DANCE
UDT 2020
March 12-15
THEATRE
Little Theatre
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Directed By
Jo Tomalin

dana e. fitchett
Jasmine Murray

Guest Choreographer
Stage Manager

UNIVERSITY
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DIRECTOR’S NOTE

Welcome to the San Francisco State University School of Theatre & Dance and our University Dance Theatre 2020 production comprising a vibrant ensemble of student dancers in this exciting new choreography showcase. Featuring new works by guest choreographer and multidisciplinary artist dana e. fitchett and acclaimed international and national dance faculty choreographers Wendy Diamond, Arvejon Jones, and Ray Tadio, joined by student choreographers. I hope you enjoy the dynamic energy and expressive visceral storytelling of these artists of today – and the future.

You are all invited to a Talk Back after the 2pm performance on Sunday March 15th in CA 102, to meet the Guest and Faculty Choreographers who will talk about their work with a brief Q & A. This is free and open to everyone. The Talk Back will start approximately 30 minutes after the Sunday March 15th performance ends.
Whenever it’s time to talk about dance, the first thing that comes to mind is Katherine Dunham’s perfectly paradoxical assertion that, “Verbalization is apt to end in sterility.” Despite this acknowledgment that words can’t suffice in translating or conveying what can only be expressed through the body, Dunham committed to written articulation to the degree that it could be achieved. I follow her lead.

People often ask what my dances are about, and I always struggle to provide a clear answer. In my opinion, there are plenty of ways we can access literal, verbal articulations of things. Dance can provide a refreshing alternative to the limitations of the rational world, when I allow it to. My dances are more about the process than the product, and more about what I and others can learn by observing the work than my desire to impart some wisdom or lesson to my audiences.

I tend to weave tapestries of movement that mirror the tapestry of the music I’m working with, assigning specific movement to different instruments or sound elements. Despite each element having its own clear voice and message to share, the harmony of the collective is not diluted; rather, the harmony becomes more impressive, more complex, more honestly representative of all sounds in play. I believe this phenomenon has powerful and apparent implications for how we might coexist more peacefully as a species. Rather than a challenge or detriment to contain or snuff out, human biodiversity is a gift to harvest and maximize.

While my unearthing of these concepts in my work happened naturally, I eventually found resonance and affirmation in my study of Africanist expression as far back as it’s documented, particularly in the creative traditions of my own African lineages. In the interest of conciseness, I’ll quote dance scholar Brenda Dixon Gottschild on this matter: “In the Africanist worldview the joy-cum-sorrow experience of traditional African American musical genres... is more a matter of bringing real life within the domain of the art form than making a separation between life and art... There’s something essentially Zen in the ‘beingness’ of the Africanist worldview” (Gottschild 257). I hope you revel in the beingness of the work.
A Series of Rhetorical Questions
A piece that celebrates the movement traditions of African Diaspora through a contemporary lens; an intellectual approach to the movement, as well as honoring the organic qualities we all have as individual movers.

Choreographer: ArVejon Jones and Collaboration with Dancers
Lighting Designer: Camryn Daniels
Dancers: Marley Carter, Alexandra Levey, Dafne Mata, Manny Rivera, Vinnie Gonzalez, Mirai Yoshida, Heidy Freedman, Francez Urmatan

Can You Make It to the End? (3/12 & 3/14)
“I wish I could give you my pain just for one moment... not to hurt you, but to make you understand how hard it is for me to live in your world.”

Choreographer: Corinne Robinson
Lighting Designer: Victoria Langland
Dancers: Katelyn Dallke, Kate Griner, Marley, Kiriana Zavala

Pre-Existing Conditions (3/13 & 3/15)
Grief is complex; it is a true reflection of the things we love most with an all-consuming guilt that follows. With no exact formula and no set expiration date.

Choreographer: Katelyn Dallke
Lighting Designer: Victoria Langland
Music: Dusk Talks by Woodkid, Into by Alt-J
Dancers: Alexandria Levey, Isabella Mini, Kate Griner
Life on Life’s Terms (3/12 & 3/14)
“For Those who know, will know. Surrender or sleep.”
Choreographer: Nekai Mahlia Abriol
Lighting Designer: Victoria Langland
Music: Demetra by Cucina Povera, Godmother by Holly Herndon & Jlin (feat. spawn), The Master of Death composed by Peter Gundry, Goldmund by Threnody, Allan Watts’ lecture on the State of Nothingness
Music Editor: Nekai Mahlia Abriol
Dancers: Johan Casal, Nick Christman, Hannah Collins, Onara de Silva, Jasmine Perez

The Art of the Game (3/13 & 3/15)
“There is art in every aspect of life. Even something as simple as a game of Ping Pong.”
Choreographer: Isabella Rose Mini
Lighting Designer: Victoria Langland
Music: Arabian Chase by RekMMusic, Fusion by Alchemist, Mix by Samaya
Dancers: Maria Donjacour, Marley Carter, Patricia Tomita, Heidy Freedman, Francez Urmatan

bees in pollen
“When the clear water up the river runs gently beside of me... Do you remember that place we used to be?”
Choreographer: Ray Tadio & Dancers
Lighting Designer: Jacob Gicouard
Costume Design: Samantha Robarge
Dancers: Nick Christman, Maria Donjacour, Shequira Ingram, Nekai Abriol, Patricia Tomita, Sakeenah Farooq, Lucia Padilla, Jasmine Perez

INTERMISSION
**Ports of Entry**
This piece is dedicated to Terry Sendgraff, Oct 12, 1933- Sept 6, 2019. Terry was a creative visionary, choreographer, mentor and friend.

**Choreographer:** Wendy Diamond  
**Lighting Designers:** Colin Hollander & Gabi Jue  
**Music:** “Waiting” by Jimi Hendrix “The Journey” composed by Curtis Mayfield, performed by the Chambers Brothers “Requiem” by Jeff Buckley  
**Dancers:** Nekai Abriol, Marley Carter, Nick Christman, Maria Donjacour, Sakeena Farooq, Manny Rivera, ArVejon Jones, Lucia Padilla, Jasmine Perez, Elseana Skowronski, Juliann Stiny

**Everything is Now**
I engage my creative practice to fill in the blanks left by verbal communication. In the words of Katherine Dunham, “Verbalization is apt to end in sterility,” and in the words of Toni Morrison, “Everything is now. It is all now.”

**Choreographer:** dana e. fitchett  
**Lighting Designer:** Desiree Fajardo  
**Music:** “Nterini” by Fatoumata Diawara, “Muévelo Negro” by Nidia Góngora and Quantic, “Masen’hamba” by Sounds Good, Inc. and David Morales  
**Dancers:** Nick Christman, Manny Rivera, Maria Donjacour, Marley Carter, Shequira Ingram, Nekai Abriol, Jasmine Perez, Allie Levy, Patricia Tomita, Heidy Freeman, Mirai Yoshida, Sakeenahh Farooq, Ariel Webb, Dafne Mata, Frances Urmatan, Lucia Padilla
PRODUCTION TEAM

Production Manager: Deirdre Mountain
Technical Director: Erin Gibb
Costume Coordinator: Miriam Lewis
Costume Supervisors: Conchita Fayos, Joe Greene
Master Electrician: Ray Oppenheimer
Scene Shop Supervisor: Greg Dunham
Front of House Manager: Terry A Boero
Prop Shop Supervisor: Devon Labelle
Sound Supervisor: Cliff Caruthers
Production Coordinator: Liana Mier

COSTUME CREW/LAB

Cutter/Draper: Nika Cassaro
Costume Crew Head: Dylan Nguyen
Costume Crew: Isa Elisabeth De Laat, Christie Cho, Caitlin Evans, Nicole Starr Green, Yunha Jang, Kyle Enrique Melgarejo

SCENIC CREW/LAB

Deck Crew: Nancy Gutierrez, Sarahjoy Williams, Alberto Quijas
Lab: Bodhi Woods, Christian Cantrell, Joshua Graves, Raquel Valentin

LIGHTING & SOUND CREW/LAB

Light Board Operator: Riley Jennings
Sound Board Operator: Avery Girard
SCHOOL OF THEATRE & DANCE FACULTY
School Director: Kim Schwartz
Faculty: Joan Arhelger, Bruce R Avery, Terry Amara Boero, Cliff Caruthers, Sukanya Chakrabarti, Roy Conboy, Christy Crowley, Kurt Daw, Wendy Diamond, Conchita Fayos, Sara Felder, Isaac Fine, dana fitchett, Laury Fleurentin, Erin Gibb, Yukihiro Goto, Elizabeth Hunter, Arvejon Jones, Miriam Lewis, Deirdre Mountain, Ray Oppenheimer, Bill Peters, Joel Schechter, Dee Spencer, Ray Tadio, Jo Tomalin, Rhonnie Washington, Laura Wayth, John Wilson, Yutian Wong

SCHOOL OF THEATRE & DANCE STAFF
Meghann Dubie, Greg Dunham, Victoria Diane Giari, Joe Greene, Devon LaBelle

SCHOOL OF THEATRE & DANCE STUDENT ASSISTANTS
Jessica Adler, Jenny Cedillos, Cheyenne Duarte, Alan Huan, Jazmine Logan, Libby Martinez, Patricia Tomita

COLLEGE OF LIBERAL & CREATIVE ARTS
Dean: Andrew Harris
Associate Deans: Troi Carleton, Gale Dawson, Susan Shimanoff

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The SFSU School of Theatre & Dance, March 2020
SPRING 2020 SEASON

FRINGE FESTIVAL  
SPRING AWAKENING  
MACBETH

April  
April/May  
May

For more information: http://theatredance.sfsu.edu
TONI K. WEINGARTEN YOUTH IN THEATRE SCHOLARSHIP

This scholarship provides full tuition for a transfer student from Laney College to complete their Junior and Senior year as a declared Theatre Arts major at SF State University.

Applicants must self-describe financial need but need not qualify for financial aid through FAFSA or the California Dream Act. This scholarship is open to any student regardless of immigration status.