

36TH ANNUAL

SAN FRANCISCO

ETHNIC DANCE FESTIVAL

JUNE 5 - 29, 2014



Welcome

from this year's
Honorary Chairs:

CHANDRE SARKAR-SINGHAL & NIKHYL SINGHAL

We are thrilled to welcome you to the 36th annual *San Francisco Ethnic Dance Festival* – a magnificent Bay Area cultural tradition which has been dear to our family for many years.

With 30 accomplished dance companies performing this season, there will no doubt be many magical moments to behold, as hundreds of local artists share beautiful dance and music from throughout the world.

New to the *Festival* format this season is an entire weekend dedicated to the dance of one country: India! For the first time, this *Festival* will showcase all eight classical Indian dance forms: bharatanatyam, kathak, kathakali, kuchipudi, manipuri, mohiniattam, odissi, and sattriya. All performed by some of the greatest living artists of our time.

These classical dance styles have deep roots in the history and traditions of the distinct regions of current day India, which is a country of 29 states and as many languages. Over the centuries, each of the culturally distinct regions of India developed unique dance styles that transmitted the people's values as well as tales about kings and Hindu gods and goddesses. Eight of these dance styles have been designated as "classical" because their rhythmic and story-telling techniques were classified and codified in the *Natya Shastra*, a book respected as the "master text" of Indian dance.

In our family, we were fortunate to have the exposure to Indian dance—both classical and folk styles—since both of our mothers are accomplished dancers themselves. Growing up in the Bay Area, Chandre had the opportunity to study classical Indian dance. We want to thank Geeta Narayan, Chandre's bharatanatyam teacher, for her passion and dedication leading to Chandre's formative arangetram experience, a solo graduation recital, many years ago.

Our hope is that programs such as these will help sustain the dance forms featured in this *Festival* for future generations to enjoy. We believe it is the tremendous diversity of the Bay Area that makes living and working here so great, and nothing embodies that diversity better than this *Festival* celebration. Thank you for participating.

We also thank the members of the Honorary Committee, whose help and generosity have made this year's *Festival* possible.

With best regards,

Chandre and Nikhyl

Cover photo: K.P. Kunhiraman, 1965



Chandre Sarkar-Singhal & Nikhyl Singhal

Festival Honorary Committee

The Honorable Eduardo Prisco Paraiso Ramos
Consul General of Brazil

The Honorable Rolando Ortega
Consul General of Chile

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The Honorable Jorge Montealegre
Consul General of Spain

The Honorable Marilyn Hall Patel and Magan Patel
Retired federal judge, US District Court
for the Northern District of CA

Vinita and Naren Gupta

Lineup

WEEKEND 1 / UC Berkeley + Palace of Fine Arts Theater Dance Workshops and Panels June 7 & 8, 2014

Special thanks to:

Gail Barton • Carlos Carvajal

Barbara Framm • Debra Leiolani Garcia

Katherine & K.P. Kunhiraman • CK Ladzekpo

Reena Desai Shah • Nadhi Thekkekk

Māhealani Uchiyama • Deborah Vaughan

*To read about our opening weekend activities,
please visit our website: www.sfethnicdancefestival.org*

YBCA Theater / **WEEKEND 2** June 14 & 15, 2014

**Presented in partnership
with Sangam Arts**



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SAN FRANCISCO CITY HALL ROTUNDA / JULY 18, 2014

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Diamano Coura West African Dance Company • Jikelele Dance Theater



Dance Origins

Over 500 performers presenting dance from 19 countries spanning 5 continents

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July 18	49 Tribute to Nelson Mandela: featuring Diamano Coura West African Dance Company and Jikelele Dance Theater (Eastern Cape, South Africa)

From the Festival's Executive Director

This year's *Festival* marks a full circle, and the end of a cycle is often bittersweet. The first *San Francisco Ethnic Dance Festival* opened in 1978 with a kathakali dance performance by Katherine and K.P. Kunhiraman, and as we watch K.P. Kunhiraman's final *Festival* appearance, we cannot help but mark the end of an era in which so many extraordinary dancers shared their artistry with seemingly limitless passion and generosity. Their legacy is a powerful one, having sustained important cultural knowledge passed to them by their masters and gurus, from generation to generation, often for centuries. History has marked the many dictators and colonial powers, who with swords and guns have worked to erase this knowledge, often outlawing the practice and continuation of cultural traditions. And yet, in the face of daunting obstacles, many people have cared enough to continue the world's diverse dance and music traditions that we get to experience and learn from today.

This season, we honor the memory of two master dancers who loved this *Festival* and who passed away in the past year: Dr. Susie Cashion and Pampa Cortés.

SUSIE CASHION was one of the founding forces in the development of Mexican Folkloric dance companies in the United States, beginning with her co-founding of Los Lupeños de San Jose in 1969 and the Ballet Folklórico de Stanford in 1972. She spent thirty-five years teaching dance at the Dance Division of Stanford University, and co-founded the Asociación Nacional de Grupos Folklóricos, a national organization promoting the study of Mexican culture, dance, and music. She was honored



Susie Cashion, April 20, 1943-August 29, 2013

by an award from the Mexican Government for "Significant Contributions to the Culture and Teaching of Mexican Folklore in the United States of America" (1980), an NEA honor award for "Pioneer Work in the Convergence of Traditional Hispanic/Latino Music and Dance in the United States" (1999), an honor award from the Mexican Heritage Plaza in San Jose for "Contributions to Multicultural Arts and Education" (2006), as well as several California Arts Council grants for choreographic works.

PAMPA CORTÉS was a dancer and choreographer of international renown who started dancing professionally at the age of 15. While in his twenties, Pampa was invited to dance in the famous tango Ballet of Juan Carlos Copes, performing for six years and becoming the company's assistant choreographer. His tango credits include roles in the best houses in Buenos Aires, and he worked with many masters of tango music. He was perhaps best known in the US for his performances in the popular "Forever Tango," as it toured the country for more than two years. After moving to San Francisco, he founded Los Tangueros de San Francisco and Pampa y Estrellas dance companies, both of which have appeared in our *Festival*. Most recently, Pampa was the artist-in-residence with Tango & More Argentine Dance in San Francisco, and continued to teach and perform around the world. In 2013, we were honored to present Pampa with the *Festival's* Malonga Casquelourd Lifetime Achievement Award in a special ceremony at San Francisco City Hall.

We are deeply indebted to Susie and Pampa for their tremendous contributions. They are deeply missed.



Pampa Cortés, May 2, 1946-April 27, 2014

From the Festival's Artistic Directors

It has been a great pleasure to work with this year's *Festival* artists and production team, and we thank the many staff, volunteers, and funders that helped make this year's performances possible. As always, we wish that we had more opportunities and resources to showcase the Bay Area's excellent dancers.

This year, the *Festival* presents an entire weekend of classical Indian dance for the first time. This program is a response to frequently overheard comments about India and Indian dance and music. The concept of a large, unified country called India is a relatively new one, and the current 29 states have very distinct cultures that existed long before they were joined to comprise the nation of India.

The last two weekends showcase a broad range of dance from around the world that we hope you will enjoy! We are so fortunate to have so many talented and passionate dancers and musicians living throughout our diverse communities and we thank them for sharing their beautiful cultural traditions with us all.

Vive la danse,

Carlos Carvajal and CK Ladzekpo

CARLOS CARVAJAL, a native San Franciscan, is a distinguished dancer/choreographer of more than two hundred works for ballet, opera, musical theater and television. Beginning as a folk dancer, he went on to the San Francisco Ballet, then the Ballet of the Marquis de Cuevas, Opera of Bremen, Opera of Bordeaux and Ballet Nacional of Venezuela as soloist, principal dancer and choreographer. He created more than twenty works for the SF Ballet as its ballet master and associate choreographer. He founded San Francisco Dance Spectrum, creating over fifty works during its ten year tenure. He has also choreographed for the SF Opera, Oakland Ballet and Dance Theater of Harlem, among others. His full length ballets include Cinderella's Crystal Slipper, Totentanz, Wintermas, Carmina Burana and The Nutcracker. Honors/grants/awards include five from the National Endowment for the Arts, the SF Art Commission, the Critics' Circle and Isadora Duncan Lifetime Achievement. He holds a BA in Theater and MA in Creative Arts from SF State University. Carlos returns for the 9th season as an artistic director for this *Festival*.

"Our hope is that we can show the difference between the many different and unique dance forms, and build cultural literacy throughout the Bay Area."

CK LADZEKPO, PhD, is the director of the African music program at the University of California, Berkeley. His is a distinguished career as a performer, choreographer, composer, teacher and published scholar in the African performing arts. He is a member of a renowned family of African musicians and dancers who traditionally serve as lead drummers and composers among the Anlo-Ewe people of southeastern Ghana in West Africa. He has been a lead drummer and instructor with the Ghana National Dance Ensemble, the University of Ghana's Institute of African Studies and the Arts Council of Ghana. He joined the music faculty of the University of California Berkeley in 1973 and continues to be an influential catalyst of the African perspective in the performing arts. Awards include two choreographers' fellowships from the National Endowment for the Arts, Irvine Choreographer's Fellowship and the Ruth Beckford Extraordinary People in Dance Award. He has been a member of the faculty council of the East Bay Center for Performing Arts since 1974. This is his 9th season as an artistic director of this *Festival*.

Malonga Casquelourd Lifetime Achievement Award Recipients: K.P. and Katherine Kunhiraman

We are proud to present this year's Malonga Casquelourd Lifetime Achievement Award to Katherine and K.P. Kunhiraman. Their teaching and performance of kathakali and bharatanatyam has been a beacon for many people throughout the Bay Area and beyond. The award will be presented on the *Festival* stage the evening of June 14, 2014, by the Honorable Nagesh Parthasarathi, Consul General of India.

This year's performance by Kalanjali: Dances of India brings our *Festival* full circle in that Kalanjali opened the very first *San Francisco Ethnic Dance Festival* in 1978. When the curtain opened on the *Festival* stage that Saturday afternoon, it was kathakali that started it all, launching a three-and-a-half decade journey that continues today.

The Kunhiramans met at Rukmini Devi Arundale's Kalakshetra in India. K.P. Kunhiraman's father, Ambu Panikkar, had spent the last eight years of his life teaching kathakali at Kalakshetra. After his death, Rukmini Devi invited Kunhiraman to come and learn the art in the gurukula system, with his father's friend and colleague T.K. Chandu Panikkar. Kunhiraman stayed at Kalakshetra for the next thirty years, becoming one of its most celebrated and revered dancers, with legendary performances in the Ramayana series and other dance drama programs. He toured Europe and Asia with their illustrious Kalakshetra Dance Company and helped his



K.P. and Katherine Kunhiraman, as they appeared in the Festival's 1978 program book

guru train some of the greatest names among male dancers to perform at Kalakshetra and elsewhere in the decades to come.

In 1963, at the age of 18, Katherine moved to India and soon began studying classical Indian dance at Kalakshetra. In 1970, the two artists married, and in 1975 they moved to the Bay Area "with only one change of clothes and one Kathakali purushavesham costume in a suitcase." Their lives centered on dance, and over the years, they had a steady stream of students. They kept recharging their batteries by visiting India annually to watch and participate in the Kalakshetra Art Festival and other events.

When K.P. received the first choreography fellowship ever given to an Indian artist from the National Endowment for the Arts, the duo produced *Keechaka Vadham*, which was to be repeated many times over the years. They have continued to teach, with classes offered in Berkeley, Lafayette and Sacramento, and are recognized for being largely responsible for making the Bay Area one of the premiere centers of classical Indian dance in the US.

Featuring 8 Classical Indian Dance Forms

There are eight official Indian classical dance forms—and all of them are presented on our stage today. These dances are: bharatanatyam, kathak, kathakali, kuchipudi, manipuri, mohiniattam, odissi, and sattriya. These complex and beautiful forms all originated at least in part in the *Natya Shastra*, a two-thousand-year old treatise on the performing arts. The *Natya Shastra* is attributed to Sage Bharata, and contains some 6,000 Sanskrit stanzas. It is a discourse between the Sage and his disciples and outlines theories of dance, music, and performance; and the emotional responses they evoke. There are notes on literary construction, stagecraft, musical scales, movements, dance forms, categories of body movements, and audience attentiveness. The diverse dance forms you will see today all follow the same broad principles, but their forms also have distinct styles, choreographies, costumes, and music—as well as many regional flavors.

The history of Indian dance tells us much about its contemporary forms. Evidence of dance has been found in prehistoric cave paintings, engravings from Mohenjo-daro and Harappan civilizations, and also in the oldest literature, including the Vedas and Upanishads. Images are also found in 2nd century BCE to 9th century CE Buddhist stupas, murals in caves such as Ellora, and early temples from different regions. Later stone carvings—in temples and stupas created in the 11th to 14th centuries—show in great detail the dance postures and performances by devadasis, the ancient temple dancers. Also, volumes of literary evidence from this time trace the evolution of dance through varied literary and religious traditions.

The classical forms suffered greatly in the 18th-20th centuries, a result of British colonialism, which isolated the classical arts, and some dance was prohibited in the 20th century because it was believed to be linked with prostitution. But performers practiced in secret, and building up to India's Independence in 1947, these ancient forms were reconstructed and revived—with their

"On our stage, the expert presentations of these classical forms are the result of rigorous life-long training and study; with traditions passed in lineages from guru to student."

shared mythic, ancient links and also a contemporary sensibility. Important cultural institutions, like Kalakshetra (founded in 1936) were started by progressive people who saw classical dance as a way to reestablish cultural identity and pride, which had been damaged during the many years of colonial occupation. Women began learning and performing kathakali, kuchipudi, and sattriya dances originally only performed by male dancers. Bharatanatyam, kathak, manipuri, and odissi, traditionally performed by men and women, began to feature women soloists under the tutelage of male gurus. Mohinattam was and continues to be a female dance.

On our stage, the expert presentations of these classical forms are the result of rigorous life-long training and study; with traditions passed in lineages from guru to student. The following dance essays tell some specifics about each piece; and the terms below will also help you understand a few aspects common to all of the forms:

abhinaya: acting as expressed through body motions, speech, costumes, and make-up

nritta: pure dance, or abstract dance movements with rhythm, without expression of a theme or emotion

nritya: interpretive dance that uses facial expressions, hand gestures, and body movements to portray emotions, express themes, or tell a story

ragas: prescribed melodic patterns

talas: codified patterns of rhythm.

June 14 & 15



Natyalaya

8 Classical Indian Dance Forms

Nava Dance Theatre

Bharatanatyam - Tamil Nadu

Bhavajan Kumar

Bharatanatyam - Tamil Nadu

Sunanda Nair

Kathakali and Mohiniattam - Kerala

Guru Shradha

Odissi - Odisha

Sujata Mohapatra

Odissi - Odisha

Natyalaya

Kuchipudi - Andhra Pradesh

K.P. Kunhiraman (of Kalanjali: Dances of India)

Kathakali - Kerala

Kalanjali: Dances of India

Bharatanatyam - Tamil Nadu

Sohini Ray

Manipuri - Manipur

Sattriya Dance Company

Sattriya - Assam

Chitresh Das Dance Company

Kathak - Uttar Pradesh



www.sangamarts.org

www.facebook.com/sangamartsorg

Nava Dance Theatre

Bharatanatyam originating from Tamil Nadu, India

Lament to the Clouds is inspired by the 4th century Sanskrit love epic Meghaduta—Cloud Messenger. The story tells of a demigod who is separated from his beloved. He asks a young rain cloud to send his love a message of hope.

In this performance, the male dancer expresses his heartache in dance, miming the poem's plea—

*saṃtaptānāṃ tvam asi śaraṇaṃ
tat payoda priyāy āḥ*

*You are the refuge, O Rain-Giver,
for all who burn with anguish.*

Then the beautiful cloud—an ensemble of female dancers—responds in joyful dance, comforting the lover in his sorrow. Bharatanatyam is a South Indian classical dance from Tamil Nadu, rooted in Hindu spirituality as interpreted from the ancient Natya Shastra on performance arts. Temple devadasis expressed their deep devotion through this dance. The dance form suffered greatly in the 18th-20th centuries, a result of British colonialism, and it was restructured and codified during Independence. Today, its form, dignity, and sanctity are passed down through artistic lineages.

Bharatanatyam dancers blend nritta footwork; expressive nritya dance; and theatrical natya presentations to tell ancient mythological stories. The costumes include salangai bells that are blessed before performance, ornaments of unpolished temple stones, alta coloring to enhance hand gestures and footwork, fans accentuating postures, and make-up to enhance facial expressions. In this performance, Nava dancers wear simplified colors and jewelry.

The Carnatic music for this piece is performed on mridangam, violin, and bamboo bansari flute. The melody is improvised in raga charukesi.

Four of the dancers in this company were trained by Katherine Kunhiraman, who is being honored with this *Festival's* lifetime achievement award.

This piece is an excerpt from a longer work developed through the CounterPULSE Performing Diaspora Program with the support of the Ken Hempel Fund for the Arts, National Endowment for the Arts, San Francisco Arts Commission, the Walter & Elise Haas Fund, with additional funding from Theatre Bay Area CA\$H Grant Program, and Kickstarter contributions.

Nava Dance Theatre is a Bharatanatyam dance company formed in 2012 by Artistic Directors Sophia Valath and Nadhi Thekkekk to create a space for classical Indian dance to tell inspirational stories. Sophia and Nadhi believe that Bharatanatyam, while classical, is a modern medium that can present a variety of perspectives, inspired by anything from ancient poems to current events. The company seeks to break down barriers between classicists, veteran dancers, and people who have never seen classical Indian dance, presenting expert performances of depth and beauty.

www.navadance.org

Dance Origin: Tamil Nadu • **Genre:** Bharatanatyam • **Title:** *Lament to the Clouds*
Artistic Directors: Nadhi Thekkekk, Sophia Valath • **Choreographers:** Arun Mathai, Nadhi Thekkekk, Sophia Valath • **Dancers:** Sri Jannapureddy, Jaya Kurian, Arun Mathai, Shanti Ramrattan, Priya Sreedharan, Tanusree Sreedharan, Vidya Sundaram, Nadhi Thekkekk, Sophia Valath • **Composer/Orchestrator:** GS Rajan • **Musicians:** K.P. Yesodha (nattuwangam), K.P. Ramesh Babu (mridangam), Sreedev Rajagopalan (vocal), Easwar Ramakrishnan

Bhavajan Kumar

Bharatanatyam originating from Tamil Nadu, India

Bhavajan Kumar is a Bharatanatyam soloist in the Kalakshetra tradition, which is the same lineage as that of Katherine and K.P. Kunhiraman, this year's lifetime achievement awardees. He performs *Chandramoule*, which is an homage to Lord Chandramouleeshwara of Pandaripura, a manifestation of Lord Shiva. It is literally a danced description of the Lord from head to toe, expressing the following praise:

Lord Shiva is the vital force in every action and aspect of primordial energy, protector of the universe, compassionate and merciful one who showers us with his benevolence. Loved by his devotees and feared by his enemies, worshiped by the gods and sages, he is indeed sachidanantha or the personification of the union of truth, knowledge, and endless joy.

His dreadlocks resemble the rising sun; from his locks flows the river Ganges; he is adorned with the crescent moon; on his forehead sits the third eye that if opened can destroy the universe with its flames; his body is smeared in holy ash; his cheeks glow like the sun; on his ear is the rudraksha bead; he wears a necklace of skulls as victory over bad inner qualities; on his feet, anklets resound across the heavens as he dances; he wears tiger skin; he is adorned with snakes; he holds the axe and deer in his hands; he is seated in Kalisha with his wife Parvathi and his sons Muruga and Ganesha; and—most appropriate to this highly-skilled technical Bharatanatyam performance— he blesses all sages and beings in this world through his cosmic dance.

This piece is a composition of Vidwan Shatkala Govinda Marar, with choreography by Sri. Shijith Nambiar and Smt. Parvathy Shijith. The live music ensemble—on cymbal, vocals, mridangam drum, violin, flute, and tamboura stringed drone—is improvised in melodic pattern ragam bowli; with rhythm mishra chapu talam. Bhavajan Kumar wears a traditional kanchipuram silk costume.

Bhavajan Kumar is a rising male dancer in the discipline of Bharatanatyam. A disciple of Gurus Sri. Shijith Nambiar and Smt. Parvathy Menon and Smt. Bragha Bessell, he is the first Canadian born male dancer to receive the Vazhuvoor Ramiah Pillai Endowment Award from the Cleveland Thyagaraja Aradhana. He also received the Pandit Durga Lal Endowment from Sri Krishna Gana Sabha; and Yuva Kala Bharathi Award from Bharath Kalachar.

www.facebook.com/bhavajan.kumar

Dance Origin: Tamil Nadu • **Genre:** Bharatanatyam • **Title:** *Chandramoule*
Choreographer: Sri. Shijith Nambiar and Smt. Parvathy Shijith • **Soloist:** Bhavajan Kumar
Musical Composer: Vidwan Shaktala Govinda Marar • **Musicians:** K.P. Yesodha (nattuwangam), K.P. Ramesh Babu (mridangam), Sreedev Rajagopalan (vocal), Easwar Ramakrishnan (violin), Vishnu Vijay (flute), Barbara Framm (tambura)

To see photos of this year's artists in performance on the Festival stage, scan this code or visit our website: worldartswest.org



This performance is made possible, in part, thanks to the generosity of Julia Molander.

Sunanda Nair

Kathakali and mohiniattam originating from Kerala, India

Soloist Kalashree Sunanda Nair presents two classical forms from India's southwest state of Kerala. The first piece, *Poothana Moksham*, an excerpt from a kathakali dance drama, tells this ancient story:

Poothana, a demon, intrinsically evil, is ordered by Kamsa to kill every new-born boy. Disguised as a beautiful woman, she enters the pastoral village of the milk maidens, the village of Ambady, where Krishna is a babe. There, she suckles children with poison on her breasts. When she finds Krishna, her heart momentarily melts with motherly love, but fear for her own life prevails. She begins to nurse Krishna, but then Poothana's plan backfires: Krishna refuses to let go, sucking the life out of her. She finds her own death, and God gives it is a blessing: a liberation known as moksha.

Sunanda's next piece, *Kubja*, is an intensely emotional presentation of the classical mohiniattam form. The music is ragam yadukulamboji with the rhythm talam misra capu. The choreography is woven around a famous episode of *Kubja*, the hunchbacked maid-servant, and Krishna:

Kubja is physically handicapped and it is her duty to make chandana, sandalwood paste, and apply it on the body of the evil king Kamsa of Mathura. Bent with the grueling burden of carrying heavy vessels to the palace, her lonely sad soul yearns for beauty, solace, and love. She has heard of Krishna and his love, and so she pleads for him to come and rescue her, to remove her bondage of slavery. Krishna does come to Kubja. He asks for only a little bit of her chandana for his tilaka—the small mark devotees wear on their foreheads. In return, he breaks her chain of bondage and heals her broken body. So Kubja's soul finds salvation in the hands of Krishna.

Mohiniattam is a dance/drama/verse form once performed in temples in spiritual devotion, and a synthesis of folk, ritual, and semi-classical arts with connections to mythology and nature. This dance form is not currently danced or taught in the Bay Area. Sunanda

Nair, one of its few practicing luminaries, joins us from her home in the state of Texas. Mohiniattam means *Dance of the Enchantress* and the form's lyric oscillating movements are said to echo the movements of Kerala's palm trees and rivers.

The form probably originated in the 16th century. In the 19th century, in Southern Kerala, Maharaja Swathi Tirunal and musician Vadivelu shaped a solo dance form to Carnatic music. Later, in the 1930s, poet Vallathol established the Kerala Kalamandalam dance school, and mohiniattam was revived, accompanied by a plain-song style from Vedic, folk, and tribal traditions. In the later 20th century, Smt. Kalamandalam Kalyanikutty Amma presented the form as dance unconnected to mythology. More recently, the mohiniattam repertoire has expanded to include group choreographies, folk legends, and contemporary themes.

Born in Mumbai, Kalashree Sunanda Nair is a leading exponent of mohiniattam dance. She is the recipient of innumerable awards—the Singar Mani Award from the Kal ke Kalakar; Natya Mayuri Award, Chennai; Kalasagar Award, 2010; Abhinaya Shiromani, 2011; Nritya Shivali Award, New Delhi; Nelluvai Nambeeshan Smarak Award; and The Global Excellence Award, 2012—all for excellence in dance. In 2012, Sunanda was also awarded the *Kalashree* from the most prestigious Kerala Sangeet Natak Akademi. Sunanda is today a research student of dance, under the guidance of her Guru Padmabhushan Dr Kanak Rele.

www.sunandanair.com

Dance Origin: Kerala • **Genre:** Kathakali
Title: *Poothana Moksham* • **Composer:** Maharaja Swathi Thirunal • **Genre:** Mohiniattam
Title: *Kubja* • **Choreographer:** Dr. Kanak Rele
Translation and Musical Arrangement: Kavalam Narayana Panikker • **Original poetry:** Seethakant Mohapatra

Guru Shradha

Odissi originating from Odisha, India

Guru Shradha presents *Megh Pallavi*, a unique boy-girl duet, a purely technical piece (nritta) in the Odissi dance repertoire. Pallavi means blossoming and it refers to the nature of the piece—as we see an elaboration of graceful and lyric movement and music, building in complexity. The music is improvised in megh raga.

Odissi dance is from the state of Odisha in eastern India. It is one of the oldest surviving Indian dance forms, as evidenced by second-century BCE carvings in the Manchapuri Cave and early poses in Tantric and Shaivite temples. The dance became a form of worship to Lord Jagannath, an avatar of Vishnu, and its evolution is traced through temple carvings. Its unique grace is expressed in three elements: fluid torso movements, strong stamping footwork, and postures evoking temple sculptures. The two main postures are the chauka: a square stance symbolizing Lord Jagannath's stance; and the tribhangi —three bends—stance with its deflection of the torso, bend of the head, and bend of the knees.

Both young dancers—Maya Lochana Devalcheruvu, age eleven, and Akhil Srinivasan Joondeph, age ten—have trained in odissi from age four and a half with Maya's mother, Niharika Mohanty, with additional training from Guru Ratikant and Sujata Mohapatra. The original choreographer is Guru Ratikant Mohapatra, son of legendary maestro Guru Kelucharan Mohapatra. Niharika Mohanty, Maya, and Akhil learned the piece from him in June 2013 and he set this specialized duet for our stage in October 2013, working with the young dancers.

Odissi music is accompanied by recited mnemonic syllables to maintain rhythmic variations. The costumes are stitched from saris from Odisha, with ornamental silver filigree jewelry, works of art painstakingly crafted in an Odisha-based lineage at least five-hundred years old. Maya's mukoot crown is made in Puri, Odisha, with reeds carved into flowers associated with Krishna and Radha. The top piece represents the spire of Lord Jagannath's temple, located in Puri.

Guru Shradha is a non-profit organization/dance company established by Niharika Mohanty, a renowned odissi dancer, teacher, and prominent disciple of legendary founding father of odissi, Guru Kelucharan Mohapatra. In 2003, Guru Mohapatra gave Niharika his blessing to start her own formal institution, but unfortunately he passed away soon after this timely blessing. Guru Shradha, founded in 2008, aims to spread the true style of Guru Mohapatra's dance throughout North America and abroad. Guru Mohapatra's son and daughter-in-law, Guru Ratikant and Sujata Mohapatra, serve, respectively, as Key Mentor and Artistic Director of Guru Shradha.

www.gurushradha.org

Dance Origin: Odisha • **Genre:** Odissi
Title: *Megh Pallavi* • **Director:** Niharika Mohanty • **Choreographer:** Guru Ratikant Mohapatra • **Dancers:** Maya Lochana Devalcheruvu, Akhil Srinivasan Joondeph

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Sujata Mohapatra

Odissi originating from Odisha, India

Soloist Sujata Mohapatra is known for her grace, depth of expression, and technical perfection, as well as her strict adherence to the odissi dance style of the late legendary Guru Mohapatra. Here she presents *Varsha—The Rains*, based on *Rutu Samhara*, the immortal work by the poet Kalidas, a story of monsoons and love. It's an expressional (nritya) piece, evoking the movements of animals.

In India, when the monsoons arrive, the life-giving rain falls in excess. Heavy drops fall and storms and floods bring destruction. But when the rains finally stop, life rebounds with even greater joy. Earth literally springs back to life, igniting the passionate season of love. So the peacock dances with abandon for its mate, its feathered fantail resplendent. The elephant, the deer, and the snake, also dance in joy, celebrating Earth's abundant renewal.

Odissi dance is very old, dating back to at least the second century BCE. However, it is also one of the youngest traditions, revived only in the 1950s with an ingenious and creative reconstruction from available fragments: from devotional dance of temple dancers called Maharis; from the agile dance of boy dancers called Gotipuas; from the basic principles and technique documented in the Natya Shastra, the Silpa Shastras of Orissa, and other texts; and from the beautiful poses carved into ancient temple walls. Contemporary dancers have since expanded the repertoire with new choreographies and themes.

Odissi is known for its rounded movements and for its unique use of the torso. In this choreography, Sujata demonstrates the form's subtle proportions, highlighting the dynamic sculptural quality. She also brings to life Odissi's extensive study and exquisite stylization of animal and bird movements. The melodic pattern is raga malika; and the rhythm is tala malika, a garland of different melodies and meters.

Sujata Mohapatra is disciple and daughter-in-law of the late Guru Padmabibhushan Kelucharan Mohapatra, the legendary exponent of odissi, and she inherited his ardent devotion for the classical dance form. Her performances have won applause from audiences worldwide and she has conducted international performances as member of 'Srijan' (Odissi Nrityabhasa), the prime Odissi dance institution formed by Guru Kelucharan Mohapatra, where she holds the designation of Principal Dancer. Her dedication has been acknowledged by receiving the Pt. Jasraj Award, Smt. Sanjukta Panigrahi award, Mahari award, Aditya Birla Vikram Samman, The Raza Foundation Award, and others. At present she continues her dancing career under the tutelage of her husband Guru Ratikant Mohapatra.

www.heritageindia.org/sujata.html

Dance Origin: Odisha • **Genre:** Odissi
Title: *Varsha* • **Choreographer:** Guru Ratikant Mohapatra • **Music:** Pandit Raghunath Panigrahi

Natyalaya

Kuchipudi originating from Andhra Pradesh, India

Parvathi, the Divine is a presentation of the classical dance and art form South Indian kuchipudi. It is offered in praise of Goddess Parvati, the Divine Mother, protector of the universe, and consort of Lord Shiva. This performance tells an ancient story of Parvathi's compassionate nature, followed by a danced celebration.

A long time ago, Shiva was engaged only in his solitary and perpetual meditation. But then, one day, the gods sent Manmatha, god of love, to join Shiva and Parvathi together. Parvathi was bringing her daily offerings to Lord Shiva when Manmatha shot an arrow into Shiva, forcing him to wake from his meditation and suddenly fall in love. Shiva realized what happened, became enraged, and opened his third eye, burning Manmatha to ashes. Gentle Parvathi, wanting to restore harmony, beseeched Lord Shiva to restore the god of love, and Shiva acquiesced. Parvathi and Shiva married, and the world found joy in their sacred union.

Kuchipudi employs nritya pantomime gestures and movements to express emotion and tell sacred narratives, fused with the intricate movements of nritya pure dance. The form is closely related to bharatanatyam, but its theatrical elements are exaggerated: the dance is vigorous, and the dancer quite sensual and feminine. Kuchipudi is also known for its use of the entire body in the translation of words, and for the use of actual words as dialogue in performance.

Kuchipudi originated as a Hindu dance-drama form from Andhra Pradesh, linked to the Natya Shastra around 200 BCE. It was refined in the 13th century by Siddendra Yogi. The dance was originally restricted to male Brahmin dancers and is now practiced by both male and female dancers. In the twentieth century, the stage form of kuchipudi emerged and is now performed around the world.

The dancers' jewelry and makeup are modeled after Indian wedding regalia, honoring the auspicious and traditional nature of kuchipudi. The dance is accompanied by mridangam drum, violin, flute, and cymbals. Jyothi Lakkaraju learned the dance from Dr. Uma Rama Rao in Hyderabad, India. Today's staging was created by composer Ghatam Karthick and choreographer Jyothi Lakkaraju.

Natyalaya was established by Jyothi Lakkaraju, a renowned artist and instructor in the San Francisco Bay Area. Initiated in the year 2000, the main aspiration of this school is to promote and proliferate kuchipudi. The school presents carefully planned lesson curricula, and has given innumerable kuchipudi performances in the Bay Area. Individual dancers from the Natyalaya team also perform frequently throughout California. The company is based in San Jose.

www.natyalaya.net

Dance Origin: Andhra Pradesh • **Genre:** Kuchipudi • **Title:** *Parvathi, the Divine*
Artistic Director: Jyothi Lakkaraju
Dancers: Neha Akella, Manaswina Avvari, Spoorthi Davala, Smitha GundhavaJhhala, Neha Kidambi, Samika Kumar, Sreenidhi Madabhushi, Rekha Thangelapalli, Meena Vemuri

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Kalanjali: Dances of India

Presenting two classical forms: kathakali and bharatanatyam

Kalanjali is the dance company of Katherine and K.P. Kunhiraman, this year's Malonga Casquelourd Lifetime Achievement Awardees. This is the annual award given by this *Festival* to an artist or artists of great artistic achievement through dance.

Their first piece presented is *Vanavarnana*, and we respectfully welcome back legendary kathakali soloist, K.P. Kunhiraman. He performed *Vanavarnana* at our first *Festival* in 1978, a piece from kathakali dance-drama, the ornate 17th-century classical form. In a stylized repertoire of mudras and gestures involving eyes, eyebrows, mouth, neck and shoulders, kathakali dancers can translate every word of the ancient texts. Actions are loosely dictated by tradition, allowing for improvisation within the style and general story line, and musicians follow the dancer. Performances last all night, transporting audiences to the spiritual world. Here, the music is recorded, and this fine soloist expands and embellishes this story from hundreds-of-years-old palm leaf manuscripts:

A hero enters the forest through dense growth through which a hunter's arrow can't pass. He sees an elephant making its way, eating vines and fling dust onto its back. Nearby a huge python emerges from its hiding place, hungry and in search of prey. Spreading jaws wide, it seizes hold of the elephant's leg and begins to swallow it. The elephant roars in pain, awakening a hungry lion in search of food. Seeing the elephant held fast by the python, the lion flings itself onto its head and crushes it with sharp claws. The hero marvels at nature's laws, and takes a detour around.

The second piece presented by Kalanjali is a bharatanatyam tillana, which was added to the ancient repertoire several hundred years ago. In codified gesture, stance, and glance, this harmonious ensemble evokes the divine. Poses and poetic gestures create juxtapositions; and golden jewelry, jasmine flowers, painted hands and feet, and gold-threaded saris evoke the bridal finery of temple dancers. The choreographer is Rukmini Devi Arundale,

pioneer in the resurrection of this ancient dance and founder of Kalakshetra. Originally a solo, this performance has group arrangements by Katherine Kunhiraman.

Kalanjali: Dances of India, founded in 1975, has performed across the US and offers classes locally. In 1978 Kalanjali opened the first *San Francisco Ethnic Dance Festival*, and appeared many more times, both as a company, and with K.P. Kunhiraman as a soloist. From 1980 until recently, Kalanjali was supported by the California Arts Council to offer school performances, community teaching projects, folk festivals, and training for young artists. K.P. Kunhiraman was the first Indian to receive the National Endowment for the Arts prestigious Choreography Fellowship. The group has been recognized by local, national, and Indian entities. With graduates performing internationally, and a branch in India, a bridge between the two countries has been established.

www.facebook.com/KalanjaliDancesOfIndia

Dance Origin: Kerala • **Genre:** Kathakali
Title: *Vanavarnana*

Dance Origin: Tamil Nadu • **Genre:** Bharatanatyam • **Title:** *Tillana* • **Artistic Director:** Katherine Kunhiraman
Choreographer: Rukmini Devi Arundale (solo), Katherine Kunhiraman (group arrangement)
Dancers: Kali Futnani, Vineela Ravva Poddatoori, Rani Ramrattan, Shanti Ramrattan, Priya Sreedharan, Tanusree Sreedharan, Vidya Sundaram, K.P. Yesodha
Musicians: K.P. Ramesh Babu (mridangam), Barbara Framm (tambura), Katherine Kunhiraman (nattuwangam), Sreedev Rajagopalan (vocal), Easwar Ramakrishnan (violin), Vishnu Vijay (flute)

This performance is made possible, in part, thanks to the generosity of Usha & Vinod Narayan.

Sohini Ray

Manipuri originating from Manipur, India

Soloist Sohini Ray presents two pieces from the manipuri dance tradition. This classical art form originates in Manipur in eastern India, home to many ethnic communities, singing and recitation traditions from the ritualistic Meitei society, and a rich martial art history. As in other Indian classical traditions, classical manipuri dancers refer to ancient texts like *Natya Shastra* and *Abhinayadarpanam* for references on the dance form.

The first piece, *Swara Prabandha*, is an excerpt from *Rasleela*, the well-known dance where Lord Krishna's dances with the gopi cowherders and each girl believes she has danced with him alone. This section shows Radha's friend Lalita dancing for Radha and Krishna. The costume has a deep religious significance: it is the traditional *poloi* costume of *Rasleela* in manipuri dance. The melodic pattern is *raga bhupali*. The singing is traditional, from the *natal sankirtana*, a devotional ensemble performance held within the Meitei society of Manipur. Although the temple form of this piece is still performed in Manipur, this choreography is by the late Guru Bipin Singh, who created some of the first adaptations of classical manipuri dance for modern stage.

The title of Sohini's next piece is also the name of its form: *Pung Cholom* literally means *Movement with Drums*. It's a drum dance, also from the *natal sankirtana* tradition of ritual performance. This is a solo from a larger ensemble piece where drum dancers are joined by singers, dancers, and cymbal musicians. The drum dance is still a strictly male genre in Manipur, and Sohini Ray is one of those fortunate few who studied with Guru Bipin Singh, pioneer in teaching drum dance to women. Her costume is the white dhoti, a loose loincloth worn by male drummers. In India, male dancers perform bare-chested with no jewelry.

Manipuri is not currently danced or taught in the Bay Area. Sohini Ray is based in Los Angeles and she is an outstanding performer and prolific scholar, considered by many to be the world's leading interpreter of manipuri

dance. Sohini has traveled and researched in remote regions of Manipur for twenty years. She was spotted by her guru, the legendary Guru Bipin Singh, as a child prodigy at the age of seven, and started performing professionally at age twelve, receiving numerous prizes and fellowships throughout her career. A versatile performer, director, choreographer, teacher and scholar, she has her own company, The Manipuri Dance Visions Ensemble. She has toured all over India, North America, and Europe as a solo artist and also with her students, receiving rave reviews. She has received many grants and awards in North America and India including the prestigious Lester Horton Award given by the Dance Resource Center of Los Angeles.

www.manipuridancevisions.com

Dance Origin: Manipur • **Genre:** Manipuri
Title: *Swara Prabandha; Pung Cholom*
Choreographer: Guru Bipin Singh

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This performance is made possible, in part, thanks to the generosity of Susan & Jitu Somaya.

Sattriya Dance Company

Sattriya originating from Assam, India

Sattriya is the name of this company, and also the name of India's eighth designated classical dance form. In the late 15th century, Vaishnavite saint, scholar, poet, and social/religious reformer Mahapurush Srimanta Sankardev initiated a Krishna-based religious practice with a philosophy of peace, equality, and a classless society. He spread his religion through operatic classical-folk plays. In local languages, musicians and actors enacted stories from Hindu mythology including anecdotes from Lord Krishna's life. The dances from these plays eventually stood on their own, becoming Sattriya Nritya. The name evolved from the sattras, institutions where Sankardev's disciples practice and nurture this art form in daily religious and communal service.

The first piece opens with *Guru Bondona*, a eulogy written for Sankardev by his foremost disciple, Madhabdev. The choreography is by Ramkrishna Talukdar with music by Bhaskarjyoti Ojha and Ram Krishna Talukdar.

The eulogy piece begins with *Chali Naas*. It is in Sattriya's *lasya* (graceful) style, inspired by dancing peacocks, a pure (*nritta*) dance, presented as it was preserved for centuries by monks dressed as women. Then the dancers segue into *Joyo Joyo Ram*—set to a “Great Song” by disciple Madhabdev. The piece eulogizes Lord Ram, the just King of the Raghukula Dynasty. Lord Ram befriended Hanuman and Sugreeva and built a bridge over the ocean with a helpful army of monkeys and bears. He defeated Sri Lanka's ten-headed king and returned victorious in a chariot of flowers, to the music of mridangam, drum, and conch shells. Choreography is by Padmashre Jatin Goswami, with music by Dhrubajyoti Baruah.

Sattriya is not a dance form currently danced or taught in the Bay Area. Sattriya Dance Company is a Philadelphia-based dance company launched in 2009 with a mission to tell the story of Sattriya and raise awareness about Majuli and the sattras through performances, lecture demonstrations, and classes; and to promote

Sattriya. This dance is a living art form in India, preserved and practiced by celibate monks on the river island of Majuli. The dance was not accessible to women until recently. In 2000, the Indian Government recognized Sattriya as the 8th official classical Indian dance form, and relatively few people have ever had the opportunity to watch this dance in person.

sattriyadancecompany.com

Dance Origin: Assam • **Genre:** Sattriya
Title: *Guru Bondona/Karatala Kamala; Chali Naas/Joyo Joyo Ram* • **Artistic Directors/Dancers:** Madhusmita Bora, Prerona Bhuyan
Choreographers: *Guru Bondona/Karatala Kamala - Ramkrishna Talukdar; Chali Naas/Joyo Joyo Ram - Padmashree Jatin Goswami*

This performance is made possible, in part, thanks to the generosity of Usha Srinivasan & Madhu Vudali.

Chitresh Das Dance Company

Kathak originating from Uttar Pradesh

Chamak means *Shine*, and *Chamak* highlights signature works created by renowned kathak dancer Pandit Chitresh Das.

Inspired by Das' electrifying twelve-minute presentation at the 1984 Olympics, the piece highlights elements essential to any kathak dancer. These elements are: *tayari*, or virtuosity of technique, speed, endurance, and readiness; *layakari*, or deep understanding of rhythm and timing; the element of *khoobsurti* or beauty and grace; and the subtle delicacy called *nazakat*. The performance also shows the dancers' extensive training in mime and expression.

The dance begins with high energy and an invocation to Goddess Durga, one of the main forms of the Goddess Shakti in the Hindu pantheon. She is the great mother; and also *shakti* and *shanti*—power and peace. The piece proceeds to Chitresh Das' signature fast-paced *tarana*, a vocalized rhythmic melody with syllables derived from the language of the drum. Next comes Pandit Das' innovation of *kathak yoga*, inspired by the great *sadhus* and *yogis* of India. This is a spiritual practice combining vocals, drum, and footwork playing complex mathematical rhythms. The piece culminates in a rhythmic exchange between dancers and musicians. The choreography is by Pandit Chitresh Das.

At its core, kathak is the art of story telling, a form born in India's ancient temples. There, storytellers known as *kathakas* narrated history through dance, music, and mime, bringing to life the Hindu scriptures, the epics *Mahabharata* and *Ramayana*, and the Sanskrit *Puranas*. From this early devotional form, kathak gradually moved into the courts of Hindu *maharajas* and Muslim *nawabs* as lavish entertainment. (The characteristic fast spin—the *chakkar*—is thought to have been inspired by Persian dervishes.) Later, in the mid-1800's, kathak gained prominence among kings and overlords as both entertainment and a classical art. To the north, in Rajasthan's Hindu courts, the Jaipur *gharana* (school) emphasized the technical mastery of pure dance. The eastern

court of Wajid Ali Shah emphasized dramatic and sensuous expression, with court dancer Thakur Prasad developing the Lucknow school. Kathak lineage is traced from generation to generation, father to son, guru to disciple, and Pandit Chitresh Das' lineage can traced back to Thakur Prasad.

The Chitresh Das Dance Company is comprised of dancers whose abilities exemplify Chitresh Das' emphasis on the technical, graceful and dramatic aspects of kathak dance. Principal Company members have become established artists in their own right, performing internationally to great acclaim. With a repertoire ranging from the exploration of the rhythms of North and South India (*Pancha Jati*), stories and moving images of the lavish courts of India (*Darbar*) to the pure dance energy of *Tarana*, the critically acclaimed Chitresh Das Dance Company continues to captivate audiences on their international tours.

Dance Origin: Uttar Pradesh • **Genre:** Kathak
Title: *Chamak* • **Artistic Director/Choreographer:** Pandit Chitresh Das
Dancers: Antara Bhardwaj, Rachna Nivas, Labonee Mohanta, Farah Yasmeen Shaikh
Musicians: Samrat Kekkari (*tabla*), Ben Kunin (*sarod*), Seibi Lee (*vocals, manjira, surmandal*), Pankaj Mishra (*sarangi*)

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This performance is made possible, in part, thanks to the generosity of Sulata and Mrinal Sarkar.

June 21 & 22

A “classic” *Festival* lineup

Featuring dance from nine cultures: Bali, Congo, Hawai'i, Lebanon, Mexico, Okinawa, Peru, the Philippines, and South Africa.



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WORLD PREMIERE

De Rompe Y Raja – Asociación Cultural Kanchis

Peru

*En Nombre de Dios comienzo
Porque es bueno comenzar*

*In the name of God I will start
Because that is the only way*

Peru was the seat of the Spanish Viceroy in South America beginning in the 16th century. During nearly three hundred years of colonial rule, the culture and traditions of Peru's indigenous population and people of African descent were almost completely absorbed into Spanish Catholicism. This piece, *Hatajo de Negritos*, pays homage to Black identity in rural Peru. It is a vignette of a Christmas festival in the town of El Carmen, Chinchá—a festival with diverse elements from Peru's cultural history.

During the festivities, a statue of the Virgin Mary is carried in procession. Young girls called pallas don bridal veils and sing carols to honor Mary and the baby Jesus. Young boys and men sing and dance to violin music in front of nativity scenes: celebrating in their homes, the village square, and in front of the church. The festivities end on January 6th with a procession to the sanctuary of the Blessed Melchorita, a local holy woman, in the neighboring village of Grocio Prado.

In this tradition, indigenous Peruvian, Spanish, and African cultures converge. The lyrics are from European Christmas carols, with some references to the hardships of slavery. Dancers carry hand bells and rope whips reminiscent of slavery, and they dance in parallel lines led by a caporal, or foreman. The melodies are of Spanish origin with a strong Andean influence. The quick zapateo footwork displays an African heritage.

In the 20th century, Familia Ballumbrosio—a family of dancers and musicians led by the late Amador Ballumbrosio, zapateador and violinist—continued and rejuvenated the hatajos tradition. Today, the festivities are a vital part of Chinchá's Afro-Peruvian life.

De Rompe y Raja's performance is part of an ongoing cultural exchange with the Ballumbrosio and Córdova families, from El Carmen, Chinchá, Peru. In 2013, De Rompe y Raja visited El Carmen, rehearsed these dances with local practitioners, and performed with Hatajo Amador Ballumbrosio. Our *Festival* is honored today to have Amador's son, master musician and dancer Miguel Ballumbrosio, as a guest leader of the hatajos.

Asociación Cultural Kanchis is a non-profit dance group, created with the goal of promoting Peru's rich culture. Kanchis means "us" in the indigenous Quechua language and refers to a dance performed by village chiefs carrying staffs as signs of power.

www.kanchis.org

De Rompe y Raja Cultural Association is a cultural organization that promotes and preserves the legacy of Afro-descendants from coastal Peru. It was founded in 1995 by Peruvian musicians and dancers in the San Francisco Bay Area.

www.facebook.com/pages/De-Rompe-y-Raja-Cultural-Association

Dance Origin: Peru • **Genre:** Afro-Peruvian
Title: *Hatajo De Negritos* • **Artistic Director:** Gabriela Shiroma / **De Rompe y Raja Cultural Association** • **Choreographers:** Peta Robles, Gabriela Shiroma • **Guest Artist:** Miguel Ballumbrosio • **Dancers:** Juandiego Britto, Fernanda Bustamante, Norma Depina, Bárbara Diestra, Roxana Ferreira, Gabriella Guimarey, Max Guimarey, Jonathan Hernández, Pina López, Rosa Los Santos, Sylvia Pestana, Julissa Rivera, Marco Rivera, Miguel Sanchez, Erika Sarmiento, Trini Sarmiento, Gabriela Shiroma, Diego Zamalloa-Chion
Violin: Daniel Zamalloa

This performance is made possible, in part, thanks to the generosity of CityBloom, Inc. & TerraNova Natural Body Care.

Ziva Emtiyaz

Lebanon

Raqs sharqi—also known as belly dance—is upbeat and sensuous—and this piece begins beautifully as Ziva enters and claims the space, circling with her veil. Her first piece is *Agoul Ahwak*, danced to a contemporary, Latin-influenced song of the same name, by Lebanese pop singer Haifa Wehbe. Jeweled star on her hip, Ziva enacts a sassy and playful interpretation of ambivalent love, pushing her invisible lover away and bringing him close.

*I say forget you and then you appease me
I say I love you and you ignore me
One day it's roses, one day it's thorns
Your night is night, my night is day
Your heart is ice, mine is fire*

Then Ziva's finale is an improvised drum solo, with quivering shimmies and intricate isolations—matching her moves to the syncopated patterns in "Tabla Solo 2" by Mokhtar Al Said.

Forms of raqs sharqi dance have evolved over the centuries: from Middle Eastern dances for women among women; to forms for nomad entertainers; to this more familiar performance-art, brought to the Cairo stage by cabaret owner Badia Masabni in 1926. Northern California dancers hold a high respect and dedication to the form's history and technique, and also join in its ongoing evolution. Some dancers develop East-West fusions; some build dance communities for confidence building; and others add a California athleticism or tell a contemporary story. But they all dance for love of the ancient dance—for its skilled sensuousness, emotional expressiveness, and feminine beauty. Ziva's eclectic style infuses Arabic dance styles from Egypt, Lebanon, and Turkey with subtle elements of jazz, modern dance, and western ballet. This performance is for your enjoyment, and Ziva invites you to wave your arms, clap, and sound the high-pitched "la-la-la-la" called zagareet.

The instruments heard are a large dohola drum and daf frame drum holding the bass lines; and the doumbek with its delicate syncopated solos. Also called a tabla, this last drum is the classic goblet drum—once stretched with a goat or fish skin, but often made today with a synthetic drum-head that holds a better pitch. The costume is a modern version of the sequined bra and belt bedlah designed for Egyptian cabarets and Hollywood films. Before the bedlah, dancers performed in everyday dress and classic dancers such as Suhair Zaki preferred the figure-hugging baladi dress, which covered the body.

Ziva Emtiyaz is an award-winning dance artist. She has traveled to Europe, Asia, Latin America, and across the United States as a Middle Eastern dance instructor, performer, and choreographer. Ziva was a finalist on Cheeky Girl's Productions competition reality show "Project Belly Dance," which led to the 2013 release of her debut instructional DVD "Powerhouse Percussion." She strives to promote human connection through expression of music and ultimately ignite the dancer in everyone.

www.zivadancer.com

Dance Origin: Lebanon • **Genre:** Belly Dance
Title: *Agoul Awak; Tabla Solo* • **Artistic Director/Choreographer/Soloist:** Ziva Emtiyaz

To see photos of this year's artists in performance on the Festival stage, scan this code or visit our website: worldartswest.org



Parangal Dance Company

Philippines

This world premiere of *Pangaddatan sin Ta'u Sug* showcases the customs and traditions of the Ta'u Sug of Mindanao—a love story from the Sulu Archipelago. The Ta'u Sug are the coastal “people of the current”, known for their colorfully-painted vinta boats and their mastery of crafts. They're also known for this dance — pangalay, a traditional form that predates Christianity and Islam in the Philippines. The style is performed with elongated brass janggay fingernails, arm movements that look like waves, and bunga lima hand gestures. In this rare and exciting presentation, Parangal combines traditional and contemporary pangalay dance in full regalia.

The six sections open with a prayer:

Hinang-hinang: Fishermen on vinta boats prepare to catch fish or dive for pearls on the open sea.

Pangalay ha Agung: Men show their prowess in agung gong-playing, vying for the affection of dancing maidens.

Langka Budjang: The maidens dance obliviously—as men fight for their love. The winner claims his bride.

Paglami-lami: The community celebrates, carrying food in elaborate tutup dulang and dancing pangalay at the wedding feast.

Ba'at Pangantin: A wedding serenade and a ritual called littuk-littukan. The couple's faces are painted with a design to express purity and ward off evil spirits.

Pangalay ha Baluy: The couple dances the pangalay on mats called baluy. The mats symbolize the life cycle because it is used from birth, through marriage and livelihood.

The dancers wear traditional clothing, including the men's badju lapi tops, sawal pants, and headpieces; and the women's embroidered tubes are called habul tiyahian. The wall décor is the Tree of Life and the three-tailed banner stands for the three sultanates of Mindanao.

Musicians play the kulintang, a series of graded brass gongs; the lubakan drum; and the large gong called agung. The music is umaral music, the music of pangalay.

This piece was created for the *San Francisco Ethnic Dance Festival* stage. The first five sections are new works by Eric Solano. The wedding finale is by Eric Solano, Alexis Javier, and Bryan Batu Ellorimo, made in Davao, Philippines, 2012. Chants by: Airia Sitti Obeso; Visual arts: Mark Tolentino; Attire: Bryan Ellorimo and Mark Tolentino.

Parangal Dance Company is a Bay Area Filipino folk dance company under the leadership of Eric Espartinez Solano. The group gives tribute to Philippine heritage by preserving and promoting ethnic attire, music, and dance. Through research, workshops, and performances, Parangal proudly connects Filipino Americans to their roots, while educating diverse communities to an awareness and appreciation of Philippine culture.

www.parangaldance.org

Dance Origin: Sulu, Mindanao, Philippines
Genre: Traditional • **Title:** *Pangaddatan sin Ta'u Sug* • **Creative Director/Choreographer:** Eric Solano • **Dancers:** Don Aguillo, June Arellano, Amado Rey G. Arcilla, Ray Basilio, Brian Batugo, Hazel Benigno, Vanessa Brake, Noelle Campos, Marissa Cruz, Phol Degalicia, Mark Diao, Victoria Hafalia, Ronald Inocencio, Michael Macayan, Aikenne Mauricio, Ron Mendoza, Jonathan Mercado, Mark Anthony Molina, Jordan Peralta, Rachel Perey, Kim Requesto, Josephine Rubio, Rafael Salazar, Ophelia Nombardo Sampang, Jet Tagle, Ritchel Tan Gazo, Renalyn Tan Salazar, Dio-Ann Valmores, Denise Wong • **Music Director:** Major Julian • **Musicians:** Marlon Dumlao (agung), Major Julian (kulintang), Paul Silverio (drum), Eric Solano (lubakan)

Nlolo Kongo

Congo

SALAKA! is a celebration of the union of man and woman. This performance of high-energy choreography and music from the Congolese tradition showcases two dances from the Republic of Congo.

The first dance, *Dia Vula* —pronounced *Jom-Vuulah*—means *Eat the Rain*. It's from the Kongo people, of the majority Bantu group of the Congo. A story opens as a village talks excitedly about that day's wedding, and a young girl notices the sky is getting dark. Musicians chant that rain is coming, the sky is getting dark in the Congolese language, Lari, and with the powerful unison form of drum, dance, and song, the village invokes the spirits, asking the ancestors to stop the rain. Women from all stages of life dance together, as a wedding is an especially important event in a Congolese woman's life—and also because the whole world loves a wedding.

The second dance, *Elima*, is an old, rarely-performed couples' dance from several tribes in northern Congo. This piece continues to honor the ancestors, asking the spirits to show their presence, ensuring that the celebration takes place fruitfully. *Elima* means *Spirit* in the Lingala language.

Nlolo Kongo's musicians merge two high-energy rhythms on ngoma drums to create an energetic and compelling prayer. Call and response songs repeat the two main invocations of “dia vula” and “elima”—calling on the spirits again and again. The dancers wear mpussu (hand-made/dyed raffia skirt), an authentic costume of the Congo that allows pelvis movements to be fully displayed. The red on the costumes symbolizes power. Dancers also wear the traditional face and body make-up called tukula. This body paint identifies a dancer's ethnic group and/or region, as well as a specific dance, rhythm, or reason for celebration.

The piece was set in 2013. Artistic Director LaKiesha Golden learned the dances from Biza Sompá—Director of Bichini Bia Congo Dance Theater and former dancer with National Ballet of the Congo—when she danced with his com-

pany. Other sources were elders and master teachers of Congolese Dance and culture, including Constant Massengo, and Sandor Diabankouezi.

Nlolo Kongo is a subgroup of the nonprofit organization, Cultural Arts of GOLD, formed in 2008 by LaKiesha Golden to preserve traditional arts and culture of Central Africa, specifically the Congo and its Diaspora. The organization hosts the Congolese Dance and Drum Festival: Biamvu Bia Kongo (initiated in 2006), dance classes, guest workshops, lecture demonstrations, film screenings, etc. Out of respect for the Congolese art form, Golden thought it best to give the performance division of Cultural Arts of GOLD a Congolese name, and the 2014 *San Francisco Ethnic Dance Festival* was the best time to make the transition. Nlolo Kongo means “News of the Congo, and we are here to give you the good news!”

www.facebook.com/CulturalArtsOfGold

Dance Origin: Congo • **Genre:** Traditional
Title: *SALAKA!* • **Artistic Director and Choreographer:** LaKiesha Golden • **Costume Designer:** Jumoke Blue • **Dancers:** Shauna Badger, Vivienne Bassouamina, LaKiesha Golden, Felicia Harris, Rasheda Jones, Arnaud Loubayi, Makaya, Ngalfourou Matingou, Kai Nortey, Cheree Scarbrough
Musicians: Bret Arnold Balekita (ngoma), Rocssy Mahainia (ngoma), Makaya (ngoma), Jean-Armel Mampouya (ngoma)

To see photos of this year's artists in performance on the Festival stage, scan this code or visit our website: worldartswest.org



This performance is made possible, in part, thanks to the generosity of Cynthia Plevin.

Nlolo Kongo dedicates their performance in honor of Dr. Maya Angelou, who passed away on May 28, 2014.

"People will forget what you said, people will forget what you did, but people will never forget how you made them feel."

– Dr. Maya Angelou



Nlolo Kongo



Azama Honryu Seifu Ichisen Kai USA Kinuko Mototake Okinawan Dance Academy

Okinawa

*Sound them loudly,
sound the Yotsudake castanets.*

*This day in the banquet hall,
oh what joyous merriment!*

打ち鳴らし鳴らし四つ竹は鳴らち

今日や御座出でて遊ぶ嬉しや

This joyful song in the Okinawan dialect accompanies *Yotsudake*, the elegant dance of Okinawa. In striking headdresses of lotus petals and ocean waves and lavishly illustrated *bingata* kimonos, four dancers express resilience and connectedness, and their disciplined concentration brings inner happiness and quiet joy.

The dance's history begins in the 14th century, when small domains on the (pre-Japanese) island of Okinawa merged into kingdoms. The Ryukyuan King invited the Ming Chinese to help him manage oceanic trade. So the Chinese sent six families, and their descendants helped the Ryukyuan, providing ships and rare access to Ming ports and regional trade. For nearly two centuries, Okinawan ships carried a marvelous wealth throughout Southeast Asia, a wealth of Japanese silver and artwork; Chinese herbs, coins, ceramics, and brocades; Southeast Asian rhino horn, sugar, and iron; Indian ivory; and Arabian frankincense.

In return, the Ryukyuan paid tributes. They also adopted the Chinese court system, and built castles and harbors. As their culture flourished, one result was this beautiful dance. Okinawan noblemen welcomed Chinese envoys with *Yotsudake*, often with fifty performers swaying like flowers in the ocean breeze. In the 1600s, Kyushu Shoguns conquered Ryukyu and *Yotsudake* dancers abandoned court life. The dance was sustained as city entertainment and today it is danced at happy events in both a classical and casual form.

Yotsudake means *Four Bamboo*, referring to pairs of tasseled bamboo castanets. Dancers mark the main beat with these instruments, one pair in each hand, and playing takes considerable skill. Musicians pluck a three-stringed *sanshin* banjo, an instrument originally made with a stretched Burmese python skin. The costumes are traditional design, and of particular note is the makeup, developed when dancers were only male. Its application takes hours, with layers of oily paste and white foundation, blended red highlights, and painted-on stylized eyebrows and lips.

Kinuko Mototake, instructor of Azama Honryu Seifu Ichisen Kai USA Kinuko Mototake Okinawan Dance Academy, acquired Okinawan dance style from the original Azama Honryu Group in Japan. She opened her studio in the Bay Area in 1996 with the goal of making Okinawan traditional arts live long and be passed down to younger generations in the US. Classes also introduce the unique cultural aspect of Okinawa, Japan's southernmost island, through dance, costumes, music, etc. The group performs regularly in the Bay Area.

Dance Origin: Okinawa • **Genre:** Classical
Title: *Yotsudake* • **Artistic Director:** Kinuko Mototake • **Dancers:** Satomi Isobe, Keara McNiel, Mieko Merrill, Kinuko Mototake

Dimensions Dance Theater

South Africa

Dimensions Dance Theater presents workers' dances that evolved in two South African communities.

Isicathulo, *The Boot or Gumboot Dance*, originated in the colonial gold mines of South Africa, where thousands of men—Bantu people from the newly-founded Zulu warrior kingdom and fierce indigenous Xhosa tribes from Pondoland, Eastern Cape—worked in deplorable conditions. Under colonial law, indigenous Africans lost control of their mines, and their poverty forced them to live and work in British and Dutch mining settlements. Laboring below ground in the semi-dark, often standing in knee-deep water, they were forbidden to communicate with each other. So they developed a coded language of rhythmic symbols: clapping, stomping, and slapping rubber gumboots, legs, arms, and chests. The dance was also a form of music, a sonic dance style with total body articulation of traditional polyrhythms. (Traditional Xhosa music features drums, rattles, whistles, flutes, mouth harps, stringed-instruments, and group singing accompanied by hand clapping.) In friendly competition, miners challenged one another to create increasingly complex rhythmic patterns. The form became entertainment as employers showcased their gumboot dancers in performances for visitors. The dance is now popular throughout South Africa.

Amatshe, *The Can Dance* also began as means to enliven communal work. The form was born as rhythmic clothes-washing game played down at the river by Zulu and Sotho women in Lesotho (Basotholand). The women traditionally danced with *amatshe*, or stones: now they perform with tin cans, chosen for their clearer and louder sound. The vocal calls tell dancers when to start, stop, and bang the cans.

Dimensions dancers wear a modified version of traditional South African dance garb. Gumboot groups adorn their rubber boots with bells to reference the shackles that once chained gold miners to their stations. They also wear work clothes with kerchiefs and hardhats. The

women's costumes reference the clothing of South African village dancers, with Zulu flared skirts for ease of movement.

Dimensions Dance Theater (DDT) was co-founded in 1972 by Deborah Vaughan. Under her artistic leadership for forty years, DDT has become widely recognized for presentations of traditional dances and contemporary choreography drawn from African, jazz, and modern dance idioms, garnering national and international acclaim, performing throughout the US and in Nigeria, Jordan, Germany, Zimbabwe, Congo (Brazzaville) and Cuba. DDT has advanced African American dance through interdisciplinary collaborations with many musicians and singers in African and African American traditions: Hugh Masekela, Nikki Giovanni, Omar Sosa, John Santos, OIGC, Linda Tillery, Anthony Brown, and Khalil Shaheed.

www.dimensionsdance.org

Dance Origin: South Africa • **Genre:** Traditional
Title: *Amatshe (The Can Dance)*; *Isicathulo (The Boot Dance)* • **Artistic Director:** Deborah Vaughan • **Administrative Coordinator:** Latanya d. Tigner • **Choreographer:** Dingani Lalokoane • **Dancers:** Noah James, Erik Lee, Dorcas Mba, Lavinia Mitchell, Valrie Sanders, Justin Sharlman, Denice Simpson, Phylicia Stroud, Latanya d. Tigner, Roquisha Townsend

To see photos of this year's artists in performance on the Festival stage, scan this code or visit our website: worldartswest.org



This performance is made possible, in part, thanks to the generosity of Nick Heldt.

Los Danzantes De Aztlán De Fresno State

Baja California Norte, Mexico

Since the 1950s, quick-footed cowboys have exulted in the Calabaceado, a unique dance from La Misión, Ensenada, Baja California. Originally called the vaquero (cowboy) dance, it's a vigorous meld of European polka and cattle-ranch choreography—a creation from local cowboys who imitated their livestock. The dance became fashionable as a huapango norteño, a style danced on a resounding wooden platform to a three-piece band. Today, Los Danzantes demonstrates their skill and stamina with horse-like spins and kicks, and the manly bucking of bulls.

This dance often starts up spontaneously during a fiesta, and it's a competition. Dancers are encouraged to be inventive, as long as they show rigor and energy, and do the fundamental patada kicks and leg twirling. Today—in Mexico and on our stage—the cowgirls also join the party! The stage is bucking and jumping as Los Danzantes presents Baja California Norte - Calabaceado, an award-winning suite. Dances are in this order:

No Te Rajes Tijuana, Don't Back Down Tijuana, expressing a homegrown pride in Mexico's border town.

La Vaquerita de mi Vida, The Little Cowgirl of my Life, about a vaquero cowboy trying to win his girl.

Maria Chuchena, praising a woman with a fabulous work ethic. Of course she's pursued by suitors with flowery language.

La Loba del Mal, The Bad Wolf, about a promiscuous woman on the prowl.

Arreando Vacas, Herding Cattle, celebrating the work of the northern Mexico's vaquero cowboy.

Los Danzantes learned the suite in Mexico and Fresno from Maestro Cecilio Cordero Loaiza of Compañía de Danza Ticuan. The vaquero/western music is based on the polka, schotis, and redova brought to northern Mexico by

European immigrants. Its fast paced 6/8 tunes are played by a *conjunto norteño*, the band of accordion, snare drum, and requinto guitar. The dress is western with a twist: here the women also wear the traditionally-male outfit: with cowboy hat, leather vest, plaid western shirt, and pointed boots.

The Los Danzantes de Aztlán Mexican Dance Program, founded in 1970 in the Chicano and Latin American Studies Department, California State University, Fresno, uses beautiful, authentic costumes and precise dance execution, and has been a success with audiences wherever it performs. Currently directed by Dr. Victor Torres, the group consistently earns top awards in international folkloric dance competitions in Mexico and the US, and has performed in Spain, Mexico, Texas, Nevada, Arizona, and Washington. This is the only Mexican folkloric dance group in the CSU system recognized as an official University ambassador.

www.facebook.com/losdanzantesdeaztlan

Dance Origin: Baja California, Norte, Mexico
Genre: Calabaceados • **Title:** *No Te Rajes Tijuana; La Vaquerita de mi Vida; Maria Chuchena; La Loba Del Mal; Arreando Las Vacas* • **Artistic Director:** Dr. Victor Torres
Assistant Artistic Directors: Ray Ramirez III, Guadalupe Romo • **Choreographers:** Cecilio Cordero Loaiza, Dr. Victor Torres
Dancers: Mayra Aceves, Ashley Avalos, Nicholas Castro, Diana Garcia, Karen Hernandez, Ivan Medina, Juvenal Moctezuma, Sarahy Ocampo, Estevan Parra, Marlene Perez, Osvaldo Rodriguez, Guadalupe Romo, Danielle Sermenon, Jasmine Stephens, Lorenzo Taja, Sonya Taja, Benny Thongsaone, Emilio Torres, Mario Vasquez

This performance is made possible, in part, thanks to the generosity of ASN Natural Stone.

Suciawani Balinese Dance

North Bali, Indonesia

Wiranjaya, Victorious Warrior tells the story of the Pandawa twins from the Hindu Mahabharata, as they journey to learn archery from the mountain hermit Bhagawan Tamba Petra. Two female dancers perform a duet in the strong bebancihan androgynous style. Note the precise geometry, masculine high energy, changing moods, and the bold, youthful humor. The dance was created in the early 1900s in Kedis Village, West Buleleng, North Bali, where it was specially choreographed to a fiery new music—music from a new gamelan called kebyar. A gamelan is an ensemble, or orchestra, of metallophones, gongs, cymbals, drums, and flute; and kebyar gong gamelan was arranged differently: with mostly xylophone-like bronze metallophones. The new orchestra shaped a new—and very popular—music. Kebyar musicians could play faster than any other gamelan, and yet remain precise and controlled. Wiranjaya is now a secular and sacred form, danced for performance and competition, and also danced to honor ancient Hindu characters in the temple. Sadly, in Indonesia's 1965 political turmoil, Kedis Village and its gamelan set were destroyed.

Wiranjaya was choreographed by I Ketut Merdana and I Putu Sumiasa in 1957, introduced to this company by the late Ida Ayu Ketut Suciawani in California in 2007, and set for this stage in 2013. Music editing, choreography, costuming, and blocking are by Luh Andarawati. Recorded music is by Gamelan Tripitaka, Munduk Village, Buleleng, North Bali, led by I Made Terip and Putu Putrawan.

This story is commonly told through Balinese shadow puppets, so the elaborate costumes resemble those of puppets, with attributes from kstrya characters, the “good guys.” Yellow knickers, gold-printed yellow sarong, and golden body wraps symbolize glory. The head-dresses— a tied yellow udang wrap, hair in a tall bun, eagle design, and prekapat tassels are those of refined and noble masculine characters. Dancers also wear a leather ampok-ampok belt; beaded bapang shoulder cover;

gelang kana arm bands; and rumbing— male-style earrings— to honor the art of listening. Fans are playful props and symbolic weapons; quivers show the Pandawa twins as archers.

Suciawani Balinese Dance was formed in Santa Cruz in 2013 by Nina Herlina and Luh Andarawati. Suciawani means Sacred Earth in old Balinese. It is also the name of one of the group's teachers, Ida Ayu Ketut Suciawani, who came to teach in California with her husband, Putu Putrawan, in 2007, a wonderful dancer and teacher with a strong North Balinese dance style—famous for its unique strength and dynamic expressions. Ida Suciawani showed this company the concept of Wiranjaya she was reviving. Unfortunately, she passed away in 2010. The group's work is dedicated with love to Suciawani, her dance style, and her work on *Wiranjaya*.

www.facebook.com/pages/Suciawani-Balinese-Dance

Dance Origin: North Bali, Indonesia
Genre: Traditional • **Title:** *Wiranjaya (Victorious Warrior)* • **Artistic Director:** Luh Andarawati
Choreographers: I Ketut Merdana, I Putu Sumiasa • **Dancers:** Luh Andarawati, Nina Herlina

To see photos of this year's artists in performance on the Festival stage, scan this code or visit our website: worldartswest.org



This performance is made possible, in part, thanks to the generosity of Keith Weed.

*Ha'a mai na 'iwa me Hi'iaka
Me Kapo-Laka i ka uluwehiwehi*

*Ne'e mai na 'iwa ma ku'u alo
Me ke alo kapu o ka aiwaiwa*

*Dancing are the beautiful ones with Hi'iaka
and Kapo-Laka in the verdant grove*

*Moving ahead are the dancers toward me
And to the sacred presence of the divine*



Academy of Hawaiian Arts

Academy of Hawaiian Arts

Hawai'i

Once challenged by Hawai'i's cultural revivalist Kumu Darrell Lupenui "to create his own [hula]" Kumu Hula Mark Keali'i Ho'omalua has done just that, and he is now an intellectual historian of the form. Like a master sculptor he begins, abandons, breaks, discards, recovers—and presents—his powerful visions of indigenous Hawai'i.

Hula tells history in song and dance, and Kumu Mark leads the performance with mele, chant, and drum. When asked what this dance is about, he says, "First the kumu must find the diamond—the mele music and dance. Then, through training, the dancers become the sparkle—each motion representative of the mele. If you watch, you will understand the meaning. When you see the warriors of a great king cutting staffs to make spears; or watch a pig god fight the volcano goddess—you'll know it's an aggressive movement.

"Everyone thinks hula is about love and beauty ... but we are a warrior people and we spread out love in our own way. This is an aggressive dance. The trinity is to entertain, inspire, and instruct: it's not even a dance form—we pound ground.

"Hula is everywhere, in us and all around. You can watch the wind blow, the dust blow, the clouds. Leaves on the trees dance hula, or like a lion, sometimes we slow it down. It's poetry in movement, and it tastes good too."

Performances of hula require great physical and mental stamina. Kumu Mark trains his dancers strenuously and says his dancers are allowed only "three beads of sweat" on stage. His dancers train hard, running many miles before getting to the dance. Kumu Mark is not only the group's choreographer, but is also the designer of the costumes and adornments. The wahine—women's—costumes accentuate the hips with hand-dyed/tattooed pa'u he'e wrappings. Indigenous Hawaiians wore belly guards and shields; kings wore impermeable feather capes; the flower or leaf leis embody dancers with the spiritual mana of the goddess of dancing.

Academy of Hawaiian Arts is a nonprofit, incorporated in 2003. Kumu Mark has taught

hula in the Bay Area since 1979 when he moved from Aiea, Hawai'i. In 1983, he was invited to participate in the Merrie Monarch Festival, in Hilo, Hawai'i, considered the olympics of hula, and has since been invited back to the Merrie Monarch numerous times, most recently in April. Very few Hawaiian artists outside of Hawai'i are invited to participate in this prestigious event and Humu Mark is revered by many as one of the great creative innovators in hula. He is known to many through his music created for the Disney film Lilo & Stitch, which included a "He Mele No Lilo", performed by Ho'omalua with the help of the Kamehameha Schools Children's Chorus. Kumu Hula Patrick Makuakāne of San Francisco's Nā Lei Hulu I Ka Wēkiu writes Kumu Mark "has clearly broken the mold, crafting a unique aesthetic that is visceral, aggressive, and unequivocally commanding."

www.academyofhawaiianarts.org

Dance Origin: Hawai'i • **Genre:** Hula Kahiko
Title: *He Mele No Kamohoali'i, Hole Waimea, Waika* • **Genre:** Hula Kahiko • **Artistic Director and Choreographer:** Kumu Hula Mark Keali'i Ho'omalua • **Dancers:** Julia Akoteu, Ariana Amanoni, Joe Ku'e Angeles, Johnelle Baculpo, Brandon Baroman, Marlo Caramat, Kimberly Dalisay, Martini Eke, Oliver Eseubio, Brian Fitz, Edward Guillermo, Chris Haw, Stephanie Ho, Maile Ho'omalua, Micah Ho'omalua, Andrew Ignacio, Stacey Kaleikini, Jazzlyn Kaleohano, Josette Kaleohano, Mark Luke, Cynthia Manley, Brendan McDougall, Glen Prieto, Marissa Saito, Art Sapiandante, Aileen Sapiandante, Asia Wang • **Ho'opa'a:** Stephanie Gonsalves, Kumu Hula Mark Keali'i Ho'omalua, Kanitha Soukhamthath

This performance is made possible, in part, thanks to the generosity of Esther and Calvin Li.

June 28 & 29

Our final YBCA performances, another “classic” *Festival*

lineup with dance from the following cultures:

Bolivia, Brazil, China, India, Mexico, Peru, Tahiti, and the US.



Bolivia Corazón de América

Bolivia Corazón De América

Bolivia

Death of Slavery presents Afro-Bolivian dance-theater, a piece that speaks of paradox and truth. A combined wake and celebration takes place in a community of enslaved Africans in Bolivia’s colonial era. A beloved child is dying, so why does the community dance in joy? To protect the girl from a fearful passing, and to express gratitude that death will release at least one innocent child from the shackles of slavery.

As this dramatic dance implies, it’s impossible to overestimate the suffering of the Potosí miners. Beginning in the 16th century, tens of thousands of Africans were brought to Bolivia and forced to work in Potosí’s silver mines as acémilas humanas, human mules. The mines, 4,000 meters in elevation, were filled with toxic fumes and mercury vapors; it’s said that miners worked twelve hour days, remaining underground for four consecutive months. Some workers survived only a few months. From 1545 to 1825—the end of the colonial period—as many as eight million African and indigenous Bolivian miners died. Children also worked in the mines, for fewer hours, in similar conditions.

Over the centuries, communities of indigenous Bolivians, Africans, and Europeans merged cultures and traditions, creating and defining Afro-Bolivian dance and music. This choreography highlights Afro-Bolivian rhythms and the dynamic energy of African-based movement, with its extension of arms and legs, spontaneity, and improvisation. Also noticeable is a straight body posture acquired from European dance styles.

Costumes reference the present-day Afro-Bolivian community of Los Yungas, La Paz. (Emancipation in the early 19th century began the relocation of Afro-Bolivians to Los Yungas.) Dancers wear traditional clothing of Aymara and Quechua indigenous people; the long-ago-adopted Spanish mantilla; and white and light colors to cool down from the heat. Handkerchiefs and vibrant colors are celebratory props, used to extend the joy that must be let out.

Afro-Bolivian rhythmic instruments, now indigenous, resemble African instruments and are also European influenced. The drums are the bombo; the chaskas are bells used by the caporales or capatazes that controlled enslaved miners; and musicians also play the scraped guiro, the ukulele-like charango, Spanish guitar, whistles, Bolivian panpipes, and the kkena flute.

Bolivia Corazón de América was formed in 2000 by Susana Salinas to give Bolivian-American children an opportunity to dance and perform music of their heritage. Today the company includes young people of all backgrounds, and its goal is to showcase the traditional dances of Bolivia with innovative approaches.

www.facebook.com/BCASF

Dance Origin: Bolivia • **Genre:** Afro-Bolivian
Title: *Death of Slavery* • **Artistic Director/Choreographer:** Isidro Fajardo • **Dancers:** Denisse Aguilar, Diana Alemán, Viviana Alemán, Natalie Conneely, Saúl Díaz, Isabel Elias, Isidro Fajardo, María Alicia Lemus, Jenniffer Martinez, Juliet Peña, Sabrina Rabaneh • **Musicians:** Saúl Díaz (guiro), Dennis Hernandez (drums), Roberto Hernandez (guitarra), Matthew Lockmer (drums), Lila Mejia (percussion), Oscar Mendoza (drums), Guido Moscoso (bombo, drum, guiro, whistle), Jose L. Reynolds (charango), Miguel Sisniegas (kkena, zampoñas)

This performance is made possible, in part, thanks to the generosity of Linda and David Lei.

Sewam American Indian Dance

North American Indigenous

Origins opens with *Native American Hoop Dance*, inspiring the story of creation and relationships with the natural world. This dance creates symbols of the eagle, butterfly, and baskets. As it progresses, it becomes a fitting centerpiece for a suite of powerful Native American dances.

Other dances shared are:

Women's Jingle Dress, a healing dance from the Great Lakes Ojibwa. One story says that the dance was created from a man's dream, a message from the Creator that the dance would heal his loved one.

Men's Chicken Dance, an old-style Blackfoot courting dance that mimics prairie chicken courtship. With its full-body movements, good chicken dancing is about attitude: about strutting your stuff!

Men's Northern Traditional Dance, one of the oldest forms for Northern Plains people such as Sioux, Blackfoot, and Crow, telling of war, hunting, stalking game, and returning from battle. In Lakota, dancers sing: *Come out and dance / We dance for you / Be proud.*

Women's Fancy Shawl, or *Butterfly Dance*, from Northern Plains Tribes, added to powwows in the 1930's-40's. This dance has a more "modern" style, mimicking butterflies in flight with a graceful and athletic style for women.

These traditional dances are improvised, in response to a dancer's in-the-moment feelings, and to drumbeats, singing, and community. The overarching choreography was set by Eddie Madril.

The regalia design is based on a dancer's family, tribe, or region. Modern, vibrant materials have begun to replace the historical use of quills and skins, but every element still has a specific meaning. Eagle feathers bring goodness and prayers from Earth's heartbeat up through the dancer's heartbeat to the Creator.

A staff or club represents battle; historical bone breastplates are protective regalia; hoops are the endless circle of life. The drum is the heartbeat of the Earth, the world around us, and the heartbeat of us all. The lyrics are often simple and true: *Today is beauty, dance hard!*

In 2011, Eddie Madril founded Sewam American Indian Dance to bring the music and dance of Native American culture to Native and non-Native audiences alike. Eddie Madril, a founding member and dancer of Four Winds American Indian Dance group, has shared native culture across the Bay Area for over thirty years as an award-winning dancer and educator. Specializing in the dances of United States Plains Indians, Sewam has performed across the country, inspiring audiences and sharing the power and beauty of Native American people.

www.sewamdance.com

Dance Origin: North American Indigenous
Genre: Native American • **Title:** *Origins*
Executive Director and Choreographer:
Eddie Madril • **Dancers:** Michael Bercier,
Anecita Hernandez, Eddie Madril, Marcos
Madril, Lilliana Torio • **Musicians:** Michael
Bercier, Eddie Madril

*This performance is made possible, in part,
thanks to the generosity of Herb Rosenthal.*

Lily Cai Chinese Dance Company

China

Silk Cascade is a vibrant new interpretation of the Chinese ribbon dance, with flurries of gestured silk and a surprising wall of color. The form is very old, originally performed for royalty in the Han (206 BCE - 420 CE) and Tang (589-907) Dynasties, a dance sometimes associated with an Emperor's beautiful dream. It features leaping, twirling dancers who skillfully whirl and flick ribbons attached to short, varnished sticks. The ribbons are made of fine lightweight Chinese silk—usually red for good luck—and they are sometimes twenty feet long. The dance is very popular in China, often performed during harvest festivals and to celebrate the New Year. In many styles of Chinese dance, hand-held props—fans, chopsticks, and ribbons—help the dancers extend their gestures, and expand their expressions of emotion. In this piece, the ribbons become dance partners, as six skilled and graceful women push them into the air and allow them to push back.

Choreographer Lily Cai bases her piece in tradition, and she also adds many contemporary touches. She was inspired by the all-over paintings and flung-color method of Jackson Pollock. She triples the number of ribbons onstage and adds new colors to the mix, and her dancers even bend to paint their colors on the ground. The piece also evokes the alert grace of Chinese calligraphy, as dancers write black and white script in the air with airborne loops and trails—the black and white ribbons a contemporary addition to the form. The costumes are modern leotards; the shaping of ribbons behind the body is new and unusual; and the dancers' attitude of inner quietude is a unique element the choreographer developed over time. The music for this piece is arranged and mixed by Gang Situ, and it also represents the innovative Chinese-American acumen of this company.

The Lily Cai Chinese Dance Company artistically and inventively marries ancient Chinese forms with American modern dance. The Company bridges the continuum from past to contemporary – from court dances of Chinese

dynasties to contemporary works fusing classical Chinese movement, modern dance, and ballet. The Company repertory features innovative dance works, all choreographed by Lily Cai, each revealing the complexity and inner beauty of the Chinese woman. Established in 1988 by Lily Cai, the company tours extensively across the United States and internationally, performing for theater, festivals, and special event audiences and conducting extended residencies at community centers, colleges, and universities.

www.lilycaidance.org

Dance Origin: China • **Genre:** Contemporary
Title: *Silk Cascade* • **Artistic Director and
Choreographer:** Lily Cai • **Dancers:** Mindy
Chang, Chui Cheung, C-oNe, Alexandra Nguy,
Jia Liu, Angela Yuen Uyeda, Phong Voong

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Jubilee American Dance Theatre

USA

This lively medley of American folk dance is titled: *A Play Party in 1860's Appalachia*. The first piece, *Goin' To Boston*, hails from the 1830s when religious practices banned dancing and musical instruments in some Southern and Midwestern States. Clapping rhythms and singing folk songs clues dancers to movements, and the dance looks like an innocent children's game. These "Play Parties" faded in the 1950s, but educators still used them to teach music and dance. The song is "Goodbye Girls, I'm Goin' to Boston", a Revolutionary War marching song, and Jubilee overlooks those old restrictions as they add musical instruments.

The refrain—*early in the morning*—and the familiar tune are from the song *Drunken Sailor*, once sung by sailors hauling ropes and stamping feet in time. This version tells us: *Goodbye girls, I'm going to Boston/ Saddle up, gals, and let's go with him/ Get out the way, you'll get run over/Swing your partner all the way to Boston.*

Next, a transition set of Appalachian clogging keeps the beat going. Following the folk tradition of 1850's Appalachia, Jubilee cloggers wear hard-soled leather boots.

The third dance, *Knockdown*, brings alive a 1930's East Texas tavern where a string band and lively fool lead the foolishness. Dancers vie for center stage, showing off favorite steps— and they dance until they are plain-old knocked-down tired. The band sings "Old Plank Road"

*Won't get drunk no more,
Way down the old plank road . . .
Rather be in Richmond in all the hail and rain,
Then for to be in Georgia, boys, wearing that
ball and chain.
Knoxville is a pretty place,
Memphis is a beauty,
If you want to see them pretty girls,
hop to Chattanoogaogie.*

The costumes are traditional vintage mid-1800's daytime dress. Women wear hoop skirts, men wear workday shirts and pants with

suspenders. Old time fiddle, banjo, guitar, and mandolin tunes are the toe-tapping inspiration for stepping lively and swinging partners round.

Becky Coulter choreographed *Goin' To Boston* in Fall 2013, based on the original dance and music. Clogging choreography is by Hilary Roberts. Knockdown choreography is by Neal Sandler and Hilary Roberts with vocal arrangement by Suzanne Leonora.

Jubilee American Dance Theatre is a unique performance ensemble, bringing to life dances, music, songs, and stories from Appalachia to Swing Era to Cajun Country, America's immigrants and more. Jubilee transports you there through its rich weaving of dance and music. The costume staff goes to great lengths to research and reproduce authentic costumes of each era. Likewise, the choral and music directors recreate regional and historical musical styles.

www.jubileedance.com

Dance Origin: Appalachia, US • **Genre:** Clogging
Title: *A Play Party in 1860's Appalachia*
Artistic Director: Becky Coulter
Choreographers: Becky Coulter, Hilary Roberts, Neal Sandler • **Dancers:** Eric Benion, Carol Braves, Dee Brown, Anil Comelo, Becky Coulter, Lew Douglas, OJ Erickson, Diana Greenleaf, Lori Koch, Mal Mead, Steve Rottell, James Smith, Lonnie Stevens, Betsy Strome, Ruth Suzuki, Eve Tarquino, Barbara Vernon, Nancy Weston • **Musicians:** Marty Kendall, Jennifer Kitchen, Suzy Mead, Michael Schwartz, Joe Weed

Alafia Dance Ensemble

Brazil

Agua da Oxala (pronounced "Oshala") honors the Orixas —the deities of the African-Brazilian Candomblé tradition, in a religious piece set for the stage. The story celebrates the return of Oxalá, the Father, to his island. It opens with male dancers clearing the space of negative energy. Then the Yabas (female Orixas) clean and order the space precisely according to what Oxala requires. Then Oxala makes his presence, and the dancers gather to celebrate.

This performance honors the centuries-long, deep presence of African religion in Bahia, Brazil. It shows the origins of Lavagem do Bonfim (Washing of Bonfim), an annual Candomblé ceremony that merges traditional Yoruba, Fon, Ewe, and Bantu beliefs brought to Brazil in the colonial era. In the city of Salvador, the Catholic *Festa do Bonfim* is ten days long. During this time, a group of Bahia ladies in brilliant white turbans and long, round skirts, walks eight kilometers to the Bonfim Church. The women ritually wash the church's steps and square with perfumed water, dancing and singing chants in Yoruba. The Catholic Lord of Bonfim is associated with the Candomblé deity Oxala, the Father of the Orixá and creator of humankind. So this washing attracts thousands of believers from all over, most of them dressed in white.

The choreography of *Agua da Oxala* is symbolic. Males dance with strong movements, and females with soft fluidity. Water rinses away negative energy, and planting seeds is for regeneration. Shaking cowry shells invites a prophecy, and laying a sheet over Oxala shields his overwhelming brilliance. Costumes represent female deities: yellow for Oxum, green for Oxossi, red for Yansa, and blue for Yemanjá. The men wear colors of the male deities: red for Xango, blue for Ogum, and green for Oxossi. Oxala wears beautiful white for purity. The music contains Candomblé rhythms, also signaling the presence of various Orixá and honoring them.

The choreographer is Paco Gomez, a master of Brazilian contemporary dance who also trained the dancers. He grew up in Salvador; his mother is a Candomblé initiate. The piece was created in 2011 and set for the stage in 2012.

Artistic Director Valerie Watson founded Alafia Dance Ensemble in 1995 to showcase the intricate beauty of African-Haitian dance and music. A long-time professor of dance and third-generation Dunham dancer and teacher, Watson's dancers were originally—and continue to be—students from her African-Haitian classes at San Francisco City College. The company has performed in many venues, including the *San Francisco Ethnic Dance Festival*, Haitian Flag Day Celebration, The Great American Music Hall, Maitri's, Konbit Second Annual Haitian Dance, Music and Arts Festival, The CubaCaribe Festival of Dance and Music, Spring Inspiration, and San Francisco City College Dance Concert.

www.facebook.com/Alafia.Dance.Ensemble

Dance Origin: Brazil • **Genre:** Traditional Afro-Brazilian • **Title:** *Agua da Oxala*
Artistic Director: Valerie Watson • **Assistant Artistic Director:** Mariella Morales • **Musical Director:** Mark Machina • **Choreographer:** Paco Gomez • **Dancers:** Adrian Arredondo, Javon Brandon, Mayra Cortez, Mariella Morales, Shawtel Okonkwo, Carmela Rocha, Sarath Sok, Tobi Thomas, Grace Torres
Drummers: Nicolas Bell, Josue D'Boa, Eric Hoffman, Gary Johnson, Mark Machina
Costumes: Dandha da Hora

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Proyecto Lando / Cunamacué Collaboration



Proyecto Lando /
Cunamacué Collaboration

Peru

Here's a new Afro-Peruvian piece, *Espiritud, Fertilidad, Quimba y Sabor!*—*Soul, Fertility, Rhythm & Flavor!*—from the teamwork of choreographer Carmen Román and musician-composer Pedro Rosales. This performance features the festejo and the landó, two dances created in the Afro-Peruvian revival of the 1950s-1960's. Here they are revived again—with new elements from the African Diaspora and a spirit of contemporary inventiveness.

At the end of the 1960's, the world-renowned music and dance company Peru Negro Cultural Association created today's Afro-Peruvian dance vocabulary. In this revival period choreographers re-stitched their broken African history, reclaiming dance elements lost under Spanish colonialism. New ideas and new forms evolved in conversation with other dancers in the African Diaspora—including companies from Cuba and Senegal, and choreographers like Katherine Dunham, who presented the first positive public representation of all-black casts.

The revival also enriched the music, bringing in Afro-Cuban congas, bongos, and cowbells and re-structuring musical patterns to accompany the Peruvian box drum, the cajón.

The first dance is landó. Peruvian poet and folklorist Nicomedes Santa Cruz says this matrimonial dance is derived from the lundú—a Brazilian dance evolved from an Angolan couples' dance. The salient move is the pelvic bump. Carmen's canon-like phrasing allows individual dancers to shine, and she also brings in elements of water and spirituality. The music is original, composed for this choreography by Pedro Rosales in collaboration with Felipe Pumarada.

The second dance, festejo, the most popular Afro-Peruvian dance, shows the joy and swing of community life. It also shows how a great collaboration can begin with the music. Pedro Rosales composed the infectious melody to capture the vibe of Peru's crowded dancing spots; and Carmen based her choreography on the song. As the saxophones jazz things up, Pedro sings, *With swing and flavor, with a lot of emotion—that's how I sing my soulful song!*—and the dancers embody the upbeat theme.

Proyecto Lando combines Afro-Peruvian music with elements of jazz and salsa, providing a colorful, powerful swing that makes you want to dance non-stop. Led by Pedro Rosales, the band features a two-saxophone section, guitar, bass, cajon, congas, and traditional cajita and donkey's jaw. This musical concept began in 2004 and materialized in 2009, in collaboration with Peru's best musical arrangers, and the music can be heard on the 2009 CD "The Wooden Bronze," and the 2012 CD: "La Hemorragia Del Sabor."

www.facebook.com/proyectolandomusic

Cunamacué's mission is to promote the continuity of Afro-Peruvian culture, representing it not as a point in time, but as a living, vibrant, and evolving form whose music and dance is a means of current contemporary expression. Cunamacué uses Afro-Peruvian movement vocabulary and movements inspired by modern dance and dances of the African Diaspora to express its themes. Founded by Carmen Román, the company has performed locally and abroad, collaborating with local and international artists, creating original compositions in both music and dance.

www.cunamacue.org

Dance Origin: Peru • **Genre:** Afro-Peruvian

Title: *Espiritu, Fertilidad, Quimba, y Sabor!* (*Soul, Fertility, Rhythm and Flavor!*)

Musical Director: Pedro Rosales

Musical Arrangement: Felipe Pumarada

Choreographer: Carmen Román • **Dancers:** Aliyah Dunn-Salahuddin, Eyla Moore, Carmen Román • **Musicians:** Jorge Colaizzo (donkey's jaw), Larry De La Cruz (alto sax), Rosa Los Santos (cajita, vocals), Javier Navarrette (congas), David Rodriguez (cowbell, vocals), Pedro Rosales (cajón, lead vocals), Evelio Roque (tenor sax), Darren Smith (baritone Sax), Jose Soto (bass), Javier Trujillo (guitar)

This performance is made possible, in part, thanks to the generosity of Sydney Firestone.

Sahiyar Dance Troupe

India

Krishna Leela Devotional Folk Medley is a world premiere suite of devotional song and dance from India's western state of Gujarat. The piece honors the Hindu Lord Krishna as a mischievous but lovable child who adored song and dance.

In Gujarat, songs and dances enliven daily chores and activities. Sahiyar's thirty dancers expertly demonstrate the quick and happy energy of the style with Persian-dervish whirled and song-like prayers called dhoons. Their dances honor Krishna and also village life, as they tell beloved stories of Krishna sifting grains, eating butter and fresh roti breads; Krishna playing the game of raas; Krishna joyfully playing flute for the young dancing village women—the gopis.

The set begins with the singing of a traditional dhoon with rapid devotional lyrics. Then dancers with tambourines praise Radha's love for Lord Krishna and praise the sweet sounds of his flute awakening gopis in the morning. Next, dancers with steel pots fetch water and remember a story about Krishna—the times he slyly teased the gopis, promising to spill their water if they wouldn't dance with him. In the last two pieces, dancers sift grain to make bread for Krishna, and then play a game of raas with wooden dandia sticks, inviting Lord Krishna to play. The piece ends with a high-energy dhoon and final invocation.

The costumes are traditional—as seen in Gujarat, India today—with flared cotton ghaghra skirts, cropped choli blouses, and draped dupatta headscarfs. Each costume is handmade, including all the embroidery, decoration, and stitching. Sahiyar employs seamstresses from an NGO in the Gandhi Ashram in Gujarat, one that empowers women in slum communities to learn a trade and earn independent income in safety. Dancers' silver costume jewelry includes long and short necklaces, earrings, hand and foot cuffs, and tikka adornments on the head.

Sahiyar was formed in 1994 in the Bay Area by Heena Desai, who moved to the US in 1980 at age 22 and began to share her knowledge of Gujarati folk dances and culture; and her daughter, Reena Desai Shah, who began teaching with her in 1997. As a passionate non-profit dance group, Sahiyar spreads awareness of Gujarati folk dance culture in the US. They have received prestigious awards in the Gujarati community from the Federation of Gujarati Associations of North America and the Charitable Care Foundation for their excellence, and also, locally, performed through the Oakland Asian Cultural Center, India Cultural Association, Jain Association of North America, Cupertino Chamber of Commerce, and the India Community Center.

www.facebook.com/sahiyardance

Dance Origin: Gujarat, Western India
Genre: Folkloric • **Title:** *Krishna Leela Devotional Folk Medley* • **Artistic Directors/Choreographers:** Heena Desai, Reena Desai Shah • **Dancers:** Vaishali Amin, Anvi Damani, Chandni Desai, Krina Desai, Mahi Gandhi, Nishi Juthani, Veerali Juthani, Hiral Kotecha, Rayna Mehta, Rishita Mehta, Tanisha Mehta, Bijal Mugatwala, Kinjal Mugatwala, Shalika Oza, Binita Pandya, Isha Pandya, Anjalee Patel, Priyanna Patel, Rutaa Patel, Sajni Patel, Shagun Patel, Shikha Patel, Kinnari Shah, Neha Shah, Rajee Shah, Sana Shah, Ritu Thakker, Mira Thekdi, Kaajal Zaveri

This performance is made possible, in part, thanks to the generosity of Susan and Jitu Somaya.

Te Mana O Te Ra

Tahiti

Once, on the Tahitian island of Tetiaroa—the bird island—breathtaking birds were gliding above the ocean blue and forests green, and a boy named Vaitahi befriended a splendid bird. He named her Manuhere for her beauty and affectionate spirit, and the two became inseparable. One sad day, Manuhere fell into a deep sleep and no cure could wake her. But then the birds came to her and sang her a melody of love and friendship. When love entered her heart, Manuhere woke up, and Vaitahi and the birds rejoiced!

Manuhere is an example of a Tahitian 'ōte'a, a pre-European Polynesian dance form with rapid hip-shaking motion and drum. Twenty-two dancers show great precision and skill, stepping in sync with the drums to celebrate Tahitian unity and spirit. The piece also includes the beautiful instrumental music, "Te Mo'a O Te Taurea"—an 'aparima song. "'Apa" means kiss, and "rima" means hands, and this dance honors love as the ever-powerful and healing life-force that binds us as one flock or community, everywhere, in all lands and all countries.

Tahitian elders pass down history, legend, and music through mentoring and demonstration, communicating a heritage which would be lost in the writing down. Artistic director Lisa Aguilar learned the legend of *Manuhere* in 2012 in Tahiti from her mentor, legendary choreographer and musician, Coco Hotahota, who is protégé of Madeleine Moua, the person credited for reviving long-suppressed traditional Tahitian dancing back in the 1950's. The 'aparima song was written by Coco Hotahota, and Lisa Aguilar's choreography and presentation is a world premiere.

The instruments include Marquesan 'ukulele and guitar; milo wood tō'ere and tahape drums; and also skin drums: pahu tūpa'i, fa'atete, and pahu. Traditional Polynesian rhythms join influences from the Cook Island and Tuamotu Islands. Costumes and accessories are made from natural fibers and fresh greenery, natural moré hau, feathers, tapa, corn husk, raffia, nī'iau, and mother-of-pearl/black pearl. The lovely earth tones, black accents, and green/

aqua colors represent tropical plants and Tahiti's ever-present sea.

Te Mana O Te Ra, established October 1997, is dedicated to perpetuating Tahitian dance and educating its members and people worldwide. French Polynesia has tiny islands but a deep and wonderful history to share. Company members compete far and wide and perform in ethnic dance festivals, local activities, and private parties. The name means "Energy of the Sun", the sun representing a constant force that gives us life, provides for us, and gives us strength to grow as individuals and as a dance company.

www.temanaotera.org

Dance Origin: Tahiti, French Polynesia
Genre: 'Ōte'a and 'Aparima • **Title:** *Manuhere...the legend of Tetiaroa* • **Ra'atira Pūpū (Director)/Choreographer:** Lisa Aguilar
Dancers: Alyssa Asuncion, Lauren Chow, Taylor de los Santos, Tiana de los Santos, Tracie de los Santos, Tammy Durley, Zachary Isaac, Jenelle Jayubo, Alakoka Kailahi, Langitau Kailahi, Rozelle Laquindanum, Vicky Lew, Sarah Padrones, Mariah Salinas, Jackie Sarmiento, Tyra Sims, Melissa Sisckha, Nicole Smith • **Musicians:** Rey Aguilar, Mirela Asuncion, Virgil Asuncion, Leia de los Santos, Mike Hamilton, Rick Isaac, Zachary Isaac, Arne Ragadio, Soane Vehematahau, Sarina Woo, Ahmad Yamato

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Ballet Folklórico Compañía México Danza

Mexico

The coastal state of Guerrero has a significant African-Mexican population and it's known for its lively, flirtatious African-inspired chileña music and dance. Under colonial Spain, Africans and Spanish Roma brought their traditional forms of music and dance to South America, and they danced them into hybrid cultural forms. Then, in the 1800s, when dancing and singing sailors stopped in Guerrero's busy ports, these new styles migrated to Mexico, and they continued to evolve.

A *son* is a song, and the Chileña songs are African-inspired songs from Chile, Peru, and Argentina. They have strong beats and dynamic melodies, and their close companions, chileña dances, show sensual hip movements, teasing gestures, and imitations of courting birds and animals. These are flirtatious social dances, traditionally performed on a resounding wooden platform. This suite of dances includes the following:

El Alingolingo, a popular son from Costa Chica, southeast of Acapulco. The name is about language, and the sons' game is to yell out words that rhyme.

El Toro shows flirtatious men as manly bulls and females as gleeful matadors.

Mariquita is a couples' dance with a song for Maria in terms of sweet endearment.

Las Amarillas shows a Spanish influence in the fine footwork, including a quick Flamenco-like technique of alternating heel and flat touch of the foot.

La Iguana is one of Guerrero's better-known chileña dances, where men mimic iguanas and the lyrics warn ladies to be careful.

The music of Guerrero is light and warm, played by violin and wind bands with masterful improvisation. The lyrics are in ten-line decimas, with two-line coplas that often have unrelated meanings. The costume is also light and airy: white blouses and canary peasant skirts show a Spanish influence; the lightweight huipil

poncho is indigenous; the handkerchief is distinctively Spanish-Chilean.

These dances have been with México Danza for some time, and were re-styled and choreographed for this stage in 2013-2014 by Maestro Martin Romero.

Ballet Folklórico Compañía México Danza, a Hayward-based Mexican Folk Dance Company, was founded in 1991 by Rene Gonzalez. With the collaboration of Martin Romero of Mexico City, the dance company has grown to include individuals of all ages and nationalities, from diverse Bay Area communities. Gonzalez and Romero each have over thirty years dance experience at the national and international level. The group originated as an after school program to keep children away from the troubles of drug use and gang activities. México Danza continues to help students of all ages develop as artists in a unique, disciplined, and cultural environment.

www.mexicodanza.org

Dance Origin: Guerrero, Mexico • **Genre:** Folkloric • **Title:** *El Alingolingo*; *El Toro*; *Mariquita*; *Las Amarillas*; *La Iguana* • **Artistic Director:** René González • **Choreographer:** Martin Romero • **Dancers:** Elyssia Alvarez, Iliana Alvarez, Alberto Anguiano, Alexa Chavez, Steven Ekaniube, Melissa Flores, Nancy Garcia, Arleth Gonzalez, Beto Gutierrez, Chava Hernandez, Erica Jasso, Audy Jimenez, Edgar Lepe, Norberto Martinez, Dianna Medina, Al Morales, Magdalena Nevel, Nancy Perez, Oscar Perez, Samantha Romero, Ronnie Romo, Rurik Sanchez, Sofia Segura, Gizelle Taleno, Rafael Valero

This performance is made possible, in part, thanks to the generosity of Olga Milan-Howells.



Ballet Folklórico Compañía México Danza

Festival Final Event

July 18, 2014
San Francisco
City Hall Rotunda
Free to the public

"It is music and dancing that make me at peace with the world, and at peace with myself."
—Nelson Mandela

When Nelson Mandela passed away in December, people around the world felt a deep collective grief. And we also felt a collective gratitude for Mandela's astonishing leadership in an essentially peaceful revolution against apartheid, and for his tireless work against racial division as first president of a democratic South Africa.

The San Francisco Ethnic Dance Festival, in partnership with Dancers' Group and San Francisco Grants for the Arts, will honor Nelson Mandela on his birthday—July 18th—presenting a traditional homegoing ceremony and tribute to this beloved leader. Starting under the rotunda at San Francisco City Hall at noon, we welcome all to join us for a program of praise, singing, dancing, and drumming.

THE EVENT INCLUDES:

- > A procession of outstanding African drummers led by CK Ladzekpo, which will include many of the same musicians who drummed so powerfully for Mandela's appearance in 1990 at the Oakland Coliseum. The drumming public is encouraged to join!
- > Thamsanqa Hlatywayo, artistic director of Jikelele Dance Theater, leading the crowd in singing of the South African national anthem.



Nelson Mandela
July 18, 1918 – December 5, 2013

In English, the words are:

*God bless Africa
Let its (Africa's) horn be raised,
listen also to our prayers,
Lord bless us, we are the family of it*

*Lord bless our nation,
Stop wars and sufferings,
Save it, save our nation,
The nation of South Africa
Ringling out from our blue heavens,
From our deep sea's breaking round,
Over everlasting mountains,
Where the echoing crags resound,*

*Sounds the call to come together,
And united we shall stand,
Let us live and strive for freedom
In South Africa our land.*

- > Jikelele Dance Theater performing and leading a South African Praise
- > A sacred offering, including a libation, and brief tributes from dignitaries, including Naomi Diouf, artistic director of Diamano Coura West African Dance Company.
- > Finally, Diamano Coura Dance Company will present three African dances celebrating Chief Mandela's life and transitioning—choreographed by Ouseynou Kouyate of Senegal, with musical directorship by Zakarya Diouf. The first piece is *Kebebourama*, traditionally danced in honor of the king or chief, with the griot singing his praises and

the dancers and musicians celebrating his life. The second piece is a Liberian dance, with powerful ancient spirits gracing the stage in full-body masks. In the final piece, the drumbeats rise, inviting everyone to join the high-spirited dancing—in celebration of the extraordinary blessing of Nelson Mandela's life.

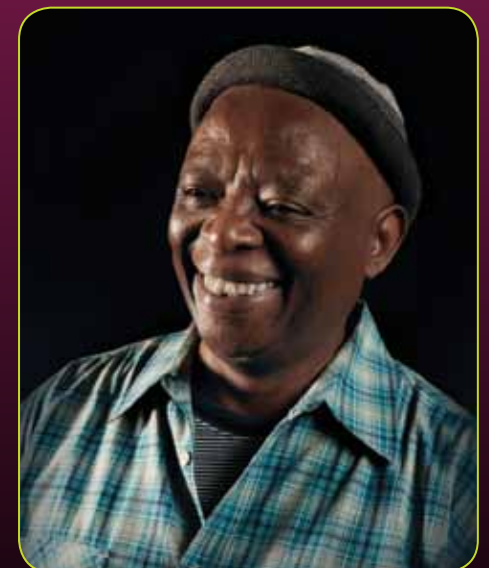
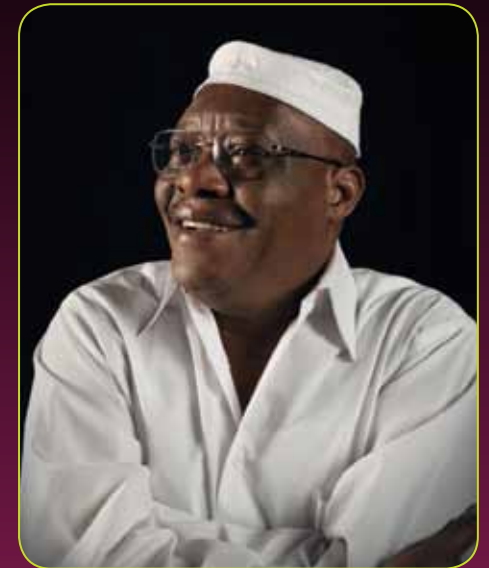
CK LADZEKPO, director of the African Music Program at the University of California, Berkeley has a distinguished career as performer, choreographer, composer, teacher and published scholar in the African performing arts. He is a member of a renowned family of African musicians and dancers who traditionally serve as lead drummers and composers among the Anlo-Ewe people of southeastern Ghana in West Africa. He has been a lead drummer and instructor with the Ghana National Dance Ensemble, the University of Ghana's Institute of African Studies and the Arts Council of Ghana. He joined the music faculty of the University of California Berkeley in 1973 and continues to be an influential catalyst of the African perspective in the performing arts.

DIAMANO COURA WEST AFRICAN DANCE COMPANY is a nonprofit cultural organization dedicated to the preservation, education, and appreciation of traditional West African music, dance, theater, and culture. The name means, in Senegalese Wolof: "Those Who Bring the Message." Since 1975, Diamano Coura, under the direction of Emmy Award-winner **Dr. Zak Diouf and Artistic Director Naomi Diouf**, has implemented workshops, performances, youth programs, national and international touring engagements, lecture demonstrations, community outreach, and creative partnerships with renowned artists and performing companies.

THAMSANQA HLATYWAYO, artistic director of **Jikelele Dance Theater**, was born in Johannesburg, South Africa, where he began learning traditional songs and dances of many different ethnic groups at an early age. He studied with Gibson Kente, the father of township theater, a storytelling tradition involving music and dance. In the US, Thamsanqa joined the Tony-nominated Broadway show *Sarafina!* He founded Jikelele Dance Theater as Laney College Dance Department's township theater guest artist in 2011.

This event is made possible, in part, thanks to Susan Somaya and The Honorable Jitu Somaya, Consul General of Mauritius, and the Honorable Marilyn Hall Patel and Magan Patel.

Top: CK Ladzekpo, Middle: Naomi Diouf, Right: Thamsanqa Hlatywayo





THE MISSION OF WORLD ARTS WEST:

Our mission is to support local artists sustaining the world's diverse dance traditions by providing needed services and performance opportunities, and to create opportunities to experience and learn more about world arts and cultures.

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2014 AUDITIONS PANELISTS

AISHA ALI has contributed to the field of dance as a performer, teacher, documentary filmmaker, and recording producer. She was one of the first Middle Eastern dancers to do independent research throughout Egypt, North Africa, and parts of Syria and Lebanon. She directed The Aisha Ali Dance Company from 1972 thru 2001. Presently, Ms. Ali is working on her latest collection of field materials for upcoming productions. She tours internationally, teaching workshops, performing and lecturing. She has written articles for *Arabesque*, *Habibi*, and other publications, including text for the Egyptian footage included in the JVC/Smithsonian Anthology of World Music and Dance, and the Oxford University Press edition of the *International Encyclopedia of Dance*.

YVONNE DANIEL is a Professor Emerita of Dance and Afro-American Studies from Smith College in Massachusetts who trained mainly in the Bay Area. She is a specialist in cross-cultural dance performance and Circum-Caribbean societies. Her credits include three books: *Rumba*; *Dancing Wisdom*; and *Caribbean and Atlantic Diaspora Dance*; four documentary videos; over 35 juried and solicited articles on Caribbean dance; and many choreographies based on Caribbean dance practices. Dr. Daniel was awarded a Ford Foundation Fellowship, a Rockefeller Foundation Fellowship, and has won Visiting Scholar positions at the Mills College Women's Leadership Institute and the Smithsonian. Her book on sacred performance in Haitian Vodou, Cuban Yoruba, and Brazilian Candomblé won the de la Torre Bueno prize from the Society of Dance History Scholars for best dance research in 2006. Dr. Daniel continues to write and give presentations in both academic and community settings.

NAOMI DIOUF is the Artistic Director of Diamano Coura West African Dance Company. She was born in Monrovia, Liberia, and studied with prominent dancers and musicians from many West African countries. She has done extensive research and comparative analysis of dance forms from around the world and has assisted and choreographed works for numerous performing companies, including the Dutch Theater Van Osten, UC Berkeley Drama Department, Dimensions Dance Theater in Oakland, and Kankoran Dance Company in Washington D.C. She has collaborated with the San Francisco Ballet, Ballet for Utah, Pacific Northwest Ballet, Ballet of Florida, the Singapore Ballet, and the South African Ballet. Naomi is a strong advocate of arts-in-education and currently teaches West African dance and culture at Berkeley High School, Laney College, and the Alice Arts Center in Oakland.

SANDHIYA KALYANASUNDARAM is a writer, choreographer and visual artist with over 20 years of experience as a professional bharatanatyam dancer. She has trained in odissi, the Indian martial art kalaripayattu, flamenco and butoh with the goal of intercultural translation and collaborated with ballet and butoh dancers to create experimental and contemplative work. She is the founder and artistic director of the Blue Flute, where she teaches bharatanatyam and painting. Sandhiya also co-founded Sangam Arts, a non-profit organization with the mission of creating meaningful and lasting connections between communities using classical arts. She has collaborated and published with cognitive scientist Dr. Frank Pollick

on understanding dance perception. She has eight years of research experience in Neuroscience and recently received the Milpitas city grant to curate an exhibit on Neuroscience-based visual and performing art. She enjoys working at the intersection of science and art and has served as a mentor for the Stanford University Course, Senior Reflection in Biology. She is an advisor to Fooniferse, an arts-in-education company based in India.

GREGORY LI has a deep knowledge of Chinese dance, and has been involved with the Chinese performing arts for over 40 years. He is a respected advisor for several Chinese dance and martial arts organizations. With an undergraduate degree from UC Berkeley in Oriental Languages and a law degree from the UCLA School of Law, his legal practice has helped numerous top ranked performing artists, instructors, choreographers and directors from China, Taiwan, Hong Kong, and Singapore to obtain visas, extensions, and permanent resident status in the U.S. Fluent in Cantonese and Mandarin, he translates for visiting artists and touring groups. He has facilitated and organized many programs within the Bay Area Chinese community and is a founder, officer and director of the Chinese Performing Arts Foundation

CARLOS GARCIA MORENO is Artistic Director of Ballet Folklórico Mexicano de Carlos Moreno. Carlos launched his artistic and performing career at the age of three when he began studying the fundamentals of Mexican folk dance under the tutelage of his father. While a teenager, he received further training in Mexican folk dance, music, and costuming at the Academia de Danza Tizoc in Mexico City. From 1989 to 1992, he was a corps dancer with the renowned Ballet Folklórico de Mexico of Amalia Hernandez, with whom he toured North and Central America, Europe, and throughout Asia. He returned permanently to the San Francisco Bay Area in 1992 to devote himself to his first love - the Ballet Folklórico Mexicano (BFM). The company's primary choreographer since the late 1980's, Carlos works full-time on artistic repertoire and training dancers. Additionally he teaches at Saint Mary's College in Moraga, and gives workshops to individuals, schools and dance groups.

ALLELUIA PANIS is the driving force behind Kulintang Arts, Inc (Kularts) and the Alleluia Panis Dance Theatre. As an artist, she has worked in both Pilipino tribal & traditional arts and American contemporary forms. She has received commissioning awards from the Rockefeller Foundation, the National Endowment for the Arts, New Langton Arts, the San Francisco Arts Commission, and the California Arts Council. She has created fifteen full-length dance theater works since 1980, which have been performed on main stages in the US, Europe and Asia. She has collaborated with numerous artists, including National Heritage Fellow Danongan Kalanduyan, composers Jon Jang & Fred Ho, and visual artist Santiago Bose. Her twenty-five years of dance performance experience includes the San Francisco Opera Ballet, Asian American Jazz Ensemble, the San Francisco Ethnic Dance Festival, Philippine Dance Company of New York, and Bagong Diwa Dance Company. Each year, Panis returns to the Philippines for a month of cultural study and research with tribal elders and communities of Mindanao.

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This year's *Festival* would not have been possible without the contributions of the many individuals listed below. We urge you to consider making a tax-deductible contribution to allow us to present the 37th Annual *San Francisco Ethnic Dance Festival* in June 2015. For details, please visit www.sfethnicedancefestival.org.

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Thank You for Your Support

The San Francisco Bay Area has emerged as the cultural epicenter for dance from around the world. Dance is thriving throughout our diverse communities and the *San Francisco Ethnic Dance Festival* is the hub, often credited for being a key factor in creating the vibrant dance environment.

The *Festival* is a portal that reveals the face of America and serves as a beacon for creating a new, broader sense of "we" that will serve the future well— strengthening our communities, our region, and our country.

Please join us and consider supporting the *Festival* in one of the following ways:

- Tell people about what you have seen at the *Festival*
- Use the envelope inserted into your program book to send us a donation to support our programs
- Become involved as a dancer, volunteer, or sponsor
- Buy a raffle ticket

Legacy at the Festival



MARGARITA VELA ROSENTHAL
MARCH 28, 1944 - JUNE 24, 2013

Margarita Rosenthal Regalia Scholarship

World Arts West is proud to announce a legacy gift that will honor Margarita Rosenthal through the presentation of an annual "Margarita Rosenthal Regalia Scholarship" which will be presented to a young Native American artist to help off-set the expense of creating and maintaining their dance regalia.

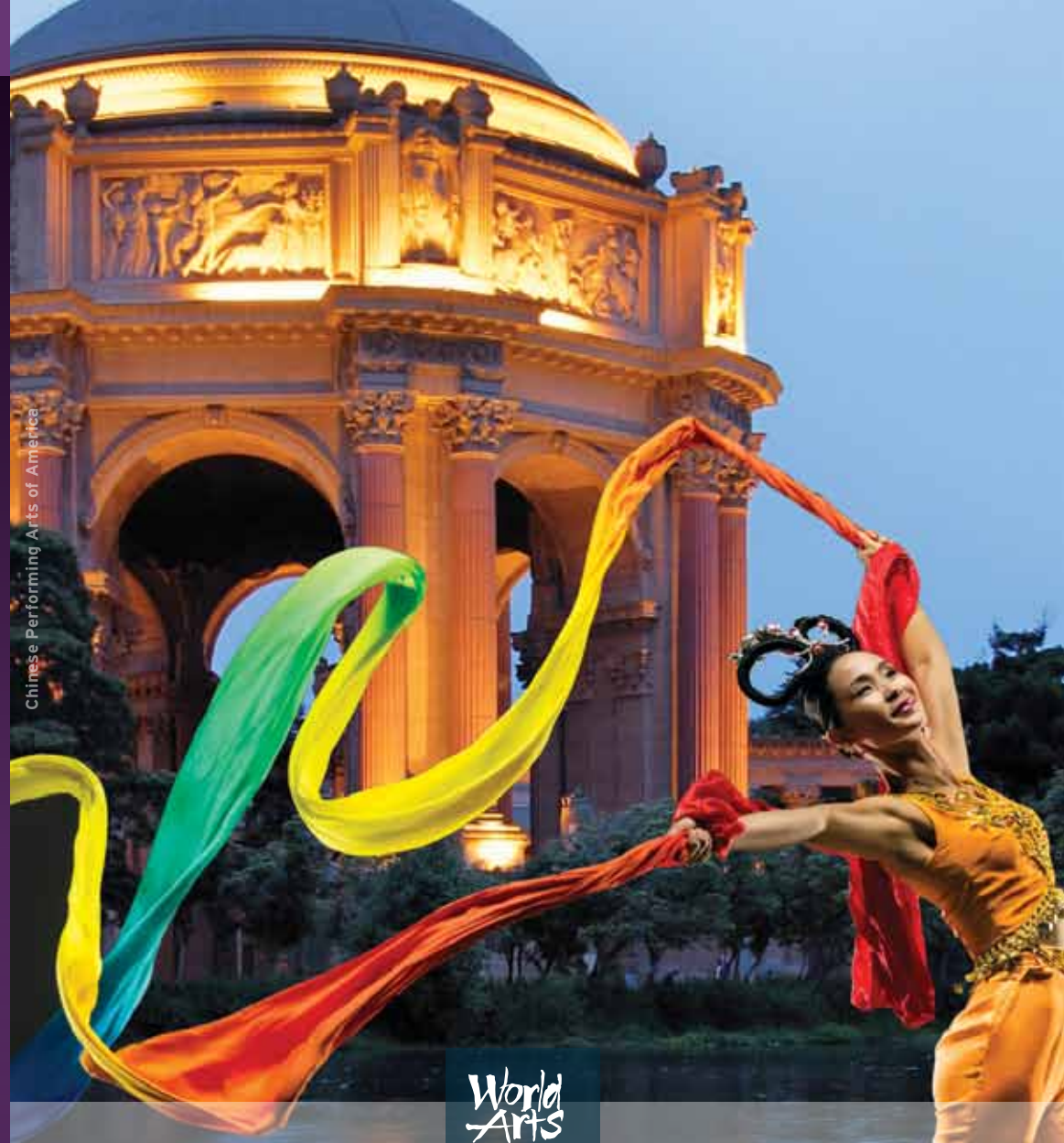
The making of dance regalia is an important Native American tradition, and is a visible manifestation of a very personal story that connects art, life experience, and heritage. Most styles of regalia are remarkably elaborate, and are unique to each dancer. Regalia often incorporates animal hides, feathers, shells, or beads, deepening the dancer's relationship to nature and the spiritual realm, as well as designs that may have been handed down from previous generations.

About Margarita Rosenthal

Margarita described herself as a bilingual, third-generation Mexican-American woman, with a Native American grandmother. She had a passion for arts and crafts and great knowledge of Hispanic culture, and Latin American and Native American history. Her professional career was as a social worker, lawyer and judge, and her service to the community as a teacher and arts leader was extraordinary. She championed diversity, education, and social justice, and for more than 30 years, served as a leader for many non-profit organizations. Among other organizations, Margarita served as president of the Mission Learning Center, and as chair of the Board of Fielding Graduate University, where she championed graduate degrees for Native American teachers, and she founded and conducted many mentor programs for young minority women. Margarita loved and supported the *San Francisco Ethnic Dance Festival*, and is deeply missed.

Coming soon...

The Board of Directors of Abhinaya Dance Company and World Arts West are in the process of establishing a "Mythili Kumar Award" which will be presented annually at the *San Francisco Ethnic Dance Festival* to an exceptionally promising upcoming artist, as selected by the *Ethnic Dance Festival* staff and auditions panelists. Mythili was the *Festival's* Lifetime Achievement Awardee in 2010 and has dedicated over 50 years of her life to the performing arts community, building an impressive bharatanatyam legacy through her teaching and performing.



Chinese Performing Arts of America

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Announcing Centennial Celebrations for the 1915 Panama-Pacific International Exposition

Tickets are on sale for our programs to celebrate the Centennial of the Panama Pacific International Exposition opening February 1, 2015 at the Palace of Fine Arts, the *Festival's* home for 25 years. We have selected an incredible group of Bay Area artists for this special *Festival* presentation, and are working with the Phoebe A. Hearst Museum of Anthropology to connect *Festival* artists with magnificent artifacts from the Panama-Pacific International Exposition

The Panama-Pacific International Exposition was the first major world's fair on the West Coast of America. An estimated 18 million people attended the fair in 1915, which featured over 80,000 exhibits with 42 countries involved. This important historical event left a lasting imprint on the San Francisco Bay Area, especially in regards to culture, with vast world dance and music legacies.

For example, the Hawaiian pavilion, one of the most popular attractions at the Exposition, featured a hula dance show which included the first-ever American 'ukulele performance. These shows launched a Hawaiian cultural phenomenon that influenced everything from American music, to movies, to fashion. As more people heard the Hawaiian music, there were hundreds of Hawaiian-inspired songs written in all the popular styles of the day, including ragtime, blues, jazz, foxtrot and waltz tempos. There were more Hawaiian music records sold in America in 1916 than any other type of music! Join us to learn more...

Tickets for our Centennial programs, running February 1 - March 1, are available through City Box Office at www.cityboxoffice.com or (415) 392-4400.

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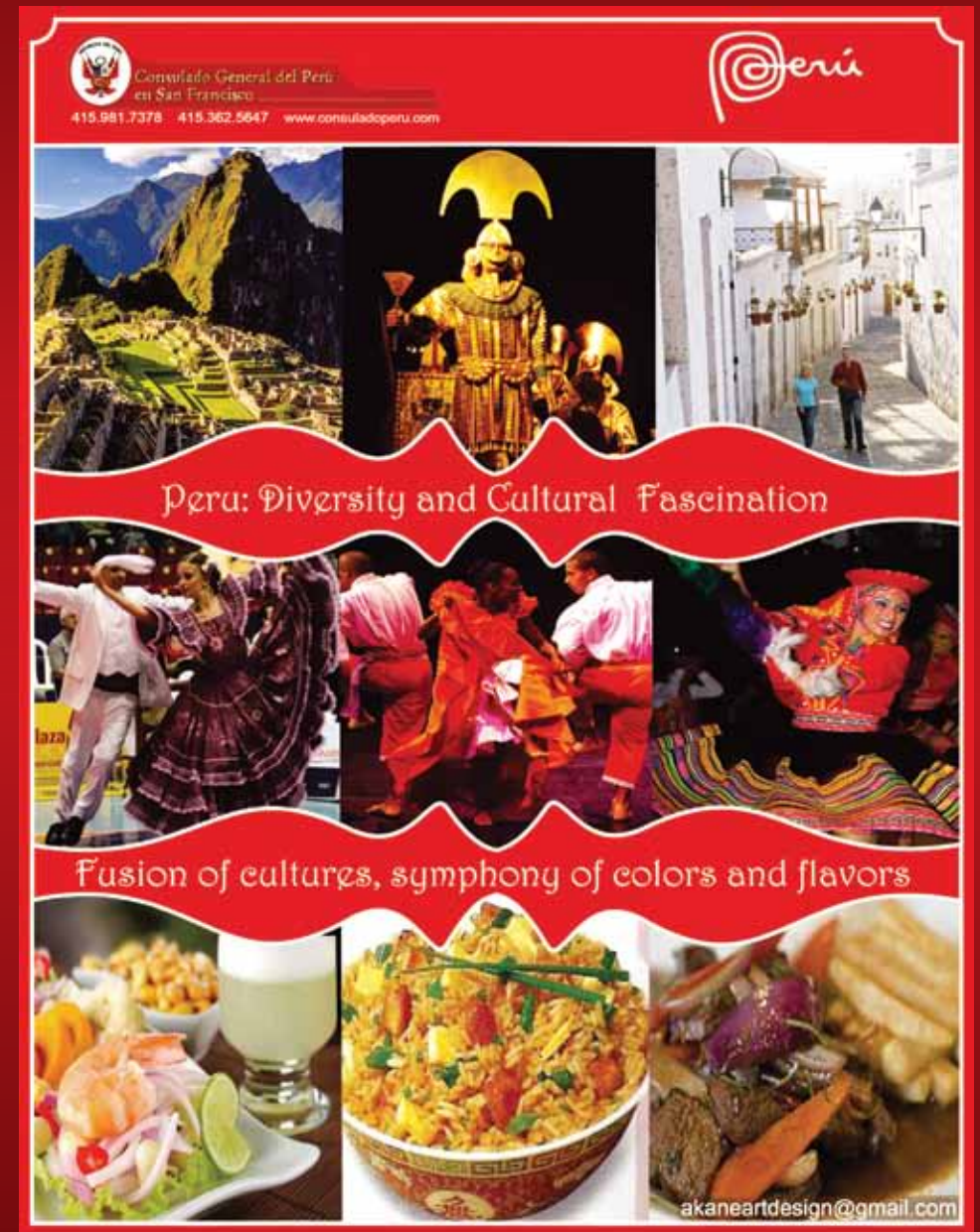
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Thank you to the companies that support the arts by choosing to match their employees' and retirees' donations. This year, due to the employees of Adobe, Bank of America, Hewlett Packard, and VMware, we have raised thousands of dollars, helping us to support our artists and the creative community as a whole. We encourage more companies to consider such programs; they help us to maintain the livelihood of many diverse dancers throughout the Bay Area.

Do you know if your company offers a matching donation program for tax-exempt 501(c)(3) organizations? If it does, your contribution to the *Festival* could be doubled! Please visit our website for a list of Bay Area companies with matching support programs: www.sfethnicedancefestival.org.

We extend our gratitude to the Honorable Candy Chávez Gonzales, Consul General of Peru, for hosting the *Festival's* VIP reception on June 21



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Xpressions, RJ Muna photo

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