



Friday and Saturday, October 6–7, 2017, 8pm and 9pm  
1100 Broadway at 12th Street, Downtown Oakland

## **Flyaway Productions** *The Right To Be Believed*

Jo Kreiter, *choreographer and director*

FR333 feat. Astu, *music*

Lynn Johnson, *photo journalist*

Matthew Antaky, *lighting design*

Ian Winters, *projection design*

Jamielyn Duggan, *costume design*

Karl Gillick, *rigging design*

### **Performers**

Bianca Cabrera, Sonsheree Giles, MaryStarr Hope,  
Yayoi Kambara, Megan Lowe, Sonya Smith

Patricia Mahoney, *stage manager*

Kathy Rose, *production manager*

David Robertson, *lighting director*

*The Right To Be Believed is supported by the Rainin Foundation, Zellerbach Foundation, Fleishhacker Foundation, National Endowment for the Arts, California Arts Council, Grants for the Arts, San Francisco Arts Commission, Flyaway's generous individual donors, Zaccho Studio's Residency Program, and UC Hastings College of the Law.*

*This program will last approximately 30 minutes  
and be performed without intermission.*

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are generously underwritten by Signature Development Group.  
Cal Performances' 2017–18 season is sponsored by Wells Fargo.*



## DIRECTOR'S NOTE

When I conceived this piece, credibility for women hadn't been carefully examined since Anita Hill challenged Justice Clarence Thomas in 1991. A lack of credibility for women is simultaneously a legal, social, and economic problem that lingers. Tonight's dance is inspired by Rebecca Solnit's article on the same topic in *Harper's* magazine (October 2014); by unprocessed rape kits too numerous to count; by the statistic asserted in Jon Krakauer's *Missoula* that 90 percent of reported rapes do not result in prosecution; by the rising number of TRAP laws that infantilize women, while creating serious obstacles to abortion access; and by continuing inequities in work life law. Credibility is an abstract concept, and yet it lies at the heart of gender equity, because women continue to be doubted, devalued, and dismissed. This dance is an opportunity to conjure a multifaceted feminist dialogue that spans race, class, and geography; that appreciates gains for women in the last 100 years, yet asks us to do better.

—Jo Kreiter

**Flyaway Productions** is an apparatus-based dance company that explores the range and power of female physicality. Founded in 1996 by artistic director Jo Kreiter, the company uses the artistry of spinning, flying, and exquisite suspension to engage political issues. Flyaway has a long history of transforming oral history into public art, articulating the experiences of unseen women. The company's mission supports the integration of experimental forms with social and political content; the support of women artists, where women's voices remain an underserved element of public culture; and the use of spectacle/flight/suspended apparatus to expand choreographic language. Described by the *San Francisco Chronicle* as "intimidatingly creative," Flyaway is nationally recognized for creating site-specific performance. Dances include *Singing Praises*, created for The Women's Building; *Niagara Falling*, staged on the side of the Renoir Hotel and giving a human face to urban decay; and *Along These Lines*, an exposition of wage insecurity for women in the garment industry. Flyaway's GIRLFLY program

provides dance training for teen girls that stimulates awareness of the physical body and social frameworks that undervalue women. The company also offers KIDFLY, a curriculum-based dance residency in public schools.

**Jo Kreiter** (*artistic director and choreographer*) is a San Francisco-based choreographer with a background in political science. Through dance she engages imagination, physical innovation, and the political conflicts we live within. She founded her company, Flyaway Productions, in 1996 and is currently a Rauschenberg Artist as Activist Fellow for 2017–19. Kreiter's tools include community collaboration, a masterful use of place, and a body-based push against the constraints of gravity. Kreiter/Flyaway is a recipient of five Isadora Duncan ("Izzy") Dance Awards, a National Dance Project Creation Grant, a 2015 Wattis Grant, a 2015 New Music USA Grant, a 2013 award from the Center for Cultural Innovation, a 2013 Artist Investigator Award from California Shakespeare Company, a 2012 Chime Award, and awards from the NEA, CAC, Creative Work Fund, Meet the Composer, MAP, the Rainin and Gerbode foundations, the San Francisco Arts Commission, and the *SF Bay Guardian* GOLDIE Award. Her articles have been published in *Aerial Dance*, *Contact Quarterly*, *In Dance*, *STREET ART San Francisco*, and *Site Dance*—the first book written on contemporary site-specific performance. She is one of a few women worldwide to have gained expertise in the art of Chinese pole acrobatics. Over the past 22 years, Kreiter has developed a nationally recognized expertise in creating and presenting site-specific performance work. She is also the founder of GIRLFLY, a dance and activism program for low-income teen girls.

**FR333 (feat Astu)** (*composer/musicians*) is an Oakland based musical duo comprised of producer XOA (Allie Howard) and rapper/vocalist MADlines (Maddy Clifford). In 2016 they recorded their songs for the first time at Converse Rubber Tracks SF (Different Fur Studios). They were soon featured in *SF Sonic* magazine, where writer Jeff Spirer described them as a "21st-century phenomenon." FR333

draws upon a diverse array of influences, from Timbaland to Radiohead, from Yeah Yeah Yeahs to Bahamadia, from Zion I to Omar Rodriguez-Lopez. Both women share a passion for music and the restorative and regenerative abilities it possesses to heal, inspire, and bring people together. Since last November, they have been performing at various venues throughout the Bay Area, and they are currently working on their debut album. This is FR333's first collaboration for dance.

**Lynn Johnson** (*photo journalist*) photographs the human condition. A regular contributor to *National Geographic*, Johnson is known for finding beauty and meaning in elusive, difficult subjects—threatened languages, zoonotic disease, rape in the military ranks, the burden of water for village women. She collaborates with the people she portrays to honor their visions as well as her own. Johnson is not afraid to ask the tough questions: *Hate Kills*, her master's thesis as a Knight Fellow at Ohio University, probed the impact of hate crimes. And as a teacher, she engages her students, asking them to do the same. At National Geographic Photo Camps, Johnson helps at-risk youth around the world find their creative voices. At Syracuse University's Newhouse School of Public Communications, she is helping to develop a program that challenges master's students in the Multimedia, Photography, and Design Department push past their comfort levels in pursuit of their individual truths. Johnson herself has committed to that hunt, frame by frame. This is her first venture into the live performing arts and her first collaboration with Flyaway.

**Mathew Antaky** (*lighting design*). While pursuing a degree in the fine arts in Southern California, Antaky turned his interests to the performing arts and in 1983 moved to San Francisco to study visual and theatrical design at San Francisco State University. Since then he has created and collaborated on both scenic and lighting designs for all of the performing arts, including theater, opera, dance, and music. His work has been presented throughout the US

and in many countries around the world. Antaky is a nine-time nominee and four-time recipient of the Isadora Duncan Award for Outstanding Visual Design. For more information, visit [Matthewantakydesign.com](http://Matthewantakydesign.com).

**Ian Winters** (*projection design*) is an award-winning video and media artist working at the intersections of performance, architectural form, and time-based media. He often collaborates with composers, directors, and choreographers to create both staged and open-ended media environments through performance and visual and acoustic media. Recent awards include a Creative Work Fund Grant for the Watershed Project; Isadora Duncan awards (2014 and 2015) for visual and video design; a master artist residency at Atlantic Center for the Arts (2016) along with residencies at EMPAC, Djerassi, Sussex University, and Earthdance; Rainin and Zellerbach foundation funding; work as an ISEA panelist on sensor-driven and network performance (2013 and 2014); Leonardo LASER presentations; LAD awards for video design (2012 and 2014), and 2012–13 Isadora Duncan Award nominations. Winters teaches workshops in interactive video/sound and has been a visiting artist/conference presenter at institutions including the University of San Francisco, San Francisco State University, MIT, Massachusetts College of Art and Design, Louisiana State University, Brighton, Roehampton, Amherst, Duke, Sussex, and Brunel.

**Jamielyn Duggan** (*costume design*) is a freelance performing artist and fashion designer born and raised in San Francisco. She established Eimaj Design in 2004 as a platform to house and promote her various creative endeavors. With emphasis on “fashion that moves,” her custom work encompasses avant garde to casual clothing made to be seen, costume design for live performance and film, visual and graphic design, and creative direction and production. Notable achievements include work displayed at the De Young Museum, two “Izzy” nominations for design, and being cast as first alternate for Season 6 of *Project Runway*. Duggan has also served

two years on the selection committee for the San Francisco Dance Film Festival and was recently appointed to the Izzy Committee. She is grateful for her numerous collaborations with respected companies and clients throughout the Bay Area. For more information, visit [EimajDesign.com](http://EimajDesign.com).

**Karl Gillick** (*rigging design*) is a former tree canopy biologist and rock climbing guide turned master rigger specializing in performer flying. With his penchant for large interactive site-specific work, he rethinks commonplace environments to enrich audience/performer shared experiences. Gillick's primary creative projects include Anna Halprin's Sea Ranch Collective, Half Machine, and live art installations in Denmark, and his immersive, interactive performance festival, *The Decameron*. Gillick has been nominated for three Isadora Duncan Awards for visual design, one as scenic designer of Carte Blanche's *Ophelia*, and two as rigging designer with Flyaway Productions. For more information, visit [karlgillick.com](http://karlgillick.com).

## DANCERS

**Bianca Cabrera** has worked as a performer with Jo Kreiter/Flyaway Productions, KT Niehoff/Lingo Dance, Kim Epifano/Epiphany Dance Theater, LevyDance, Amii LeGendre, Paige Barnes, Kristen Tsiatsios, and Christine Bonansea. [Blindtigersociety.com](http://Blindtigersociety.com) is the main conduit for her work as a director and choreographer, though she is in a longterm collaboration with Kate Mitchell Creative, directing a new dance film starring Mitchell and slated for release in 2018. Cabrera has been awarded residencies from Bandaloop Studio, LEVYstudio, SAFEhouse Arts, and 10 Degrees/Seattle. She was nominated for a 2014 Soul of Oakland Award and has been supported through the Fleishhacker and Rainin foundations. She received early training at the Chicago Academy for the Arts and later studied at the Alvin Ailey School, the Martha Graham Center, and Point Park College, before receiving her BFA in dance from Cornish College of the Arts.

**Sonsherée Giles** is a dancer, choreographer, teacher, and costume designer. She enjoys making dances based on observations of animals, landscapes, art history, and the experiences of daily life. Giles has an MFA in performance/choreography from Mills College and from 2005–15 was a performing/teaching artist with AXIS Dance Company. She has taught contemporary dance in public school systems, institutions, dance festivals, and universities. Giles formed a container for her choreography called *This Sweet Nothing* and has been generously supported by Zellerbach Family Foundation, Clorox Company Foundation, CA\$H grant, and the East Bay Fund for Individual Artists. She has received an Isadora Duncan Award for ensemble performance and a Homer Avila Award for Excellence in the field of integrated dance. Recently, Giles has been seen dancing for Flyaway Productions, Nancy Karp & Dancers, Amy Lewis, and Lizz Roman and Dancers, as well as creating dances in collaboration with Megan Lowe and Caroline Penwarden. For more information, visit [sonshere.com](http://sonshere.com).

**MaryStarr Hope** is an improviser, contemporary dance artist, and aerial dancer. She spent her childhood performing in musical theater, attended California Institute of the Arts as a dance major, and was the first American dancer invited to study at La Conservatoire Nationale de Musique et de Danse in Paris. Hope has performed professionally in Boston, Los Angeles, Paris, Chicago, and New York, and for the past 11 years has been living and dancing here in the Bay Area. In addition to her work with Flyaway, she collaborates with composer Anne Hege on her own choreographic experiments. Hope is a mother of two and proprietor of Movement for Evolution, a private Pilates and yoga practice focusing on wellness and rehabilitation. This is her sixth season with Flyaway Productions.

**Yayoi Kambara** has been a Bay Area artist since 2000, moving to San Francisco after receiving her BA in East Asian studies from Lawrence University and her BFA in dance performance from the University of Minnesota, Twin Cities.

## ABOUT THE ARTISTS

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She was a company member with ODC/Dance under the direction of Brenda Way and KT Nelson for 12 years (2003–15) and has freelanced with numerous companies in the Bay Area. The founding of Kambara + Dancers in 2015 marked a major development as she began a transition from performing artist to choreographer. Kambara has danced in projects with Flyaway since 2001.

**Megan Lowe** is a performance artist, dancer, choreographer, singer, teacher, and administrator. Recently, she has performed in works by Scott Wells & Dancers, Lizz Roman & Dancers, Detour Dance, Keith Hennessy, Nita Little, Epiphany Productions, and This Sweet Nothing. She has also performed with Dance Brigade, Marit Brook-Kothlow, Christine Cali, Beth Fein, Karl Frost, and Tino Sehgal. Lowe continues to create her own works, presented both live and on film, as well as making collaborative works with dance-artist Sonsherée Giles. She is also a singer/collaborator in the alternative-folk band TYPESTEREO. Lowe teaches for Flyaway, Joe Goode Performance Group, Bandaloop, and for her *alma mater*, the Dept. of Theater, Dance, and Performance Studies (TDPS) at UC Berkeley. She is currently the office manager for TDPS, the online marketing manager for Flyaway, an organizer of the West Coast Contact Improvisation Jam, and a new member of the Izzy Committee. Lowe is thrilled that this is her eighth performance project with Flyaway. For more information, visit [mlowedances.wix.com/meganlowe](http://mlowedances.wix.com/meganlowe).

**Sonya Smith** is honored to continue working with Flyaway and the incredible cast of *The Right To Be Believed*. She holds an MFA in dance with an emphasis on aerial dance from the University of Colorado at Boulder as well as Pilates and Gyrokinesis certifications. Smith

has had the privilege to perform for diverse artists such as Michelle Ellsworth, Zaccho Dance Theatre, Gesel Mason, Bandaloop, and Lizz Roman. This combination of formal theoretical and somatic education with varied creative processes informs her practice as a teacher, performer, and creator.

**Patricia Mahoney** (*stage manager*) has been working with Flyaway since 2009. She became intensely active in the field of dance production during her seven-year residency at the Riverside Dance Festival in New York City. Mahoney has worked and toured the world with diverse groups including Axis Dance Company, Alonzo King LINES Ballet, Liss Fain Dance, Amy Seiwert's Imagery, Lar Lubovitch, Susan Marshall, BalletMet, 42nd Street Moon, Stuart Pimsler Dance and Theater, Mark Taylor, the Martha Graham Ensemble, Nutcracker Key West, Dancers & Musicians of Bali, Oregon Shakespeare Festival, and Aspen Music Festival to name a few.

**Kathy Rose** (*production manager*) has been the production manager for Flyaway since 2013. Currently, she is a producer of special initiatives for Cal Performances, auxiliary production manager for the Yerba Buena Center for the Arts, and production manager for Post Ballet. Rose has worked with major arts institutions including ODC/Dance, Berkeley Repertory Theater, the Santa Fe Opera, and Teatro Zin-Zanni SF.

This November and December, Flyaway will offer a six-week "flight school" workshop exploring movement technique on suspended steel objects (all levels are welcome). For more information, please visit [FlyawayProductions.com](http://FlyawayProductions.com).