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STUDIO 3

21 + 22 SEASON

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MAR. 12 @ 2:00PM

LIVE!



dance

# winterWORKS '22

**DIRECTED BY** YOLANDE SNAITH  
+ MARCOS DURAN MFA '20

FEATURING UNDERGRADUATE DANCERS

# winterWORKS

directed and choreographed by  
Professor Yolande Snaith and Marcos Duran MFA '20

## SOMEWHERE OUT THERE

Director/Choreographer  
Collaborative Dancers

Yolande Snaith  
Celia "Cece" Carton  
Bianca Chen  
Giovanna Francisco  
Francesca Gardenas  
Ria Coen Gilbert  
Junyi Min

Opening Song

"Emotional Youth"

by Alexander Joubert with Ari Brown

Projections Design, Composition, & Music Performance

Ethan Eldred

Assistant Projections Designer

Elba Emicente Sanchez

Costume Design, Text, & Videography

Yolande Snaith

## THE BEFORE

Director/Choreographer  
Collaborative Dancers

Marcos Duran MFA '20  
Sophie Anastas  
Sedona Rae Jarachovic  
Brianna Maloney  
Ericka Rivas Navarro  
Laurie Panttaja  
Eugene Tsim Nuj Vang  
Jan Mah, Yolande Snaith

Costumes Supplied By

## WINTERWORKS CREATIVE TEAM

Scenic Designer  
Lighting Designer  
Sound Designer/Composer  
Production Stage Manager  
Assistant Lighting Designer  
Assistant Stage Managers  
Scenic Crew

Tess Jordahl  
Elba Emicente Sanchez  
Ethan Eldred  
Caleb Cook  
Shelby Thach

Costume Crew  
Light Board Op  
Sound Crew

Niles Hallie, Avery Simonian  
Nathan Kim, Samantha Parish  
Eduardo Rios, Zhuoqing (Sharon) Wan  
Sequoia Arvelo, Louis Zapien  
Adriana De La Torre  
Ashley Sofia Flachner, Hongyu (Holin) Xue

## DIRECTOR'S NOTE: SOMEWHERE OUT THERE

In loving memory of my beloved son Alexander Joubert, and all those who have lost their lives, loved ones, friends, and all that we have lost both personally and globally during this COVID-19 pandemic. As we begin to emerge out of the darkness, *Somewhere Out There* is a journey of exploration and discovery through a metaphorical landscape of loss, grief, longing, transformation, metamorphosis, transcendence, rite of passage, myth, light and shadow, the unknown, beyond the veil, the imagined, the remembered, light, love, hope and renewal.

Yolande Snaith would like to thank her collaborative dancers, design, stage management, and creative production team for their creativity, inventiveness, skill, generosity, love and openness. All collaborators have engaged in this creative journey with authenticity, artistic integrity and passion, and have contributed significant elements of their own unique artistic voices. Thanks also to Marcos Duran for his wonderful piece *The Before*, and for his love, support and feedback to me and my creative team throughout the production process.

## DIRECTOR'S NOTE: THE BEFORE

This was supposed to be a disco dance. Over the December holidays I was obsessively listening to the song "Lost In Music" by the 70's vocal group, Sister Sledge. Until about 2 weeks ago I thought I would get around to choreographing this song. Alas, time ran out, but *The Before* manages to stay lost in music. What is *The Before*? For some, it's pre-pandemic. For me, it is 2013 and before, when I was still making dances to pop music. On a global scale, *The Before* is also now, as much of the human race seems intent on reversing the liberation of its people.

An immense thank you to the dancers for their commitment through the lock down at the beginning of the quarter. This process has been about getting to know them and learning what they have to offer. It has also been about rediscovering what I could artistically do with popular music. Here are some cursory notes on each section:

1. "This Time Baby" by Jackie Moore: I am influenced by the simplicity of the Sister Sledge choreography in their televised performances from the 1970's. It is a disco prologue, as well as a time and space holder for a full dance I hope to realize in the near future.
2. "Bachelorette" by Bjork: Thank you iTunes shuffle. When this song popped up before one of the preliminary rehearsals with the students, I did not think. I was taken back into my Bjork obsession of 2001–2006. I leaned into literal depictions of the lyrics while utilizing traditional choreographic methods like unison, canon, mirroring, levels, theme and variation, etc. Most of the dancers did not know who Bjork was before this process; it was so amazing to see their faces light up as we began dancing

## DIRECTOR'S NOTE: THE BEFORE *cont.*

to her epic sounds.

3. “Unfinished Sympathy” by Massive Attack: This is inspired by Derek Weiler (@dew219) and season 13 of *RuPaul’s Drag Race*, and heightening the presences of Laurie, Eugene, and Sedona, while braiding the narratives of their internal monologues.
4. “To Be Loved” by Adele + Flag: This song was shared with me by Eugene. I thought, if he is “getting lost and being found” in this song, then I can too. Eugene’s solo represents something so inextricably vulnerable and resilient as a Queer Hmong Youth from Merced in the Central Valley. I crafted the choreography for the first half, while he crafted a big chunk that I molded into the second half. He has been working on finding new energetic responses during a performance. Thank you Eugene for sharing your lived experiences and stories with me, and teaching me about Hmong people, culture, and history.
5. “Reflektor” by Arcade Fire: This 2013 solo (originally made for myself) is an excerpt from a 20-minute Marcos Duran Performance Group work called *Mental Children*. I opened a space for Brianna to bring her family story into play, referencing when her dad threw her into a mosh pit at an Arcade Fire concert when she was 12. Narratively, I reference the lyrics, cartoon energy, and Mary Katherine Gallagher. Structurally, I am cutting and pasting somatic experiences, images, and converging geometric travel patterns on the floor.
6. “Tromba Lontana” by John Adams: I encountered this music while watching *We Are Who We Are* on HBO. The dancers bring their individual biographical scripts into play. They, and especially Laurie, are dance-acting on an existential clock as time wizards. I am showcasing Laurie’s baton talent while depicting an abstract fantasy narrative of time travel.
7. “Toi Et Moi” by Paradis: A true response to how this made me feel in the moment. This is geometrically simple, repetitive, and fun. There are some Pilates and old Hollywood references in it too.
8. The Finale: If you don’t already know what the last piece of music is, I don’t want to give it away. I will reveal that for this classical masterpiece, I use the same choreography as the disco prologue and Bjork song, with just a few enhancements. *The Before* is now, as we experience a 20th century war erupting in Europe.

Of course, a tremendous thank you to someone I truly admire, Yolande Snaith. It has been such an honor to co-direct this production with you. A special thank you to Derek Weiler, for watching all my rehearsal videos

## DIRECTOR'S NOTE: THE BEFORE *cont.*

with me night after night and always offering your supportive feedback. Thank you to Elba, Tess, Ethan, Caleb, and the entire production team. Your enthusiasm for this production has taken it to amazing heights!

## THE DIRECTORS

**Yolande Snaith** was born in the UK in 1960. She has worked collaboratively in the worlds of dance, theatre and film for over thirty five years, and her curiosity is situated at the intersection between diverse artistic practices. Her accumulative experience both informs and guides her choreographic systems, modes of performance, methodologies, conceptual and aesthetic languages. Bridging spaces between embodied practices of movement, sound, spoken word and visual elements, her work seeks to create a palpable and holistic synthesis of artistic language and form. Website: <http://www.yolandesnaith.com>.

**Marcos Duran's (MFA '20)** work has been largely shaped by his time in New York, where he directed and performed in Marcos Duran Performance Group while an artist-in-residence at Center for Performance Research. Focusing on individuality within collectives, he honed his abilities as a transdisciplinary collaborator at UC San Diego, bringing dancers, actors, designers, composers, and digital engineers together on stage for his MFA thesis at the La Jolla Playhouse theater district. His passion for filmmaking was recently lauded with the Best Performances award at the Los Angeles Experimental Film Festival 2021. Also, his writing about art was published in HereIn Journal in October. He works with San Diego Dance Theater, Malashock Dance and was commissioned by the latter to create a new live dance work for a production at the Mingei International Museum. Marcos is currently appointed as a Lecturer in Dance at UC San Diego and San Diego City College.

Between 2000 and 2022, Marcos learned from working with Maria Basile, Daniel Charon, Liam Clancy, Nancy Colahan, Heather Cooper, Kellye Dodd, Faye Driscoll, Erica Essner, Eric Geiger, Meredith Glisson, Valerie Houston, Jenni Hong, Jean Isaacs, Risa Jaroslow, Keith Johnson, Misa Kelly, Eun Hee Lee, John Malashock, Bronwen MacArthur, Dance Monks, Delila Moseley, Stephanie Nugent, Jody Oberfelder, Christy O'Harris, Jerry Pearson, Christopher Pilafian, Tonia Shimin, Khamla Somphanh, Yolande Snaith, Sasha Spielvogel, Terry Wilson, Bill Young, and the master works of José Limón directed by Alice Condodina, Roxane D'Orleans Juste, and Gary Masters. He holds an MFA in Dance from UC San Diego, a BFA in Dance from UC Santa Barbara, Pilates certifications, and training certificates in CranioSacral Therapy.

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## THE DANCERS

**Sophie Anastas** is a third-year theatre major and dance minor. UC San Diego Credits: *Mr. Burns, a post electric play*. Other credits: *The Nutcracker* (RC Dance Center) *Nothing as it Dreams* (Company 157), *Pippin* (Muir Musical).

**Celia “Cece” Carton** is a first-year undergraduate dance and psychology double major with a minor in law and society. She is excited to be performing again this quarter in *winterWORKS*. She would like to thank her family and friends for continuous support, as well as Professor Yolande Snaith for allowing her to be a part of this piece! UC San Diego credits: *51Barrio*.

**Bianca Chen** is a first-year undergraduate dance major. This is her first production at UC San Diego, and she is very excited and thankful to be a part of this piece.

**Giovanna Francisco** is a third-year undergraduate dance and sociology major and education studies minor. This is her first performance with the dance department.

**Francesca Gardenas** is a third-year undergraduate linguistics major specializing in speech and language science as well as a dance minor.

**Ria Coen Gilbert** is a fourth-year undergraduate sociology major and political science minor. Ria danced at the Rock School West in Pennsylvania for seven years and performed in the school’s company for two years in 2016-17.

**Sedona Rae Jarachovic** is a second-year cognitive and behavioral neuroscience major at UC San Diego. She grew up in south-central California and started dancing at the age of four. Throughout her life she has trained in a variety of styles including ballet, tap, jazz, musical theater, lyrical, and contemporary. Prior to college she spent five years competing in dance competitions. This is Sedona’s first show with UC San Diego.

**Brianna Maloney** is a fifth-year transfer student double majoring in theatre and dance, born and raised in the Coachella Valley. They are so immensely grateful for this opportunity to move with, around, and for you. UC San Diego credits: *New Directions '21*, *Epicene: A Queer Extravaganza*, *winterWORKS '20*, *An Object Screaming*. Previous credits: *Chess* (CV Repertory), *Legend of Georgia McBride* (Dezart Performs); *Les Miserables*, *In the Heights*, *Legally Blonde*, *A Chorus Line* (Musical Theatre University); *Sweet Charity* (Palm Canyon Theatre); *Lydia* (Encore Theatre).

**Junyi Min** (she/they) is a first-year MFA student studying visual arts. Originally interested in pain as a source of primal knowledge, she is learning to invite pleasure and other feelings into their performance works. She is currently interested in eroticism, sexuality, and intimacy and how they relate to the absurd and inexplicable.

**Ericka Rivas Navarro** is a fourth-year undergraduate student in the Department of Theatre and Dance. UC San Diego Credits: *51Barrio* (ALD). Other credits: *Pirates of Penzance Musical/Operetta* (General Stanley’s Wards), *Young Frankenstein* (ensemble), *Summer Sizzle: Six Short Plays: The Wager* by Neil LaBute (as Gal), and *Bulgarian Rhapsody* by Rich Orloff (as Tatiana), *Fumble* (student film, as Doctor).



## THE DANCERS *cont.*

**Eugene Tsim Nuj Vang** (he/him) is a Hmong-American fourth-year undergraduate ethnic studies major and dance minor. WGI World Championships 2019 Finalist with Vox Artium Winterguard. Eugene worked with 99Rootz and Power California as a Youth Organizer building Youth Power in his hometown Merced and in the Central Valley. UC San Diego credits: *New Directions* '20.

## THE CREATIVE TEAM

**Caleb Cook (Production Stage Manager)** is a first-year MFA student from Knoxville, Tennessee. After earning a BA in Theatre from the University of Tennessee in 2015, he went on to work as a Stage Manager and ASM in regional theatres across the country, including the Utah Shakespeare Festival (Cedar City, UT), the Clarence Brown Theatre (Knoxville, TN), Skylight Music Theatre (Milwaukee, WI), and Highlands Playhouse (Highlands, NC). UC San Diego credits: *In the Red and Brown Water* (ASM), *Peerless* (ASM). Favorite past productions include *Richard III*, *Hamlet*, *The Foreigner* (Utah Shakespeare), *Detroit '67*, *The Santaland Diaries* (Clarence Brown Theatre), and *The Consul* (UT Opera Theatre). Caleb is a proud member of Actor's Equity.

**Ethan Eldred (Sound Designer/Composer/Musician/Projections Designer)** is a first-year MFA student. He received a BA in Music from Messiah College in 2015 and a Graduate Certificate in Music Production Analysis and Studio Design from Berklee College of Music in 2021. In 2019 he served as the Sound and Video Supervisor for Jacob's Pillow, a center of dance history and National Historic Landmark. UC San Diego credits: *The Elaborate Entrance of Chad Deity* (SD), *Sotoba Komachi* (ASD), *51Barrio* (ASD). Other select credits: *This Too Comes by Hard* (Capital Fringe '17); *The 39 Steps* (KCACTFII '18); *Woyzeck* (Bridgewater College '18). Portfolio and more at [BardSound.com](http://BardSound.com). LOVE!

**Elba Emicente Sanchez (Lighting Designer/Assistant Projections Designer)** is a first-year MFA student. She was born in Mexico and holds a BA in Dance from Universidad de las Américas Puebla (UDLAP). In 2010, she founded her own lighting company "iluminicente" in Puebla, Mexico. Since then, she has participated in several national and international festivals such as Performatica, Festival Internacional de Teatro México in Montreal, Festival Internacional Cervantino, and The Bates Dance Festival. Throughout her career, she had the opportunity lecture at Universidad Nacional Autónoma de México and Universidad Autónoma de Madrid. Recently, she worked as a Head of Logistics and Lighting Designer in Cultural Activities at UDLAP, in the same way as a Technical Director of the dance company Ballet Incluyente. UC San Diego credits: *Everybody*, *51Barrio*, *Sotoba Komachi* (ALD). UDLAP credits: *Victor/Victoria* (LD), *Regina* (LD), *All shook up* (LD), *Ballet Gala* (LD), *The Nutcracker* (LD), *L'enfant et les sortilèges* (LD), *Dido and Aeneas* (LD), *Popurrini, algo de un tal Rossini* (LD), *Zentzontle Sinfónico, las notas del zapateado* (LD), *Nupcias Mexicanas* (LD), *De la madera al son* (LD). Ballet Incluyente credits: *Ciudad de hilos* (LD), *La danza de la resistencia* (LD), *Soy de otro planeta* (LD), *El jardín del cocodrilo* (LD), *Lazos de cebolla* (LD).

## THE CREATIVE TEAM *cont.*

**Niles Hallie (Assistant Stage Manager)** is a fourth-year undergraduate theatre major at UC San Diego. UC San Diego credits: *Men on Boats* (ALD), *In the Red and Brown Water* (lighting board op/programmer). This is his first time as an assistant stage manager and his first time working on a dance production. He is thrilled to be having both of these new experiences and hopes that you enjoy the show!

**Tess Jordahl (Scenic Designer)** is a third-year undergraduate studio art major and theatre minor. UC San Diego credits: *Trojan Women: A Version* (ScD); *A Midsummer Night's Dream*, *The Nether* (AScD). Other credits: Muir Musical's *A Chorus Line* (ScD).

**Avery Simonian (Assistant Stage Manager)** is a first-year theatre major. UC San Diego Credit: *Men on Boats* (PA), *The Elaborate Entrance of Chad Deity* (ASM), *A Night at the Grand Guignol* (Fall LABS '21).

**Shelby Thach (Assistant Lighting Designer)** is a second-year MFA student from San Gabriel, California. She received her BA in Drama with honors in lighting design and technology from the University of California, Irvine. Throughout her undergraduate and freelance careers, Shelby has worked on a variety of shows, ranging from plays, musicals, and dance concerts. UC San Diego credits: *Everybody* (LD), *Peerless* (L/VD), *Trojan Women: A Version* (LD), *winterWORKS '21* (LD), *As You Like It* (LD), *Letters from Cuba* (ALD). Select credits: *The Garden* (ALD, La Jolla Playhouse), *Where the Mountain Meets the Moon* (ALD, South Coast Repertory), *I Love You So Much*, *Squeeze Me to Death* (LD, Bootleg Theater/Wisdome LA), *Hedwig and the Angry Inch* (LD, UCI).

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