Brigade’s 40th anniversary concert at Yerba Buena Center for the Arts.

Aliyah Dunn-Salahuddin
Performing artist

Aliyah Dunn-Salahuddin is the Department Chair of the African American Studies Department at City College of San Francisco. Professor Dunn-Salahuddin holds a Bachelors of Arts in American History and a Masters of Arts in American History with special emphasis in African-American History and U.S. History of Ethnic and Race Relations both from San Francisco State University. Prof. Dunn-Salahuddin has been teaching at CCSF since 2012. Professor Dunn-Salahuddin has also served as a Guest Lecturer at Bay View Hunters Point Library.

Asha Romesburg
Performing artist

Asha Romesburg is a nationally ranking hip hop dancer with Nitty Dupree Studio of Dance, a developing Capoeira practitioner and an 8th grader at Creative Arts Charter School.



Eloise Westbrook (center) and her sisters Theresa Morris (right) and Christine Morris

Sonya Smith
Performing artist

Sonya Smith is always honored to dive into a site with Zaccho and be part of this incredible cast. She holds an MFA in Dance with an emphasis on Aerial Dance from the University of Colorado Boulder as well as certificates in Pilates and the GYROKINESIS® Method. Smith has had the privilege to be in process with diverse artists such as Michelle Ellsworth, Lizz Roman and Dancers, Jo Kreiter, Gesel Mason, BANDALOOP, and Dance Brigade. Formal theoretical and somatic education; clowning with Giovanni Fusetti; contact improvisation; and a delight in quirky physicality informs her practice as a teacher, performer and creator. She can be found online at www.seesonya.com.

Helen Wicks
Performing artist

Helen Wicks is a San Francisco based performing artist and educator. Helen’s training began as an elite gymnast where she was a member of the USA TOPs National Team 2001-2004. She currently performs with Zaccho Dance Theatre, and El Circo Dia. Helen has participated in residencies with Deborah Hay, Cielo Vertical Arts, and performed works by Karen Fuhrman’s Grounded Aerial, Paul Matteson, Leah Cox, Bill T. Jones/Arnie Zane Company, and Merce Cunningham. Helen’s choreography has been presented at SAFEhouse Arts, Project Artaud’s Studio 124, Circus Center, SF Aerial Arts Festival, and ODC. She teaches creative movement, acrobatics, circus arts, and storytelling to youth at ODC, The Nueva School, Zaccho Center for Dance and Aerial Arts, and various Bay Area creative centers and schools. Helen received a BA in Dance and Psychology from Bard College.

Kathy Rose
Production Manager

Kathy Rose is known as a Bay Area Producer and Stage Manager of original and site specific works. In addition to her work on the SF Aerial Arts Festivals with Zaccho, her past productions include “The Right to be Believed”, “Grace and Delia are Gone”, “Needles to Thread” and “Multiple Mary and Invisible Jane” with FlyAway Productions. For Cal Performances Kathy has produced “Front Row” with Lars Ulrich, Daniel Handler (aka Lemony Snicket) and Margaret Cho. Other shows include Teatro Zinzanni with Joan Baez, “Letter From a Birmingham Jail” with Anna Deavere Smith, “Champion” with Opera Parallele/SF Jazz, and John Lequizamo’s Tony nominated “Latin History for Morons”. She is a proud union member of both Actors’ Equity Association (AEA) and the American Guild of Musical Artists (AGMA).

David Freitag
Head Rigger

David Freitag is an aerial rigging designer who is somehow lucky enough to still be based in San Francisco. Dave has spent the past 20 years (and hopefully the next 20 more) striving to perfect his craft as a rigger, and making his peace with Sir Isaac Newton. Along the way, he has held the honor of being one of the lead riggers on a wide range of site specific dance productions performing on walls and theaters both internationally and across the Bay Area, including Sens Productions, Zaccho, Capacitor, Flyaway, and Printz Dance Project. Dave spent 8 years touring internationally as lead rigger for Cirque Mechanics USA, and currently bides his time between aerial gigs as the house rigger at the Masonic Auditorium on Nob Hill. A master’s graduate of UC Santa Barbara, and SFSU, Dave holds rigging certifications in SPRAT, ETCP, and is a journeyman member of IATSE Local 16.

Led by Ruth Williams, the fierce battle to save the Opera House was victorious and the building was restored by 1970. The building was later dedicated in her honor as the Bayview Opera House Ruth Williams Memorial Theatre



ZACCHO STAFF

<i>Artistic Director</i>	Joanna Haigood
<i>Executive Director</i>	Eric Wallner
<i>Finance Officer</i>	Ann Berman
<i>YPAP Program Manager</i>	Lizzy Spicuzza
<i>Studio Manager</i>	Sandia Sexton
<i>Studio Technician</i>	Dan Griff
<i>YPAP Teaching Artists</i>	Joanna Haigood, Shakiri, Jo Kreiter
<i>Grants Managers</i>	Nicole McClain, Kevin Simmons
<i>Graphic Designer</i>	Charline Formenty

ZACCHO BOARD OF DIRECTORS

Misha Hawk-Wyatt, President, Brad Coley, Secretary, Mary Soulis, Treasurer, Sean Cullen, Joanna Haigood

Zaccho Dance Theatre
1777 Yosemite Avenue #330
San Francisco, CA 94124
(415) 822-6744
www.zaccho.org

Our call-in DREAMLINE
is now open.

Call toll free (628) 333-5063 to leave a
message about your dream for the Bayview
Hunters Point community.

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ZACCHO DANCE THEATRE

Zaccho Dance Theatre (ZDT) creates and presents performance work that investigates dance as it relates to place. Artistic Director Joanna Haigood’s creative work focuses on making dances that use natural, architectural and cultural environments as points of departure for movement exploration and narrative. Haigood’s innovative work involves in-depth research into the history and the character of sites, often involving local communities in the creative process, and typically integrates aerial flight and suspension as ways of expanding performers’ spatial and dynamic range. In addition, Zaccho provides performances in San Francisco, nationally and internationally as well as a youth performing arts program for the local community.

BAYVIEW OPERA HOUSE

About Bayview Opera House, Inc.
Founded in 1989 to manage programs for the historic 1888 South San Francisco Opera House, Bayview Opera House, Inc. (BVOH) is a 501 (c) (3) organization with a mission to serve as the focal point of art and culture in the Bayview Hunters Point community by providing accessible diverse, and high-quality arts education, cultural programs and community events in a safe environment. BVOH highlights the culture and struggle of the African American community in Bayview Hunters Point of the last 50 years.

Community Photo taken at the BMagic Backpack Giveaway, August 18, 2018.
Photo by Matt Maniego.

