



SAN FRANCISCO  
**ETHNIC DANCE  
FESTIVAL**

.....  
32nd ANNUAL

# Welcome

to the 32nd Annual  
*San Francisco Ethnic Dance Festival*



Photos: RJ Muna  
Cover image of  
Mexican Bicentennial Tribute

Crystal Lee, China Dance  
School and Theatre,  
2010 Miss Chinatown USA,  
featured June 11. This  
performance made possible,  
in part, thanks to the  
generosity of the Chinese  
Performing Arts Foundation



# A Season of Courage

This year's *Festival* is a thrilling chance to experience dance like never before.

Dancers are bold, courageous, and formidable—many portraying heroes and heroines who have inspired millions throughout the ages.

You will see an unprecedented twenty-six world premieres, providing a glimpse into the extraordinary creation and innovation occurring throughout the diverse dance communities of the San Francisco Bay Area. From brave Mexican revolutionaries to the heartbreaking portrayal of Korea's heroic Queen Min, these new dances are inspiring and we applaud the risk-taking of the choreographers, whose vision and passion are paving an exciting pathway to a new era of dance built on centuries of cultural tradition with respect and thoughtfulness.

I would like to thank the artists, board members, staff, production crew, and hundreds of volunteers whose hard work made this *Festival* possible. In my twenty year career in the arts, I have never seen such difficulty finding the funding to continue this important work. It has been a leap of faith to mount this *Festival* in such a challenging economic climate, and I ask that you step forward with any support that you might be able to offer. Now, especially, we need dance and music to lift spirits amidst the daily struggles and bring hope for a brighter future.

As you read through the pages of this program book, know that you are seeing just the tip of an iceberg. There are over four hundred ethnic dance companies in the greater Bay Area alone, and we are humbled by the many thousands of dancers and musician who work so tirelessly to sustain cultural expressions from around the world. This *Festival* plays a pivotal role in nurturing and supporting these artists who help us to rise above the mundane in search of transcendent experiences.

I hope that this *Festival* expands your experience of dance in some meaningful way, and inspires you to cross borders into unknown territories.

The possibilities are infinite!

Thank you for your participation,



Julie Mushet  
Executive Director



Rara Tou Limen,  
featured  
June 12 & 13

# 2010 FESTIVAL LINE-UP

## Weekend 1

JUNE 5 & 6

CPAA Youth Performing Group

Chandra Ayu Davies

El Tunante

Abhinaya Dance Company  
of San Jose

Ballet Folklórico Mexicano  
de Carlos Moreno

### INTERMISSION

Parangal Dance Company

Theatre Flamenco of San Francisco

OngDance Company

Fua Dia Congo  
and Cultural Heritage Choir

.....

## Weekend 2

JUNE 12 & 13

Mexican Bicentennial Tribute

Hearan Chung

Natyalaya

Tara Catherine Pandeya /  
Doira Va Raqs

Rara Tou Limen

### INTERMISSION

LIKHA-Pilipino Folk Ensemble

Eszterlánc Hungarian Folk Ensemble

Hālau O Keikiali'i

Mona Sampath Dance Company

Carola Zertuche (left) and  
Yaelisa (right), perform an exciting  
flamenco collaboration at  
the Benefit Gala, June 11





# Weekend 3

JUNE 19 & 20

Jun Daiko  
Melissa Cruz  
Afoutayi Dance Company  
Sri Susilowati  
Xpressions

## INTERMISSION

Barangay Dance Company  
Presidio Dance Theatre  
Asociación Cultural Kanchis  
Hui Tama Nui

.....

# Weekend 4

JUNE 26 & 27

Tonatiuh  
Hai Yan Jackson  
Chinese Dance Company  
The Chinyakare Ensemble  
Charya Burt Cambodian Dance  
Ballet Afsaneh

## INTERMISSION

Bolivia Corazón de América  
Wan-Chao Dance  
Imani's Dream  
Shabnam  
Las Bomberas de la Bahía

*For June 11 Benefit Gala  
line-up, see following pages*





# Dance Brigins 2010

## WEEKEND 1

- 1 CCAA Youth Performing Group
- 2 Chandra Ayu Davies
- 3 El Tunante
- 4 Abhinaya Dance Company of San Jose
- 5 Ballet Folklórico Mexicano de Carlos Moreno
- 6 Parangal Dance Company
- 7 Theatre Flamenco of San Francisco
- 8 OngDance Company
- 9 Fua Dia Congo and Cultural Heritage Choir

## WEEKEND 2

- 10 Mexican Bicentennial Tribute
- 11 Hearan Chung
- 12 Natyalaya
- 13 Tara Catherine Pandeya / Doira Va Raqs
- 14 Rara Tou Limen
- 15 LIKHA-Pilipino Folk Ensemble
- 16 Eszterlánc Hungarian Folk Ensemble
- 17 Hālau O Keikiāli'i
- 18 Mona Sampath Dance Company





**Over six hundred performers representing dances from twenty-four countries spanning six continents**

**WEEKEND 3**

- 19 Jun Daiko
- 20 Melissa Cruz
- 21 Afoutayi Dance Company
- 22 Sri Susilowati
- 23 Xpressions
- 24 Barangay Dance Company
- 25 Presidio Dance Theatre
- 26 Asociación Cultural Kanchis
- 27 Hui Tama Nui

**WEEKEND 4**

- 28 Tonatiuh
- 29 Hai Yan Jackson Chinese Dance Company
- 30 The Chinyakare Ensemble
- 31 Charya Burt Cambodian Dance
- 32 Ballet Afsaneh
- 33 Bolivia Corazón de América
- 34 Wan-Chao Dance
- 35 Imani's Dream
- 36 Shabnam
- 37 Las Bomberas de la Bahía

# OPENING NIGHT PRESENTATION

## 2010 MALONGA CASQUELOURD LIFETIME ACHIEVEMENT AWARD



Photo: Viggy Mokkarala.

**Mythili Kumar, Founder and Artistic Director of Abhinaya Dance Company of San Jose, celebrating its 30th Anniversary**

IT IS AN HONOR TO PRESENT THIS YEAR'S AWARD TO **MYTHILI KUMAR.**

Mythili Kumar has devoted thirty years of her life to performing and teaching Indian classical dance in the San Francisco Bay Area. Mythili Kumar's commanding stage presence speaks of many years of rigorous training under skilled teachers in India. At the age of eight, in Mumbai, India she displayed a natural talent for dancing, began studying bharatanatyam, and by eleven, was giving solo three hour performances. Thereafter, moving with her family to various cities of India, she studied with Smt. Indra Rajan, Sri T. R. Devanathan and Smt. Kalanidhi Narayanan for bharatanatyam, Sri Vedantam Jagannatha Sarma for kuchipudi, Guru Srinath Raut and later Guru Kelucharan Mohapatra for odissi. Mythili performed extensively in India, and was praised by the press for her "rarity and class, marked by style and substance" and "astonishing precision, showmanship and expressive eyes." She moved to the U.S. in 1978.

In 1980, with the support of her husband, Mythili founded the Abhinaya School of Dance in San Jose, later incorporating it as the Abhinaya Dance Company, an organization that actively promotes the classical dance forms of South India through instruction and performance. She has trained and presented over a hundred dancers in their solo debut performances (arangetrams) and has toured with the company to India and other parts of the U.S.

Under her leadership, the Abhinaya Dance Company enjoys an excellent reputation for its commitment to the arts and for its high level of professionalism and is considered one of the best ethnic dance companies in the U.S. The company has produced dance dramas on traditional and non-traditional themes since 1986, including the acclaimed *Gandhi-the Mahatma* in 1995, and their 2001 production, *Jagriti- Awakening*, presenting true stories of domestic violence. The company has collaborated with artists such as the San Jose Taiko, Larry Reed's ShadowLight Theater, and Gamelan Sekar Jaya. The company's reputation for artistic excellence has built a solid base of financial support and a substantial audience. It has won grants

from the National Endowment for the Arts, annual awards from the California Arts Council, the City of San Jose, William & Flora Hewlett Foundation, and the Arts Council Silicon Valley; as well as awards from the prestigious Rockefeller Foundation, the Silicon Valley Community Foundation, Koret Foundation, Farrington Foundation, David & Lucille Packard Foundation, and Bay Area Fund for Dance.

At present, Mythili works around the clock as a performer, choreographer, and teacher primarily in the bharatanatyam style. As a choreographer, she has been described as "innovative" and "brilliant" in her pure classical interpretations, and numerous collaborations with other artists. For her artistic elegance, the National Endowment for the Arts awarded her choreography fellowships every year between 1989 and 1993, and she has received numerous awards from cultural organizations in India, local arts councils, and local Indian-American organizations. She taught Indian dance at Stanford University and San Jose State University, and currently teaches a fall semester course at University of California, Santa Cruz.

In 2000, the company celebrated its twentieth anniversary with a grand 2-day festival—*Natya Mahotsava*, and for this year's thirtieth anniversary, Mythili would like to "*honor the work of several musicians, scholars, volunteers, teachers, company members, and students and their families, who have helped Abhinaya in the presenting of this art for the past thirty years. I am grateful to my parents, my students—who have been the medium and inspiration for my choreography—and our large and supportive audience who has encouraged us to thrive and grow for so long in the Bay Area. I also wish to express my immense gratitude to all in the dance world for their generous praise, and hope that we can continue to present this glorious dance and preserve the integrity of this art form amidst so many worldly distractions for years and years to come.*"



# THE *FESTIVAL* BENEFIT GALA

## FRIDAY EVENING, JUNE 11

*Chanticleer's performance is made possible, in part, thanks to the generosity of Susan and Jitu Somaya*

Hosted by **Honorary Chair Stanlee Gatti**, our annual fundraiser features many special guest appearances and once-in-a-lifetime performances including:

- The world premiere of an exciting collaborative piece with **Chanticleer** and **China Dance School and Theatre**. This new work was created specifically for our Benefit Gala and features **Crystal Lee**—newly crowned Miss Chinatown USA. The Grammy award-winning vocal ensemble Chanticleer performs *Spring Dreams*, a piece by Chinese-American composer Chen Yi, as well as a breathtaking version of George and Ira Gershwin's *Summertime*
- The world premiere of a suite of dances commemorating the Mexican Bicentennial, choreographed by **Zenón Barrón** and featuring dancers from six Northern California Mexican folkloric companies:

**Ballet Folklórico Alma De México Of South San Francisco**  
**Ensamble Ballet Folklórico De San Francisco**  
**Compañía Mazatlán Bellas Artes**  
**Ballet Folklórico Mexicano De Carlos Moreno**  
**Raíces De Mi Tierra**  
**Los Lupeños De San José**

- The world premiere of Ho'olei Na Moku, an artistic collaboration between four Bay Area Polynesian dance organizations—**Hālaui O Keikiāli'i**, **Hālaui KaUaTuahine**, **Hui Tama Nui**, and **Te Mana O Te Ra**
- An unprecedented collaborative flamenco performance featuring dancers **Carola Zertuche**, **Yaelisa**, and **Melissa Cruz**, with musical accompaniment led by **Jason "El Rubio" McGuire**

- A once-in-a-lifetime collaborative presentation of Bay Area percussion all-stars, including **Grandmaster Seiichi Tanaka** (San Francisco Taiko Dojo), **Dr. Zakarya Diouf** (Diamano Coura West African Dance Company), and veteran San Francisco Bay Area percussionist/vocalist **Yagbe Onilu** (master of many percussion styles including Haitian, Cuban, and West African), led by *Festival* Artistic Director **CK Ladzekpo**

Special thanks to our emcees for the evening, Cheryl Jennings and Don Sanchez of ABC 7, as well as San Francisco's Cheryl Burke of *Dancing with the Stars*.

---

**The multiple Grammy Award-winning vocal ensemble Chanticleer**  
**"The world's reigning male chorus." - The New Yorker**



photo: Matthew Washburn

# FROM THE *FESTIVAL* ARTISTIC DIRECTORS

This year, there was a bumper crop of new auditionees for the *Festival*. At first we were rightfully overjoyed when told that there was an increase of 30% over the last year's auditions, but then we felt truly sad that we would be able to include only a quarter of all the fine artists in the *Festival* programs, and that so many fine performances would not be available to the *Festival* audiences.

Since we joined as Co-Artistic Directors four years ago, we have expanded our season to four weeks, which have been very successful, but clearly this expansion is not enough to meet the need. A goal is to see the season expand even further. Our hope is that the superb reviews we have received from our local press, as well as from the New York Times, will encourage individuals and funders to grant the support needed to be able to serve more of the Bay Area's excellent dancers and choreographers.

There are relatively new dance forms being featured in the *Festival* this year, as well as choreographies based on the fusion of several styles. Hip hop and "Bollywood" being two of those forms which cause controversy and good healthy discussions as to what our *Festival* should include as genuine "ethnic" forms. Often labeling a dance as "fusion" serves as a grab bag and excuse for throwing disparate cultural elements into choreography. However, there are fusion works presented in this *Festival* that reach innovative new ground with success, and it is to be expected that the purists among us will dispute the validity of such work. The *Festival's* audition panelists are always faced with difficult choices and questions of cultural validity, and we applaud their hard work and dedication evaluating the dances presented at the *Festival's* auditions in January.

It is both unique and incredibly exciting that the *Festival's* dancers are exclusively from our region—the farthest away coming from Sacramento and Salinas. Most world dance festivals invite dance groups from other countries to participate in order to present international art forms. Here in the San Francisco Bay

Area, we have accomplished and respected master artists who have settled in our communities and who have been nurturing 2nd and 3rd generations of "home-grown" expertly trained and knowledgeable dancers. This phenomenon is unparalleled anywhere in the world and led Alastair Macaulay, chief dance critic of the New York Times, to write: "What other city in the world has anything like the San Francisco Ethnic Dance Festival?...I heartily envy the Bay Area residents..."

This season brings many inspiring new artists to our stage, and we decided to commence this year's *Festival* with some extraordinary children, who give us great hope for the future of dance. We are proud to feature one of the youngest soloists ever, Chandra Ayu Davies, and send congratulations and thanks to the many teachers who must be so very proud of their students.

Working with the amazing artists and excellent staff and production team is a joy and challenge, particularly enhanced by the restrictions we bump up against in this difficult economic climate. We encourage everyone to join the effort to find the financial resources to keep this magnificent *Festival* alive.

We are thrilled to be a part of creating one of the most vibrant and exciting cultural events of the season, and we hope that you enjoy the magical performances.

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 B.A. in Theater and M.A. in Creative Arts from SF State University.

**CK LADZEKPO**, Ph.D., 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.



# 2010 AUDITION PANELISTS

**ZENÓN BARRÓN** was born and raised in Guanajuato, Mexico, where he began his dance training at the age of twelve. He studied with América Balbuena at the Universidad Autónoma de Guanajuato. He was honored with being selected to participate in the cultural exchange program with Casa Cultural Florencia Italia in 1980. Later he became a member of the Ballet Folklórico de la Universidad de Guadalajara under the direction of Carlos Ochoa. Deciding to further his professional dance training, he moved to Mexico City, attending classes at the Escuela Nacional de Bellas Artes while earning a degree in Dance Instruction. He was subsequently accepted as a member of the world famous Ballet Folklórico de Mexico de Amalia Hernández. Moving to San Francisco in 1992, he founded Ensembles Ballet Folklórico de San Francisco.

**YVONNE DANIEL, PH.D.**, is Professor Emeritus of Dance and Afro-American Studies of Smith College in Massachusetts. She is a specialist in cross-cultural dance performance and Caribbean societies. Her credits include two books, *Rumba* (1995) and *Dancing Wisdom* (2005), four documentary videos, over thirty juried and solicited articles on Caribbean dance, and a body of choreography based on Caribbean dance practices. She has been awarded a Ford Foundation Fellowship, a Rockefeller Foundation Fellowship, and a Visiting Scholar Residency at the Mills College Women's Leadership Institute. *Dancing Wisdom*, her book on sacred performance in Haiti, Cuba, and Brazil, won the de la Torre Bueno prize from the Society of Dance History Scholars for best dance research in 2006.

**MALIA DEFELICE** is renowned for her knowledge of authentic Middle Eastern and North African dance, including raqs sharqi and various regional folkloric styles of Tunisia, Morocco, Algeria, Egypt, Iran, Turkey, Saudi Arabia, the Persian Gulf, and the Levant. She has an academic background in cultural anthropology with a focus on dance and ethnomusicology, and conducts ongoing classes, workshops, and seminars. For over thirty-five years, she has been an educator, entertainer, and dance/musicology researcher. Her mentors include Jamila Salimpour, Aisha Ali, and Ibrahim Farrah. She performed as a core dancer for ten years with Rosa Montoya's Bailes Flamencos, and was a featured soloist with her Middle Eastern Dance Ensemble, appearing five times on this *Festival* stage.

**RENEE RENOUF HALL** has written professionally on dance in the Bay Area since 1960. Her credits include publications in the area's major metropolitan newspapers and *The Christian Science Monitor*, *Dance News*, *Dancing Times*, and *Dance International*. Her reviews of Asian classical dance have appeared in *Hokubei Mainichi*, *Asian Week*, and various English language publications in Asia. A member of the Dance Critics Association, she currently writes for the website ballet.co. In 2000, she was an organizing member of A Ballets Russes Celebration which served as a basis for the *Ballets Russes* documentary. She has drafted the memoirs of Tatiana Stepanova de Basil, original Ballets Russes ballerina and grand prix winner at the First International Dance Competition in Brussels, Belgium, 1939.

**RAMYA HARISHANKAR** is the Founder and Artistic Director of the Arpana Dance Company. Over the past twenty-seven years, she has created fifteen full-length productions for this bharatanatyam company. As a performer, she has toured throughout the world. She trained under the late Swamimalai K. Rajaratnam and Kalanidhi Narayanan. Awards include two choreography fellowships from the National Endowment for the Arts, the California Arts Council, Alliance for California Traditional Arts, Fund for Folk Culture, Helene Modjeska Cultural Legacy Award, and the Outstanding Artist of the Year by Arts Orange County. She has trained over two hundred fifty students at her Arpana School of Dance founded in 1982. She is most proud of raising nearly \$100,000 for world-wide charities and presenting in over forty soloists/dance companies.

**DAVID LEI** worked as a social worker with at-risk youths in San Francisco's Chinatown before starting his international exporting business in 1981. David is passionate for building communities, youth education, social change, and the arts. He serves the following non-profit organizations as a board member or advisor: Asian Art Museum, Chinese Performing Arts Foundation, San Francisco Lunar New Year Parade and Festival, Chung Ngai Dance Troupe (Co-Founder), Academy of Chinese Performing Arts, UC Berkeley's China Initiative, the Asian Chefs Association, and the Center for Asian American Media. He performed lion dancing for seven years, produced the National Lion Dancing Conference in 1999, and produced Cantonese opera exhibitions at the Performing Arts Library and Museum and the Chinese Cultural Center.

**EDUARDO MADRIL** is a distinguished performer, choreographer, singer, and teacher of Native American dance and culture. He co-founded the dance company Four Winds in 1983, which has performed thrice on this *Festival* stage. He also founded the Revision Production Company which promotes the development, performance, and research of Native American culture. As a recipient of a California Arts Council Artist-in-Residence Grant, a member of the artistic roster of Young Audiences, a lecturer at the San Francisco Art Institute, and an instructor at San Francisco State University, he has brought Native American dance to thousands of Bay Area students. He also serves on the board of the Friendship House of American Indians, Inc. and on the advisory council of the De Young Museum's Native Programming.

**GABRIELA SHIROMA**, born and raised in Lima, Peru, devotes her life to promoting Peruvian folklore of African origin. She holds a B.A. in Creative Arts from San Jose State University, having also engaged in research in Argentina, Brazil, Chile, Ghana, Mexico, Peru, Puerto Rico, Togo, and Uruguay. She is a Founder and current Artistic Director of the Afro-Peruvian De Rompe y Raja Cultural Association, where she has produced many outstanding and innovative productions, and has appeared five times on this *Festival* stage. She has been awarded grants from the Alliance for California Traditional Arts, National Endowment for the Arts, La Peña Cultural Center, the Peruvian Consulate, Peruvian Institutions, U.S. Peruvian Dance Contests, and Zellerbach Foundation; and artistic residencies across Argentina, Brazil, Ghana, Peru, and the U.S.

**MĀHEALANI UCHIYAMA** is a dancer, musician, and composer. She holds a B.A. in Dance Ethnology and an M.A. in Pacific Islands Studies, and is the Founder and Artistic Director of the KaUaTuahine Polynesian Dance Company. She and her company have appeared in this *Festival* numerous times. She has studied extensively with one of Hawai'i's premier hula masters, Joseph Kamōha'i Kāha'ulelio, and has performed with numerous Polynesian and Caribbean dance ensembles. She has produced a series of instructional and performance videos and CDs of Polynesian music and dance, and is the winner of the Hawai'i Music Award for Best World Music for her CD *A Walk by the Sea*. She is the Executive Producer of the award-winning documentary *Black Pearl*, and Founding Director of the Mahea Uchiyama Center for International Dance in Berkeley.

# CPAA YOUTH PERFORMING GROUP

*This performance is made possible, in part, thanks to the generosity of Julia and Leo Cheng*



*China*

In *Beijing Opera Training* budding performers practice—and show off—acrobatics and dance. They also hone their acting skills, portraying stock female characters: the maiden Qing Yi 青衣; the younger maiden Xiao Hua Dan 小花旦; the old lady Lao Dan 老旦, who leans to pick up a pipe; and the female warrior Dao Ma Dan 刀馬旦, who—wearing pheasant feathers—works to perfect her kung fu.

In 1790, four Anhui theater companies brought a fresh style of music and theater to Beijing. The style merged with folk and opera forms, and it became the stylized Beijing Opera. Beijing Opera's mostly historical and military tales included song, poetry, music, dance, and gesture, with fixed character types and a sparse set. Communist China at first restricted the Opera to portrayal of common workers in plain dress, but the traditional style has since revived.

Dan—female roles—include the young and middle-aged, innocent and dissolute, martial artists and elders. Until the 1930s, a woman's presence onstage was considered indecent. Female impersonators (male) became the great opera stars (including Mei Lanfang, who influenced Brecht and Stanislavsky). Today, girls set on joining the Opera begin extensive training around age eight. They study singing, martial arts, acrobatic stunts,

speech, and scripted movements that express specific emotion and meaning. (Trembling means anger; flicking a sleeve signals disgust; circling the stage is a journey.)

Mr. Bing Wang and Ms. Xue-Bing Kitty Xu created the choreography in 2008, based on Beijing Opera forms. The contemporary music is also based on tradition.

CPAA (Chinese Performing Arts of America) Arts Center in San Jose, is home to some thirty artists who create and teach their arts to the younger generation. The 14,000 sq. ft. center offers classes in western and Chinese music; Chinese, Indian, ballet, and hip hop dance; Shaolin kung fu; and visual arts. CPAA Youth Performing Group is an auditioned performing ensemble. Directed by Bing Wang and Kitty Xu (CPAA's principal dancers) the group represents CPAA in community events and dance competitions and has won many trophies.

**Dance Origin:** China • **Genre:** Classical • **Title:** *Beijing Opera Training*  
**Manager:** Virginia Jian • **Choreographers:** Mr. Bing Wang, Xue-Bing Kitty Xu  
**Dancers:** Ariel Chu, Sarah Deng, Stella Ge, Amanda Han, Annika Hsu, Amy Jin, Demetra Lee, Serena Leung, Anna Liu, Eileen Mao, Jennifer Pan, Sonya Quaife, Jamie Tsai, Jasmine Tsai, Naomi Wang, Rachel Wu, Eleanor Xiao, Anya Yang, Jocelyn Yeh, Chelsea Young, Vivian Zhang, Ronny Zhao



# CHANDRA AYU DAVIES

*This performance is made possible, in part, thanks to the generosity of Judith and Robert Duffy*

Eight-year-old Chandra Ayu Davies, one of the *Festival's* youngest dance soloists, performs *Condong*, a dance traditionally performed by the tiniest Balinese dancers. The condong is a female attendant of the Balinese court. The origins of this dance are in ancient storytelling events: where the condong sang and talked about her life. Over centuries, the form evolved into a stylized, abstract dance. We can still read some of the story, as the young servant scolds her master and works so hard she is ready to drop. The piece is excerpted from the two-hour *Legong Keraton*, created in the 19th-century by King Manggis of Gianyar. His artists combined gambuh dance-drama improvisation with a dance called Sanghyang Legong.

In traditional Bali, every palace maintained a legong (dance) team. Young, graceful village girls were invited to live in the palace and receive training from master dancers. A legong team performs three roles: the condong, prince, and princess.

Chandra Ayu's traditional costume is based on Balinese temple attire. The ampok-ampok belt symbolizes restraint of passion; the lamak bodice symbolizes softness; a leather headdress honors the head as a holy temple; earrings indicate one should use the ears wisely; and bracelets represent doing good with the hands.

Balinese dance and music evolved in the ornate ceremonies of Balinese-Hindu culture, and it continues to evolve. Every gamelan orchestra performance includes dance. The tight poise of the body, tremble of fingers, and gestures of hand, foot, and eye are synchronized with musical accents, dynamics, and rhythms, as well as the longer gong cycles. Instruments include melodic gongs, xylophones, flutes, cymbals, and the kajar—a bronze pot. The tong marks the half or quarter cycle, and the gong marks a cycle's end.

Chandra Ayu Davies, as the daughter of Balinese dancer Kompiang Metri-Davies, was dancing even before she was born. Chandra has trained since age five and performed at fundraisers, weddings, Indonesian Independence Day celebrations, the UC Berkeley Spring Festival, and with the Balinese dance company, Gadung Kasturi. She receives training from Kompiang Metri-Davies, Artistic Director of Gadung Kasturi Balinese Dance and Music Inc.

**Dance Origin:** Bali, Indonesia • **Genre:** Condong • **Title:** *Condong* (Court Attendant) • **Artistic Director:** Kompiang Metri-Davies  
**Soloist:** Chandra Ayu Davies



*Indonesia*

# EL TUNANTE

WORLD PREMIERE

## Peru

*La Marinera Norteña* is the national dance of Peru, an elegant portrayal of courtship. Like a stately bird, the man charms his woman and captivates her. As love and white handkerchiefs flutter about the couple, a steady and joyful agreement binds them.

*Their connected glances, their total surrender.*

*His contained passion; her agile feet, joyful, sweeping the ground . . . Once we have danced it, it has been said!*

For fifty years, regional and national competitions have challenged dancers to add a personal touch as they perfect the marinera and contribute to its evolution. Today, El Tunante presents award-winning performers from the national contest in Trujillo, showcasing the highest achievement in *La Marinera Norteña*. The first dance shows the colonial style: a restrained style in which the women's bare feet simplify the eloquence. The second piece shows the contemporary form. It combines the

quick pace of the tondero of Piura and the expressive characteristics of the marinera Limeña.

The dance evolved from the zamacueca, a form traced to the Incas. Originally called "Chilena," it was renamed in honor of the Peruvian Navy in the 1879 War of the Pacific. It has since developed three distinctive regional styles. La marinera Limeña (from Lima) is in a major key and is danced with shoes: it's upbeat, stylish, and festive. *La Marinera Norteña* (from Trujillo and northern Peru) shows a livelier style. Some versions include sweeping foot movements and leaps, some are danced with hats and handkerchiefs, and some focus on indigenous Andean and huayno elements. Other versions imitate the cadence of Peruvian Paso horses. La marinera costeña (from the coast) alternates between minor and major keys; it is vibrant, sensual, coquettish, and quick.

Today's live band of thirteen musicians, Banda Peru, performs accompaniment on the trumpet, saxophone, baritone saxophone, trombone, tuba, marching drum, cymbal, and drum.

Artistic Director Nestor Ruiz formed El Tunante in Peru in 1982 and established the company in the United States in 1999 when he moved to San Francisco. Ruiz was a national dance champion in Peru in 1978. He teaches and performs in the Bay Area, continuing to act as our Peruvian "consulate of dance", promoting a joyful, expert appreciation of Peruvian culture. For this performance, Nestor performs alongside Peruvian national marinera champions Zarella Mazzini, Luisa Lopez Saavedra, and Jorge Ventemillia.

**Dance Origin:** Peru • **Genre:** Marinera • **Title:** *La Marinera Norteña* • **Artistic Director:** Nestor Ruiz • **Dancers:** Luisa Lopez Saavedra, Zarella Mazzini, Nestor Ruiz, Jorge Ventemillia  
**Musicians:** Banda Peru - David Carr (baritone saxophone), Pedro Castillo (trumpet), James Cuba (tuba), Andrea Fennern (trombone), Santiago Israel (trombone), Hernan Lara (saxophone), Joao Martins (trumpet), Nathan Mck Griff (saxophone), Alberto Morales (Director), Nick Rous (saxophone), Luis Sandoval (cymbal), Percy Sandoval (drum), Daniel Ventura (trumpet)





# ABHINAYA DANCE COMPANY OF SAN JOSE

*This performance is made possible, in part, thanks to the generosity of Helen and Raj Desai and Elaine Connell*

India

*Om—Let us meditate upon Prithvi Devi  
—Mother Earth  
To inspire and illuminate our mind and  
understanding  
She of a thousand forms —*

This verse begins *Prithvi Sooktam*, a hymn from the Atharvana Veda (ca 4000 BCE) that pays homage to Earth—to its magnificence and abundance, and to all creatures and races of humankind. The dance opens with a bow to Mother Earth. Then, through bharatanatyam storytelling, the dancers bring to life these ancient lines:

*Oh Mother Earth On thee are the  
oceans and rivers  
On thee food and harvests came into  
being  
Oh Earth made pleasant by your hills,  
mountains and forest lands  
From thee are born mortal creatures  
On thee roam - fish, birds, monkeys,  
tigers, horses, elephants . . .  
On thee live people of varied religions  
and varied languages*

*O Mother Earth! Set us on the path to  
prosperity and good fortune!*

Carnatic music is the South Indian classical form based on ragas—melodies with distinct microtones, moods, and flavors. The music features a vocalist, a cymbalist who vocalizes rhythmic syllables, and musicians on violin, flute, morsing, mridangam, and drum.

Bharatanatyam dance originated in ancient India when Lord Shiva, the god of dance, instructed Sage Bharata in the art. Bha-ra-ta's name shows us three quintessential components: bhava (expression), raga (melody), and tala (rhythm). The form was nurtured in South Indian temples and keeps close ties to devotion and prayer through an exquisite blend of abstract dance (nrtta) and graceful expression (nrtya). Dancers train intensively for years before presenting concert-length solo debut recitals: arangetrams.

The costumes of rich silk, gold brocade, gold-plated jewelry, and precious stones are based on ancient stone sculptures of Hindu deities. The dancer dresses as

a bride, her body adorned with jewelry, flowers, and henna.

Abhinaya Dance Company's Artistic Director, Mythili Kumar, is the recipient of the Festival's 2010 Malonga Casquelourd Lifetime Achievement Award. Mythili founded the company in San Jose in 1980 as a traditional Indian dance school. Since receiving non-profit status in 1990, the company received an award from the Rockefeller Foundation. Abhinaya's ensemble members have studied with Mythili Kumar for over eight years and have all performed their solo arangetrams. The company celebrates its 30th anniversary this year.

**Dance Origin:** South India • **Genre:** Bharatanatyam • **Title:** *Prithvi Sooktam* (Hymn to the Earth) • **Artistic Director:** Mythili Kumar • **Choreographer:** Rasika Kumar • **Dancers:** Yatrika Ajaya, Anjana Dasu, Rasika Kumar, Anu Ranganathan, Megha Ranganathan, Sindura Ravichandran, Madhav Vissa • **Recorded Musicians:** Malavika Kumar (rhythm vocals/nattuvangam), A. Mahadevan (morsing), Ragavan Manian (flute), N. Narayan (mridangam), Shanthy Narayan (violin), Asha Ramesh (composer/vocals)



# BALLET FOLKLÓRICO MEXICANO DE CARLOS MORENO

From the Sotavento region of Veracruz, Mexico comes a suite of three traditional dances:

In *La Carretilla*, the women show their skill, balancing gracefulness with strong physical footwork, and the men join them for the couples' form. The name of the dance refers to the movement of the foot—how it runs about like a little cart.

*La Iguana* shows common formations from the early twentieth century, when public schools first included Mexican dance in their curriculum. Geometric formations such as lines and circles became the most elegant solution for large groups on the proscenium stage.

*El Zapateado*, an exhibition of skilled percussive footwork, evolved informally in the old port of Veracruz. In recent years, friendly competition—on the plaza in Veracruz and on our stage—has cleaned up the footwork and turned the dance into a contest of skill and coordination.

The clothing used in these dances is typical of the southern region of Veracruz. Dancers wear white to stay cool and fresh. The women's long skirts evoke Spanish colonial elegance.

*La Carretilla* and *La Iguana* are typical *sones jarochos* of Veracruz. ("Son" refers to the rhythmic structure and verse of the song, and "jarocho" refers to people from the Veracruz

area.) The busy port has been home to African, Indigenous, Spanish, and Caribbean people since the 1600s. Three centuries of improvised rhythm and song, informed by a rich mix of cultural traditions, led to a style with a distinctive percussive rhythm, syncopation, and vocal style. And three centuries of improving on the Spanish guitar led to the Mexican guitar-like instrument, the *jarana jarocho*. *Jarocho* musicians are free to improvise new harmonies, melodies, and verses: so *sones* are rarely sung the same way twice. At a  *fandango*, dancers perform on top of a large wooden platform, and the beat of *zapateado* footwork turns the stage into a resounding *cajón* wooden drum.

**Ballet Folklórico Mexicano de Carlos Moreno** was established in 1967 to fill a need for cultural activity among young Latinos. The company is based in Oakland. **Artistic Director Carlos Moreno, Jr.** has been dancing for almost forty years. He received training locally from many *maestros* from Mexico, and at the Ballet Folklórico de Mexico in Mexico City. Dancers in the company have been trained primarily by Carlos.

**Dance Origin:** Veracruz, Mexico • **Genre:** Folkloric • **Titles:** *Veracruz, La Iguana, El Zapateado* • **Artistic Director:** Carlos Moreno, Jr. • **Dancers:** Francisco Arevalo, Gabino Camba, Eloisa Diaz, Moriah Fregoso, Olivia Grajeda, Maciel Jacques, Catalina Lacy, Nick Mata, Carlos Moreno, Abraham Paniagua, Luis Paniagua, Denise Ramos, Ernesto Rivera, Victoria Robles, Alexis Rodriguez, Olivia Ruiz, Antonio Sanchez, Cecilia Villegas, Slava Wexler

Mexico





# PARANGAL DANCE COMPANY

WORLD PREMIERE

*This performance is made possible, in part,  
thanks to the generosity of Chong C. Cook*

The Philippine islands of Palawan and Mindanao contain over fifty indigenous non-Islamic communities, collectively called Lumad. The connection between the Lumad and the spirit world is a kind of perpetual parabola, with gifts given and returned. A babaylan or shaman, usually female, acts as healer, protector, seer, and the bridge between worlds.

*Pag-alintabo ni Manama* means “the blazing radiance of the gods.” The ritual dance, chant, and trance elements of this performance bring wisdom and spiritual transcendence to the Philippine indigenous people in six pieces:

*Panendan Ta Wahig* is performed in the late afternoon beside a river. The Talaandig reconnect and reconcile with river spirits, in gratitude for blessings they’ve received.

In *Dugso*, a Talaandig babaylan helps women entertain deities. She keeps the fire burning, as smoke carries prayers to the gods. Headdresses are made of feathers, twigs, beads, yarn, and coins; zigzag dresses remind women they are children of the colorful pagpayok bird; and singgil bells are music to the spirits’ ears.

*Sugod Uno* is a Bagobo prayer for choosing fertile fields. The field is selected, the men dig holes with talapak poles, women place grains of rice, and then the dancers celebrate. The music is played on agung drum, and on unique Bagobo tangunggo gongs hung on bamboo frames.

*Pagdidiwata* (“imploing the aid of the supernatural”) is a Tagbuana dance to mend warring factions. The babaylan becomes possessed and whisks coconut leaves to drive away harmful spirits.

In *Tarek*, the babaylan hears the closing drum and babandil gong. As the community celebrates, she performs a ritual to prevent illness.

*Kalooban* is the final thanksgiving for the harvest.

Parangal Dance Company is a Bay Area Filipino folk dance group that gives tribute to Philippine heritage through ethnic attire, music, and dance. Founded in 2008, the company shares their love of Philippine folk dancing through research with experts and indigenous groups in the Philippines, public and private performances, and free dance workshops. Parangal means tribute.

**Dance Origin:** Palawan and Mindanao, Philippines • **Genre:** Traditional  
**Title:** *Pag-Alintabo ni Manama* • **Artistic Director/Choreographer:** Eric Espartinez Solano • **Music Director:** Major Julian • **Co-Choreographers:** Karina Fantillo-Cruz, Emelita Hernandez-Bravo, Renalyn Tan Salazar  
**Dance Resources:** Alleluia Panis of Kularts, Basillidas Pilapil Jr., Bai Liza Saway (Talaandig); Ramon Obusan Folkloric Group (Bagobo); Gloria “Dulit” Emag, John Christian Jardin, Narino Matias Maniapao, Ama Ruperto Emag (Tagbanua) • **Dancers:** June Arellano (lead), Hazel Benigno (lead), Vanessa Brake, Kimberly Buhay, Julius Claros (master), Aethel Cruz, Angela Cruz, Marissa Cruz, Gretchen Cube Lactao, Mark Diao, Marlon Dumlao (master), Alan Evangelista, Karina Fantillo-Cruz, Karl Gavero, Emelita Hernandez-Bravo, Gilbert Laylay, Ali Lazaga Ignacio, Maricris Macabeo, Mary Jo Malabuyo, Melisa Mayeda, Mark Ophelia, Chad Ortega, Rachel Perey, Chielo Playda, Klyden Roca, Ritchel Tan Gazo (master), Renalyn Tan Salazar, Nombrado Sampang, Andrew C. Siy, Jet Tagle, Andrew Tiña, Christyn Tiu, Shelly Tomas Camisa • **Musicians:** Josefina Buencamino-Malabuyo (babandil/kulintang/agung), Armando Gazo (agung), Major Julian (kulintang/kubing), RJ Payomo (kulintang/parintak), Paul Silverio (agung/babandil), Eric Espartinez Solano (dabakan/gimbal)



*Philippines*

# THEATRE FLAMENCO OF SAN FRANCISCO

*This performance is made possible, in part, thanks to the generosity of Wilkes Bashford and the Mitchell Family*

*Pasión Flamenca* is an alegrías, a high-spirited flamenco from Spain's Port of Cadíz. This older form is known for its ceremonial entrance, a series of strolling steps to a guitar melody in a minor key. It's also noted for its zapateado—a rhythmic striking of the toe, sole, and heel of the foot—and its peaceful adagio segment known as silencio. Alegrías show the celebratory side of flamenco: they're danced simply for the joy of the dance. For even more happiness, costume designer Juan Sidi added flowers to the traditional polka-dot lunares.

Flamenco originated in Andalusia in southern Spain, among cultural groups persecuted during the Spanish Inquisition. Its influences come from Romans, Greeks, Visigoths, Sephardic Jews, Moors, and Roma people. For centuries, Andalusia remained one of the poorest regions in Europe and flamenco was born as an expression of suffering, hope, and protest. The form blended with other Andalusian folk traditions, and flamenco became a synergetic collaboration between musician, singer, and dancer.

In Spain's sophisticated nineteenth century Café Cantantes, flamenco's popularity soared. It was there the cante (song) for this alegría was created. Cantador Ignacio Espeleta created the song, and it's said he invented his signature opening, "Tirititrán tran, tran,....," one night when he forgot the lyrics. Those lyrics, called coplas, are eight-syllable verses, with a few juguetillos (variations) playfully added.

Juan Siddi and Carola Zertuche created *Passion Flamenca* in 2009.

Theatre Flamenco of San Francisco, founded 1966 by Adela Clara, was the first U.S. company to stage full productions of Spanish dance. It remains a beacon of cultural pride, a reservoir for Spanish tradition, and a vital source for artistic collaboration. In 2008, longtime Artistic Director Miguel Santos was honored with the Isadora Duncan Dance Award and the Malonga Casquelourd Lifetime Achievement Award from World Arts West. Current Artistic Director Carola Zertuche's vision for Theatre Flamenco is of a highly professional company with a home season, touring schedule, and community outreach.

**Dance Origin:** Spain • **Genre:** Flamenco • **Title:** *Pasión Flamenca* **Artistic Director:** Carola Zertuche • **Choreographers:** Juan Siddi, Carola Zertuche **Dancers:** Kerensa DeMars, Stephanie Narvaez, Juan Siddi, Carola Zertuche **Musicians:** Roberto Aguilar (guitar), Felix de Lola (vocals)



*Spain*



# ONGDANCE COMPANY

WORLD PREMIERE

*The Last Empress* returns us to the reign of Korea's beloved Empress Min of the Chosun dynasty, before Japanese annexation.

The piece opens with a court dance, celebrating Queen Min's coronation in 1866 in Seoul's Gyeongbok Palace. Kyoungil Ong's original choreography uses elements of traditional ka'injeonmohkdan and taepyeongmu dance, to bring to life an ancient and beautiful nobility. Next, dancers perform the minimal *Hyangbal Mu*, named for the dancers' hand cymbals. The celebration is interrupted by the brutal pre-dawn assassination attack by the Japanese army. The empress and her attendants wear identical clothing, but their efforts to hide the queen are futile. Queen Min's final dance is the expressive *Salpuri*, a dance of spiritual cleansing. Soloist Kyoungil Ong wears white—the traditional color of death in Korean culture. As the Empress prepares to enter the afterlife, she offers a consoling farewell, expressing sorrow, concern, and encouragement to her people.

*Salpuri* is listed as a "national intangible heritage" because it embodies the essence of Korean dance. Focusing on internal expression and metaphysical joy (mot and heung), Korean dancers express life's heavier aspects, while embodying an inner lightness; they move continuously, mirroring the eternally revolving yin and yang, darkness and light; they lead each step with the heel, holding the body in check, reflecting an introverted spiritualism.

The music is improvised in South Han indigenous shinawi style. Instruments include the gayageum, geomungo, and ajaeng zithers; haegeum fiddle; piri oboe; and daegeum flute.

The **OngDance Company** and OngDance School were formed in 2003 by Artistic Director, dancer, and choreographer **Kyoungil Ong**. Kyoungil was born in Korea, and earned her B.A. and M.A. at Sungkyunkwan University. She achieved national acclaim as principal dancer for the National Dance Company of Korea, performing in thirty countries. She has also completed multiple performances for venues in the U.S., including the Asian Art Museum and West Wave Dance Festival. OngDance Company received the San Francisco Foundation Choreography Commission Award, Isadora Duncan Dance Award, a grant from Art Council of Korea, and an award at the 24th Barcelona International Dance Competition.

**Dance Origin:** South Korea • **Genre:** Traditional • **Title:** *The Last Empress*  
**Artistic Director/Choreographer:** Kyoungil Ong • **Dancers:** Bori Ha, Heymi Kim, Soo youn Kim, Barom Lee, Eun young Lee, Gi-yeon Lee, Ina JungIn Lee, Sarrah Moon, Soomi Oh, Kyoungil Ong (Empress Min), Alyssa Park



Korea

# FUA DIA CONGO AND CULTURAL HERITAGE CHOIR

In the fourteenth century, from the equatorial forests of Central Africa rose one of Africa's great empires: Kongo. The Kingdom covered present-day northern Angola, parts of Gabon and Central African Republic, the Republic of the Congo, and the Democratic Republic of the Congo. This region is ancestral homeland for over two hundred ethnic groups, and Fua Dia Congo presents dance, music, and theater from the Congo: forms deeply rooted in religion and ritual.

*Nzobi* highlights the spiritual traditions of the Mbeti people of Congo-Brazzaville and neighboring Gabon, in a staged representation of a traditional practice. Nzobi is the name of the ritual and the secret society that performs it. For the Nzobi sect, spirit and physical worlds are separated by the thinnest of veils, and illness and discord are manifestations of unresolved spiritual matters. Nzobi rituals, fueled by ceremonial music and dance, seek healing, renewal, and protection. Only those initiated into the secret society can fully participate in the rituals, but outsiders often seek out society members to petition on their behalves.

The dancers wear African fabrics—hand-dyed red to signify spiritual power—and handmade accessories from the Congo. The skirts are painstakingly woven and braided raffia from a rare Congolese plant called mpussu. The dibu ankle rattles' original purpose was to rattle like a snake and give protection while walking.

*Nzobi* features choreography by Artistic Director Muisi-kongo Malonga, whose vision and unique choreographic voice speak to the progression of worlds; innovative Congolese Drum Master Kiazzi Malonga; and principal dancer and emerging choreographer, Lungusu Malonga. This dance tradition was introduced to the company by Malonga Casquelourd and Master Artist Sandor Diabankouezi.

Fua Dia Congo (Congolese heritage) is a professional repertory company founded by world-renowned Congolese Master Artist, Malonga Casquelourd in 1977 to preserve, promote, and present traditional Central African culture. His children, Musical Director Kiazzi Malonga, Artistic Director Muisi-kongo Malonga, and principal dancer Lungusu Malonga carry on the legacy as leaders in the preservation and presentation of Congolese traditions.

**Dance Origin:** Republic of Congo/Republic of Gabon, Central Africa  
**Genre:** Traditional Congolese • **Title:** *Nzobi* • **Artistic Director:** Muisi-kongo Malonga • **Choreographers:** Kiazzi Malonga, Muisi-kongo Malonga, Lungusu Malonga • **Costume Design:** Ayodele Ankoanda Kinchen, Erika Sosoliso Simpson • **Dancers:** Principal - Ayodele Ankoanda Kinchen, Brandi Howard, Lungusu Malonga, Muisi-kongo Malonga, Erika Sosoliso Simpson; Company - Lia Bascomb, Angélique Holmes, Tamentanefer Lumukanda; Apprentices - Ayoinu Akanbi, Hadiyah Datché, Rasheda Jones, Kamailia Williams • **Musicians:** Henry Burton, Kiazzi Malonga, Mbay Louvouezo, Rodrigue Tounta • **Special Guest Artists:** Sandor Diabankouezi (Master Artist), Latanya d. Tigner (dancer)





## WORLD PREMIERE

*This performance is made possible, in part, thanks to the generosity of the Zellerbach Family Foundation*

Fua Dia's exciting collaboration with Linda Tillery's **CULTURAL HERITAGE CHOIR** was inspired by their shared passion for and ties to African tradition. The choir's repertoire of African American spirituals honors a traditional source of sacred fortification, empowerment, and protection. Today they sing Congolese ritual music, and those same life-affirming themes reverberate across time and space.

Cultural Heritage Choir is a percussion-driven vocal ensemble that preserves and shares the rich musical traditions of African American music through research and performance. Their music is rooted in the deep south and strongly connected to their West African and Caribbean origins. The group has performed together since 1992 under Artistic Director Linda Tillery and is world-renowned for their breathtaking performances and commitment to the authenticity of African American roots music—music from “involuntary immigrants” from Africa's western regions. The group's first collaboration with veteran performers Taj Mahal and Eric Bibb entitled “Shakin’ A Tailfeather,” was nominated for a Grammy in 1997 and their second collaborative effort “Hippity Hop,” was awarded a Parents Choice Award in 2000. CHC's recording, “Say Yo’ Business,” was nominated for a California Music Award. Linda Tillery has shared the stage with America's best performers and has appeared on more than seventy recordings. She lectures on the history of African

American sacred and secular music throughout Canada, Europe, and the U.S., and has been resident artist at Stanford University and Williams College.

**Artistic Director:** Linda Tillery • **Choir:** Rhonda Benin, Tammi Brown, Elouise Burrell, Bryan Dyer, Rico Pabon, Simon Monserrat, Linda Tillery



**Cultural Heritage Choir**



*Central Africa*

# MEXICAN BICENTENNIAL TRIBUTE

WORLD PREMIERE

*This performance is made possible, in part, thanks to the support of The Consulate of Mexico, San Francisco, through the generosity of Olga Milan-Howells, Tito Avila, and Frank Howard Allen Realtors*

To celebrate both Mexico's Bicentennial and the 100th anniversary of the beginning of the Mexican Revolution, this special commission brings together acclaimed choreographer **ZENÓN BARRÓN** and six renowned local ballet folklórico companies. In 1910, the Mexican working class began their long battle for land reform against wealthy landowners and the corrupt government of Porfirio Díaz. Folk songs called corridos emerged from this struggle: they sing the praises of revolutionary heroes and courageous women soldaderas who fought alongside their husbands, brothers, and sons. Zenón Barrón, also one of this year's *Festival* panelists, presents five corridos in *El Mexico Revolucionario*, accompanied by **GRUPO EXPERIMENTAL DE MÚSICA FOLKLÓRICA VINIC-KAY**: Fernanda Bustamante, Joe Constancio, Manuel Constancio, José Roberto Hernández, and Tom Lepps. *Carabina 30 30* opens, followed by original choreography in grand ballet folklórico style:

*Vals de los Curros*, from Mexico City, shows young aristocrats living in luxury, in contrast to the social classes fighting for reform.

*Corrido de Francisco Villa* is a song from the northern part of Chihuahua in Parral about legendary Mexican revolutionary leader Francisco (Pancho) Villa. Villa's attempt to overthrow Porfirio Díaz was a battle for social rights, not to seek the presidency: *Aunque nunca estuve sentado en la silla, no envidiaba la presidencia. Even though I never sat in the chair, I did not envy the presidency.*

*Las Soldaderas*, a song from both northern and southern Mexico, celebrates the Revolution's famous women soldiers. These women joined the troops to play crucial roles in the fight for independence—from cooking to bearing arms.

*La Muerte de Emiliano Zapata* honors Emiliano Zapata. He formed and commanded the Liberation Army of the South and fought beside the peasants for their liberty and rights until his death: *Abril de mil novecientos diecinueve, en la memoria en aras del campesino como una mancha en la historia. April of 1910, you will remain as a spot in history in the memory of the farm worker.*

## BALLET FOLKLÓRICO ALMA DE MÉXICO OF SOUTH SAN FRANCISCO

grew out of the Folklórico Dance Program begun at South San Francisco High School. The company was established in 1991 under Artistic Director Martin Cruz and General Director Patricia Martinelli. Its purpose is to educate the high school's students and larger community of the rich history, music, and dance culture of Mexico's folklórico dances. **Dancers:** Martin Cruz, Sergio Gutierrez, Adelina Lara, Patricia Martinelli, Michelle Morales, German Reules, Ivan Rodriguez, Juliana Vazquez

## ENSAMBLES BALLET FOLKLÓRICO DE SAN FRANCISCO

was founded in 1992 to preserve the tradition of Mexican folk dance with quality and authenticity. Under Artistic Directors Zenón Barrón and Norberto Martinez, Ensembles' work has been recognized in the U.S., various states in Mexico, and China. In 1999, Ensembles began creating and designing full-scale productions that show the rich tradition and ritual of Mexican folkloric and dance history. **Dancers:** Ricardo D. Acosta, Lupe Aguilera, Maria Anaya, Salvador Arellano, Meredith (May) Belany, Maricela Benavides, Diana Chavez, Yamil Elai Fernandez, Linda Gamino, Monica Giese, Jesus Gomez, Ashley Hernández, Prescilla Lopez, Wilfredo Manalo, Norberto Martinez, Andrea Parber, Annette Preciado, Jeannette Quintana, Raul Ramos, Vanessa Sanches, Nayeli Silva, Mario Sosa, Juan Carlos Tovar, Lupita Troncoso, Sandra Valadez

## COMPAÑÍA MAZATLÁN BELLAS ARTES

is the home company of Instituto Mazatlán Bellas Artes de Sacramento. IMBA was created in 1998 under the direction of Yolanda Colosio and Steven Valencia to train dancers in the art of Mexican folk dance and contemporary ballet. In 2000, the school established a performing company, which creates many of its own works. Artistic Director Steven Valencia studied with Los Decanos de la Universidad de Guadalajara, Sacramento and San Jose State Universities, Universidad Veracruzana in Vera Cruz, Ballet Folklórico de México, Zenón Barron, and ANGF (National Folkloric Organization). **Dancers:** Dominique Adams, Rebecca Almenza, Zulema Balderas, Jose Bercerra, Diego Campos, Elizabeth Lizardi, Ricardo Pina, Steven Valencia

## BALLET FOLKLÓRICO MEXICANO DE CARLOS MORENO

was established in 1967 to fill a need for cultural activity among young Latinos. The company is based in Oakland. Artistic Director Carlos Moreno, Jr. has been dancing for almost forty years. He received training locally from many maestros from Mexico, and at the Ballet Folklórico de Mexico in Mexico City. **Dancers:** Francisco Arevalo, Eloisa Diaz, Moriah Fregoso, Olivia Grajeda, Maciel Jacques, Carlos Moreno, Lisa Moreno, Luis Paniagua, Itza Sanchez, Antonio Sanchez

## RAÍCES DE MI TIERRA

celebrates its fifteenth year as one of Sacramento's premier adult Mexican dance companies. It was founded at CSU Sacramento by Jose and Roxana Borrego, as a family of college students and alumni dedicated to the preservation and celebration of Mexican dance. Led by Artistic Director Roxanna Borrego, the company has a strong commitment to community: it produces and presents performances, hosts workshops, and teaches folklórico dance in local schools. **Dancers:** Irma Abella, Angélica Hernández, Abelina López, Manuel Pérez, Alvaro Ramírez Vidales, Osvaldo Ramírez Vidales, Salvador Rodriguez, Lorena Ruedas, Antonio Sarabia, Laura Ward

## LOS LUPEÑOS DE SAN JOSÉ

promotes the awareness, appreciation, and understanding of Mexican culture through traditional and traditionally-inspired folk dance. Founded in 1969, the company performs a varied repertoire from master teachers on both sides of the border. A program of the Mexican Heritage Corporation, Los Lupeños—under Artistic Director Tony Ferrigno—has produced original full-length concerts and collaborations, and toured with Linda Ronstadt and Mariachi Los Camperos. **Dancers:** Marco Chavez, Yvonne Dominguez, MandyRose Gutierrez, Arturo Magaña, Gerardo Silva, Eduardo Torres, Jessica Torres, Malena Vega



# HEARAN CHUNG

WORLD PREMIERE

*Honryung* tells the story of a Korean child, an only daughter, who suddenly dies. Her soul resists leaving the world at such a tender age, and her restless spirit clings to her family. Her parents yearn for peace, so they hire a shaman to lead their daughter to the kingdom of the spirits. The result is a playful dance between soul and shaman. The girl hides in a jar and steals the shaman's clothes, enticing the shaman to have fun.

Shamanism is Korea's indigenous religion and it is very much alive in contemporary Korean society. Shamans, called mudang, are usually women, and they are selected for their spiritual integrity and skill. The mudang acts as an intercessor between the spirits—a person's ancestors, an unknown force from history, or a deity. Through ritual and ceremony she can help with all aspects of life, from illness and marriage, to school exams and the lottery. The shaman also assures the dead and their families a final peace as she helps guide souls to the next world. Rituals may run a few hours to a few days at a rural shamanic facility. Some mudang, especially in the northern regions, follow a spirit-possessed, ecstatic tradition.

When a shaman channels spirits, she dons elegant and colorful costumes. She holds a fan to represent dignity, and a bell to call the gods. She dances to gongs, drums, and the piri flute that is required in shamanic ceremonies.

Hearan Chung choreographed this piece in 2009. Artistic Director of the Northern California Korean Dance Association, Chung has mastered various Korean court, folk, and creative dances. She holds a B.A. and M.A. in dance from Ewha Women's University. She taught for twenty years in leading Korean universities, has choreographed over forty-eight works, and published four theses. She's performed around the world, and locally at the Asian Art Museum, Women on the Way, ODC Theater, and PBS SPARK. Chung was nominated for an Isadora Duncan Dance Award, and has received grants from Silicon Valley Foundation, Alliance for California Traditional Arts, and CA\$H Grant.

**Dance Origin:** Korea • **Genre:** Traditional • **Title:** *Honryung*  
**Choreographer/Soloist:** Hearan Chung



Korea

# NATYALAYA

WORLD PREMIERE

In *Parvathi, the Divine*, South Indian kuchipudi art form combines the intricate movements of classical dance with narrative theatrical elements. Natyalaya's performance is in praise of Goddess Parvathi, the Divine Mother, protector of the universe, and consort of Lord Shiva.

The performers begin with rapid and intricate movements of nritta pure dance, and then use natya pantomime to illustrate Pavarthi's compassionate nature and to tell us the ancient story: the gods send Manmatha, god of love, to join Shiva and Paravathi together. Paravathi brings her daily offerings to Lord Shiva. One day Manmatha shoots an arrow into Lord Shiva, forcing Shiva to wake from his perpetual meditation and fall in love. Shiva sees Manmatha and becomes enraged; he opens his third eye and burns Manmatha to ashes. Gentle Parvathi beseeches Lord Shiva to restore the god of love, and Shiva acquiesces. Pavarthi and Shiva marry, and the dancers—using nritya gestures and movements to express emotion—celebrate the joyful and sacred union.

Kuchipudi is a Hindu dance-drama form from Andhra Pradesh. In the fourteenth century Siddhendra Yogi incorporated principles of dance from the ancient Natya Shastra treatise, and in the

twentieth century, the stage form of kuchipudi emerged. The form is performed around the world, with popular kuchipudi teachers, choreographers, and dancers now in North America and Australia.

The dancers' jewelry and makeup resemble Indian wedding regalia, to honor the auspicious and traditional nature of kuchipudi. The dance is accompanied by mridangam drum, violin and flute, and cymbals.

Natyalaya-Kuchipudi School of Dance was established by Artistic Director Jyothi Lakkaraju in 2000. The school presents carefully planned lesson curricula, and has given innumerable kuchipudi performances in the Bay Area. Jyothi Lakkaraju learned the dance from Dr. Uma Rama Rao in Hyderabad, India. Today's staging was created in 2005 by composer Ghatam Karthick and choreographer Jyothi Lakkaraju and reset in 2009.

**Dance Origin:** Andhra Pradesh, India • **Genre:** Classical • **Title:** *Parvathi, the Divine* • **Artistic Director:** Jyothi Lakkaraju • **Dancers:** Avvari Manaswini, Kidambi Neha, Thangellapalli Rekha, Lakkaraju Santosh, Bathina Shalini, Tammiraju Spandana, Davala Spoorthi, Madabhushi Sreenidhi



India



# TARA CATHERINE PANDEYA / DOIRA VA RAQS

WORLD PREMIERE

*Uzum ussul* celebrates “The Dance of the Grapes” from the city of Turpan, Uyghur Autonomous Xinjiang, China. In a choreography merging Uzbek and Uyghur styles, a young woman playfully tries to find the sweetest grapes in the valley. She will be happy with her efforts: Turpan, well-below sea level, is known as “the Land of Fire,” and as one of the hottest places in the world, it boasts the world’s sweetest grapes.

The performance features the doira, the traditional frame drum of Central Asia, which is an inseparable element to dance. Drummer and dancer engage in conversation: with the dancer responding to rhythms through her subtle movements.

The Uyghurs are an ethnic group from Central Asia, said to be the original ancestors of the Turkish people; they are the indigenous inhabitants of the region now referred to as Xinjiang. Tara learned this piece while in residency at the Xinjiang Arts Institute in Urumqi in Uyghur Autonomous Xinjiang—an area that now borders Pakistan, Afghanistan, India, Tajikistan, Mongolia, Tibet, Kazakhstan, Russia, and Kyrgyzstan. Uyghur dance and music traditions date back 2,000 years and they are unique, due to the Uyghurs central location on the Silk Road. Fifth century Chinese poets wrote of Silk Road dancers and musicians; and Marco Polo wrote about Uyghur culture and cuisine.

Tara Catherine Pandeya is an international performing artist who is dedicated to the preservation and promotion of Central Asian dance through study, research, performance, instruction, and the creation of new works. Tara has completed dance residencies and research in Tajikistan and Chinese Turkistan and earned merit from the California Arts Council, The Alliance for Traditional Arts, the Margaret Jenkin’s Chime Choreography Fellowship, the Isadora Duncan Dance Awards, and the Marin Arts Council. She is also a company member of Wan Chao Dance.

Abbos Kosimov is recognized globally as a master of doira and ambassador of Uzbek culture. Abbas was born in Tashkent to musicians and trained from age ten with Ustad Tuychi Inagomov, a nationally recognized Uzbek artist. Abbas has recorded with Stevie Wonder, has recorded for Zakir Hussein’s soundtrack for LINE’s Ballet, and has won numerous awards for his world-wide performances. Abbas and Tara founded Doira va Raqs in 2009 to support cross-cultural connections.

**Dance Origin:** Uzbekistan & Uyghur Autonomous Xinjiang, China • **Genres:** Uzbek, Uyghur • **Title:** *Uzum ussul* • **Choreographer/Soloist:** Tara Catherine Pandeya • **Musician:** Abbas Kosimov

*Uzbekistan & Uyghur Autonomous China*



# RARA TOU LIMEN

*To dance was at once to worship and to pray...the gods themselves danced, as the stars dance in the sky...dance is to take part in the cosmic control of the world . . . A.B. Ellis*

*Rebirth* depicts a Kanzo initiation ceremony in Vodou tradition. Two reine drapo enter with flags, accompanying the laplas, the peristyle guardian, or master of ceremonies. The peristyle is a sacred place where most Vodou activities take place. Candles represent light, a small altar offers votive objects, and the asson—a calabash rattle decorated with beads and filled with snake vertebrae—summons spirits. The initiate enters in ceremonial white. She lies down in seclusion and Manbo Ayizan brings the mysteries of the Kanzo to her spirit child, to facilitate her rebirth as a Vodou priest. Then the lwa, spiritual entities, enter to honor the new member of the Vodouisant community.

The songs include *Sali Nago* a salute to the Nago nation; *Laplas rele laplas* a call to the master of ceremonies; and *Ayizan Velekete* for the sacred earth of Benin and the presiding spirit.

Haiti is a crucial repository of African Vodou spiritual practices. Enslaved Africans brought to Haiti identified with various nanchon (nations) including Kongo, Ibo, Nigerian Yoruba, and Dahomey Fon. Their beliefs merged with elements of French Catholicism to create Vodou—a danced, sung, and drummed religion, a healing channel to lwa, spirits, and ancestors.

Musicians in the Haitian rada orchestra summon the spirits with a bell, rattle, bas drums, and three tunable hollow log drums: the manman, boula, and segon. These Haitian drums are sacred conduits, so they are baptized, saluted, fed, and put to sleep when not in use. The first rhythm is yanvalou, traced to the Fon people of Dahomey, an invocation and supplication that opens all ceremonies. The next rhythm is zepol, the dance of the shoulders. The Vodou songs are sung in Haitian Kreyol and in ancient African langaj.

Founded in 2004, **Rara Tou Limen** is at the cutting edge of the evolution of Haitian dance in the Bay area. Accompanied by celebrated musicians and vocalists, the company brings to the stage diverse Haitian dance forms, from religious ceremonial and dances of liberation to the vibrant and celebratory carnival dances. The use of traditional rhythms, chants, and movement integrates the grace, strength, fluidity, and precision of Haitian folkloric dance. The company presents Haitian music, dance, and culture through classes, workshops, performances, and educational events in the U.S. and Haiti.





**Dance Origin:** Haiti • **Genre:** Folkloric • **Title:** *Rebirth* • **Artistic Director:** Portsha Jefferson • **Musical Director:** Daniel "Brav" Brevil • **Costume Design/Construction:** Portsha Jefferson, Sandrine Malary, A. Rene Walker • **Dancers:** Heather Easley-Kasinsky, Tamika Harris, Tracee Henson, Akua Jackson, Portsha Jefferson, Leah Kimble-Price, Halimah Marshall, Shawn Merriman-Roberts, Latanya d.Tigner (Dimensions Dance Theatre), Laila Tov, Shemica Watkins • **Musicians:** Daniel Brevil (lead), Guy De Chalus, Skooter Fein, Kendrick Freeman, Gerlanda Gelin (vocals), Michele Hamilton (vocals), Karen Kirschling, Tossie Long (vocals), Taji Maalik, Lalin St. Juste (vocals)

## HAITIAN EARTHQUAKE RELIEF EFFORT (H.E.R.E.)

*\*An ongoing project of the Congo SQ West Kinship Family Fund*

Daniel Brevil, Master Artist and the Musical Director of Rara Tou Limen, is a native of Haiti, and a survivor of the 2010 earthquake which devastated Port au Prince. After extending his stay to look after the well-being of his Haitian family and community of the Carrefour Feuilles District, he returned to his Bay Area home in March. Since his return, Brevil has shared the account of his experience through speaking engagements and the inspirational performances of Rara Tou Limen.

In cooperation with the Red Cross, World Arts West raised over \$1,000 during the 2010 *San Francisco Ethnic Dance Festival Auditions*. We encourage the support of our vibrant World Arts West community for these continued efforts.

**TO LEARN HOW YOU CAN HELP WITH HAITIAN EARTHQUAKE RELIEF EFFORTS, PLEASE CONTACT:**

*Rara Tou Limen at 510-464-3025 or The American Red Cross at 1-800-733-2767*

**OR VISIT ANY OF THE FOLLOWING WEBSITES:**

*www.raratoulimen.com, www.redcross.org, www.haitisoleil.org, www.zanmilakayblog.org*



# LIKHA-PILIPINO FOLK ENSEMBLE

## Philippines

LIKHA presents two dances from the Kalinga tribe of Northern Luzon, Philippines.

*Banga* (meaning “pot”) shows the dexterity of the Kalinga women as they balance earthenware pots on their heads. They walk along mountain paths to fetch water for a wedding feast, and they meet other women carrying firewood and baskets of fruits, fish, and meat.

In *Salip*, a Kalinga bride-to-be balances a stack of pots in a courtship dance. With movements reminiscent of a rooster and hen, the couple gestures to each other in love, and the woman surrenders her skirt (a kain or tapis) to the man. These dances are often seen during the Canao Festival, a celebration of good harvest, birth, and wedding.

The women’s skirt is hand woven in the distinctive reddish orange of the Kalinga, and hand-beaded with shells or buttons to make a distinct sound when walking. The women also adorn themselves with

glass and amber beads. Before western influence, women were topless.

The Kalinga live in the Luzon Cordillera of the northern Philippines. They are known as the “Peacocks of the North” because of their elaborate and beautiful clothing. Historically, they marry only within their social groups and value group security over individual need. They also participate in peace pact trade alliances with other communities. They farm a variety of crops, raise livestock, and create beautiful basketry and pottery, along with wood and metal craftwork.

The musicians play the gansa, a hand-held gong with a narrow rim, tuned to a specific note. (The number of gansa in a set is different for each Cordillera ethnic group.) The bamboo xylophone, called pattangok, provides melody, chords, and a beat for the dance.

In 2007, Artistic Director Rudi C. Soriano traveled with a LIKHA research team to Lubuagan, Kalinga, Philippines to learn traditional dances from Cirilo Bawer, a Kalinga elder and educator. This piece

was re-choreographed by Rudi Soriano for the ensemble.

LIKHA-Pilipino Folk Ensemble was formed in 1992 by a group of individuals who came together to celebrate Philippine culture and tradition. LIKHA means “creation” in Pilipino. The company collects, preserves, and educates the public about indigenous Philippine art forms as expressed in music, dance, arts, crafts, and costumes. LIKHA is now in its 18th season under the direction of Rudi C. Soriano.

**Dance Origin:** Cordillera, Philippines • **Genre:** Traditional • **Titles:** *Banga*, *Salip* • **Staff:** Carol Alicbusan, Ron Cabarloc, Libeth Cruz, Warren Manuntag (Costume Director), Rudi C. Soriano (Artistic Director) • **Dancers:** Liza Atendido, Raisa Baula, Lolita Castillo, Beverly Cruz, Jennifer Cruz, Tina Cruz, Vicent Hutalla, Chariss Ilarina, Laurie Laxa, Cynthia Lucero, Kristin Pahati, Mae Reyes, Maria Rios, Tina Zabala **Musicians:** Kevin Alicbusan, Edward Cruz, Manuel De Vera, Jr., John Laxa, Omar Pahati, Michale Palad, Richard Rios, Angelo Salumbides, Paulino Tamayo





# ESZTERLÁNC HUNGARIAN FOLK ENSEMBLE

*This performance is made possible, in part, thanks to the generosity of Eve and Harvey Masonek*

## *Transylvania*

In *Magyarszovát*, three generations of EszterlÁnc dancers present a traditional Hungarian folk dance cycle, from the village of Magyarszovát. *Akaszto'st* is a couples dance with lyrical music. The dancers warm up to each other, enjoying a rare chance to dance close. *Lassu Csardas* is a slow couples dance and is sometimes danced—by the highly skilled, in a dance named *szászka* for the *szasz* people of Transylvania—with two girls and one man. *Ritka Magyar* is a men's dance, and at times two men and two women will join the men in the background while doing the *Negyves* dance and singing old, sad village songs about lost love: “. . . *even the sun leaves the blue sky, but my darling, how am I to leave you. . .*” *S'ru* showcases the men's solo form in a lively competition for the best male dancer.

Hungarians are said to “party hard in their sorrow” and drinking often fuels the fun. Individual dancers call out spontaneously, and together, the women's voices shout traditional encouragements, upbeat and

suggestive. They promise special favors to musicians who keep playing; they call to the single men to show their stuff; they shout how “as the star shines on the mountaintop” they forgive their cheating lovers because they are not so innocent themselves.

EszterlÁnc learned the dances in the Bay Area from Hungarian Master Dancer Laszlo Dioszegi. These are traditional Hungarian social dances that originated in village celebrations—harvests, weddings, birthdays, and coming of age. Hungarian dance—as well as Hungarian language and other traditions—was preserved in remote regions of Transylvania. The small village of Magyarszovát has preserved its unique turning dance—shown in this cycle—since the sixteenth century. The dancer's costumes and jewelry are also based on Magyarszovát tradition as well as the music. Today's soloist and visiting guest artist from Hungary, Levente Varadi, is working with EszterlÁnc as educator and mentor.

The EszterlÁnc Hungarian Folk Ensemble has been showcasing Hungarian folk culture in the Bay Area since 1977.

Ensemble dancers—twelve to twenty young adults ranging from age sixteen—receive training in the ensemble and from guest teachers. Most are of Hungarian heritage (the Hungarian community numbers in the tens of thousands in California) but membership is not limited. EszterlÁnc performs at international festivals, social events, patriotic holidays, and world dance events. Recently, the group toured to Los Angeles, Sacramento, and Vancouver, B.C.

**Dance Origin:** Magyarszovát, Transylvania Region • **Genre:** Folk • **Title:** *Traditional Dance Cycle from the Village of Magyarszovát*  
**Choreographer:** Laszlo Dioszegi • **Business Manager:** Anna Ordasi • **Dancers:** Adriana Andres, Dan Cassell, Guillaume Chartier, Atilla Lazar, Chris McHugh, Dia Nemethy, Anna Ordasi, Viktoria Szabo, Levente Varadi, Agi Sonkoly  
**Musicians:** Szilvia Gilbert (singer), Lajos Miklos (viola), Laszlo Orban (violin), Magdolna Ordasi (singer), Mike Pratt (bass)



# HĀLAU O KEIKIALI'I

WORLD PREMIERE

*This performance is made possible, in part, thanks to the generosity of Margarita and Herbert Rosenthal*

## Hawai'i

Before Western encounters with Hawai'i, performers transmitted Hawaiian history through hula kahiko, a combination of mele chant, song, and dance. The hula kahiko on today's stage is called *Hi'iakaikapoli'opele*. It comes from the ancient epic recounting the first and most dangerous battles of Hi'iaka, the youngest sister of Pele. Hi'iaka is associated with the goddess of hula and also the healer, restoring damage caused by Pele's volcanic wrath. She purges the land of shape-shifting Mo'o demons and new forests grow under her every step. In this dance, the goddess first learns her power as she engages in fierce physical battles.

*A Waiakea:* Hi'iaka begins with etiquette, pleading with the dangerous Pana'ewa—a human-eating tree-dragon—for a peaceful passage. When Pana'ewa refuses, she summons her divine ancestors to help her win the battle.

*E Pana'ewa Moku Lehua Nui:*  
*Hi'iaka fights two Mo'o in a river.*  
*Mai 'alai ke ala o ke kamahele*  
*Don't obstruct the path of these voyagers*

*Hele ke aloha hele pū; no me ka makani*  
*Head forth with love in the wind*

*Hulihia Ka Mauna:* To battle Mo'o that are fifty times faster than any other demons, Hi'iaka learns to spin her magical pā'ū skirt—to pound her enemies as if they were crickets, and then lay the skirt on the earth for healing.

*Hulihia ka mauna, wela i ka ahi -*  
*The Mount is convulsed in belching flames*

*Wela mo'a nupu ka uka o Kuihanalei -*  
*Fire scorched is upland Kuihanalei*  
*I ke a pōhaku Pu'ulena e lele mai uka*  
*A hail of stones shot out with sulphur blasts*

*A Mo'olau:* Hi'iaka picks as her companion the goddess of ferns, who throws fern shoots and creates fern walls.

True to island tradition, Hālau dancers make their own costumes and implements. The ka'ai belt is woven with lauhala leaves. The pā'ū a mo'olau women's skirt represents Hi'iaka's magical pā'ū. The musical instruments are from nature: gourds, branches, bullroarer, horns, bamboo flutes, and stones.

Hālau O Keikiali'i is a Hawaiian cultural and dance group based in South San Francisco. Since 1994, it has shared its extensive knowledge and experience of Hawaiian hula, mele, chant, song, stories, and arts through workshops, performances, and cultural events. **Kumu Hula Kawika Keikiali'ihiwahiwa Alfiche** choreographed the piece this year, following styles passed on by Kum Tiare Maka-Olanolan Clifford, Harriet Keahililau-Spalding, and Rae Kahikilaulani Fonseca. Kawika dedicates the dance to everyone who had a rough time in 2009: "Goddess Hi'iaka reminds us that nature, generosity, and love conquer all."

**Dance Origin:** Hawai'i • **Genre:** Hula Kahiko  
**Title:** *Hi'iakaikapoli'opele* • **Artistic Director/Choreographer:** Kumu Hula Kawika Keikiali'ihiwahiwa Alfiche • **Dancers:** Wahine (Women) - Kalei Alonzo, Maka Anciete, Julie Apana, Maika'i Chung, Carina Duque, Tiffany Evangelista, Valerie Evangelista, Leilani Fernandez, Catie Flannery, Cristin Fong, Ann Giron, Kellee Hom, Ka'imi Horuichi, Tess Lush, Lulu Masaganda, Raena McBride, Margaret Mendoza, Kaleipua'ena Monce, Gabrielle Pabonan, Anjal Pong; Kāne (Men) - Raymond Alejandro, Kale Ancheta, Kahaku Desai, Kawika Fernandez, Kris Giron, John Hansborough, Pi'iali'i Lawson, Kia'i Maurille, Antonio Nunez, Voltaire Villanueva





# MONA SAMPATH DANCE COMPANY

WORLD PREMIERE

*This performance is made possible, in part, thanks to the generosity of Kathleen Scutchfield*

India

Twenty-five dancers light up the stage in *The Shape of Dreams*, a suite inspired by A.R. Rahman's *Slumdog Millionaire* soundtrack. It's a dream-like journey through movement and music, exhibiting the vibrant grandeur of Bollywood dance. The first piece, "Ringa Ringa," features a song about a young girl's coming of age and a blend of Indian Classical vocabulary with Bollywood movement. The next piece, "O Saaya," is a uniquely contemporized jugalbandhi duet. For the final section, the entire company performs the upbeat, crowd-pleasing "Jai-Ho."

Indian contemporary fusion was born when choreographer Uday Shankar combined classical, folk, and tribal dances with western theatrical technique. Bollywood dance enthusiastically migrated from film to stage, and it now includes a little bit of everything: stylized bharatanatyam temple dance; simple steps and flamboyant costumes from Punjab and Gujarat secular dances; modern dance; jazz; ballet; and hip-hop.

The dancers' eclectic costumes include ankle-length lehenga choli, worn by

women of the Mughal Court; skirts inspired by lehenga; harem pants inspired by Indian salwar; men's Indian dhoti; and boys' hip-hop stylized clothing. Composer A.R. Rahman's music is also an amalgamation. It fuses elements from Carnatic and Hindustani music, Western classical, qawwali, and improvisation; and it is played on both traditional and electronic instruments. Mona Sampath Dance Company will be accompanied by dhol players Harpal Saini and Satwant Samra.

*The Shape of Dreams* was choreographed in 2009 by Mona Sampath, with guest choreographers Ishika Seth and Monika Ramaswamy.

**Mona Sampath Dance Company**, formed in 2009, specializes in Bollywood dance. The company has performed at the Warriors half-time show, and with renowned personalities including the King of Bollywood, Shah Rukh Khan. With classes all over the Bay area, a performing group of over fifty dancers, and a focus on community, MSDC is the biggest and fastest-growing Bollywood dance company in the Bay Area. Artistic Director and choreographer **Mona Sampath** studied bharatanatyam at the RajaRajeshwari

Dance School in Bombay for nine years before expanding her repertoire to jazz, hip-hop, and contemporary dance. She worked with Bollywood choreographers Farah Khan, Bosco Caesar, and Ganesh Hegde, and created the Bollywood dance program for the India Community Center in the South Bay, a Bollywood aerobics program, the jollywood senior citizen dance group, and the Bollywood dance company, Naach Inc.

**Dance Origin:** India • **Genres:** Indian Contemporary, Bollywood • **Title:** *The Shape of Dreams* • **Artistic Director:** Mona Sampath  
**Dancers:** Priya Agarwal, Anisha Babbar, Krishna Basude, Nishta Bhatia, Amrita Bhusri, Brian Brooks, Jayanth Chakravarthy, Aditi Desai, Reena Desai, Archana Ganesan, Rishi Iyer, Anjaneya Jariwala, Joya Kazi, Shreya Krishnan, Gaurav Kumar, Ria Marathe, Anya Mathur, Rekha Pai, Amit Patel, Nikita Patel, Prapti Patel, Vikash Patel, Monika Ramaswamy, Michelle Randev, Aprajita Saxena, Maya Seshadri, Ishika Seth, Shobana Shankar, Sonali Singh, Sonam Singh, Rohit Sudhir, Shivali Tandon, Shefali Varma, Anu Varshneya, Mariya Vichattu, Shivani Walia  
**Music:** *Slumdog Millionaire* Soundtrack - "Ringa Ringa," "O Saaya," "Jai Ho" • **Musicians:** A. R. Rahman (composer), Harpal Saini (dhol), Satwant Samra (dhol)



# JUN DAIKO

Taiko refers to the big Japanese drum, and the title of this piece, *Tatsumaki*, means whirlwind. Together the terms define the explosive, fast-paced rhythms and choreography of North American kumidaiko. Kumidaiko is a unique, continually evolving world-music style, as players continue to add rhythms and instruments from many cultures, and musicians are encouraged to improvise solos to showcase their skills. Each strike of the drum has an accompanying vocal sound, and rhythmic patterns are accompanied by specific whole body movements. These gestures and forms are inspired by martial arts, festival dances, and everyday activities. The clothing also reflects traditional rural life: the merchants' happi coat, and traditional carpenters' nagapachi pants, tabi shoes, teko wristbands, and hachimaki headbands.

Modern kumidaiko as a staged performing art was born in Japan in the 1950s and 1960s. In the 1950s jazz drummer Daihachi Oguchi formed a taiko ensemble based on the various parts of a western drum kit. He had the group perform with a quickened tempo, complex rhythms, exaggerated arm movements, and kabuki-style vocals. A Tokyo group, Oedo Sukeroku Taiko, also developed a performance style from the Obon festival, and kumidaiko became popular. Master Drummer Seiichi Tanaka brought the form to America in the 1960s, establishing the San Francisco Taiko Dojo, one of the first kumidaiko centers in the U.S. along with Kinnara of Los Angeles and San Jose Taiko.

Today there are over three hundred taiko groups in America. Hiroshi Tanaka composed *Tatsumaki* in 1993 while playing with Stanford Taiko.

**Jun Daiko** was established in 2007 by a collective of kumidaiko artists based at the Mountain View Buddhist Temple. It takes its name from a Japanese character for "a fortuitous, chance meeting." Members of Jun Daiko performed as the Kenny Endo Taiko Ensemble, Stanford Taiko, Zenshin Daiko, and Kona Daifukuji Taiko. This vibrant new voice in North American taiko has performed at the Maui Taiko Festival, Shasta Yama, and the International Taiko Festival in 2009. They teach taiko classes for the Mountain View Buddhist Temple Obon.

**Dance Origin:** Japan • **Genre:** Kumidaiko • **Title:** *Tatsumaki* • **Artistic Director/Choreographer:** Jun Daiko • **Dancers/Musicians:** Elise Fujimoto, Keith Gushiken, Gabriel Ishida, David Ishimaru, Britney Manago, Yoko Okano, Loreen Toji, Linda Uyechi, Susan Yuen

Japan





# MELISSA CRUZ

WORLD PREMIERE

In flamenco's deep song, *cante jondo*, we hear the echoes of human suffering. This piece, *Martinete* is one of the oldest forms of flamenco song, said to have originated in the forges of blacksmiths of Andalusia's persecuted Roma people. The name derives from the Spanish *martillo* (hammer), and the songs are traditionally sung a *capella*, to the beat of *palmas*, stamping, and the ring of a hammer striking an anvil. These are monotonous songs and bleak, with words drawn out for a slow and wailing lament. The poetic *coplas* are sometimes only fragmented phrases—the songs of a people lacking a homeland—and the singer improvises lines that express his passions of the moment. The written lyrics for this *martinete* are:

*In the neighborhood of Triana, there is no ink and plume with which I can write my mother.  
It has been three years since I have seen her.  
Woman, come here and convince yourself of the truth:  
That there is no man in this world that is as reliable as a clock.*

The *martinete* was adapted for dance in the 1950s by Antonio El Bailarin. For this performance, Melissa Cruz reflects the original choreography with quick turns, rapid footwork, and dynamic tension and release. *Martinete* is usually a masculine form, and although it is danced by women, it is more often danced by men. Melissa wears masculine costuming to evoke the aesthetic of El Bailarin. The choreography also includes elements from Melissa's original piece, *Siguiriya*, and it is partly improvised in engagement with the singer.

Melissa Cruz began studying flamenco and classical Spanish dance in San Francisco with Rosa Montoya in 1993 and performed with Ms. Montoya's professional company, Bailes Flamencos, from 1996 to 2000. From 2001 to 2004, she studied in Spain with Pastora Galvan, Manuela Rios, and Yolanda Heredia, and her Spanish studies collectively inspired this piece. She performs regularly with Jason "El Rubio" McGuire and Felix de Lola.

**Dance Origin:** Spain • **Genre:** Flamenco • **Title:** *Martinete* • **Soloist:** Melissa Cruz • **Musicians:** Felix de Lola (vocals/anvil and hammer), Jason "El Rubio" McGuire (percussion)



*Spain*

# AFOUTAYI DANCE COMPANY

This Haitian Vodou ceremony, *Simbi Dlo*, has been danced and sung down the generations—from communities in African and indigenous Haiti, to present-day Haitian homes. The dancers pray to Simbi Dlo, deity of sweet (fresh) water:

*Please, please mother of love, protect us,  
bring water to us and grace us with your presence.*

A drummer shakes the ason rattle—a calabash with snake vertebrae—to the four corners, calling various spirits. Then the ceremony summons Simbi Dlo. The Simbi originated in Kongo cosmology, and they are mercurial and unpredictable. They stand outside the peristyle until attracted by their favorite rhythms, symbols, or objects, so every aspect of the dance is designed to please them: the dancers wear white for purity and blue to evoke water; their skirts display Simbi Dlo's magical vèvè symbol; while dancing, they draw the vèvè in corn meal on the ground; their jugs are both symbolic and real receptacles; and the rhythms are especially pleasing to Simbi Dlo, as are the shouted, inspirational words.

In Haiti, sweet water symbolizes love and protection, and it also remains a daily necessity. Haitian-born choreographer Djenane Saint Juste says “In drought-ridden Haiti, girls walk kilometers in the mountains just to bring water back to the home. So water is about generosity: when we share it with you, it is love. Water is community.” As in many of today’s performances, this dance is an excerpt from a living form of prayer. Every day, Haitian Vodou practitioners beseech hundreds of powerful lwa for help with life’s challenges.

The musicians play rada drums—manman, segond, kata, bass, and bell—connecting traditional rhythms to the dancers as if with an umbilical chord. Djenane stresses the quintessential relationship among drummer, dancer, and spirit: “If the drummer is not good, the dancer will become tired. Only if the spirit loves you will it come to you. The spirit needs an inner beauty, an integrity, so you have to open your body, mind, and heart.”

Afoutayi Dance Company educates the Bay Area community about authentic, traditional Haitian dance and folklore. Their

Haiti





performances help raise funds for the JAKA Institute (of Haitian folklore) in Petionville, Haiti. Choreographer and Artistic Director Djenane Saint Juste was born in Haiti and raised in Vodou, dancing since the age of three under the direction of her mother, Florencia Pierre, choreographer, dancer, and mambo priestess. Djenane is also Co-Artistic Director of the JAKA Institute, and faculty instructor in Haiti and in San Francisco.

**Dance Origin:** Haiti • **Genre:** Traditional • **Title:** *Simbi Dlo* • **Artistic Director/Choreographer:** Djenane Saint Juste • **Dancers:** Nefertiti Altan, Bonnie Awesu, Jennifer Baron, Sandrine Malary, Mariella Morales, Vanessa Sanchez, Djenane Saint Juste, Christina Navarro, Mela Amaiya Saunders, Camille Steneck, Aimee Zawitz  
**Musicians:** Joe Abela (shakers), Jealool Amari (bass), Gabriel Bata (bass), Michelle Jacques (vocals), Preston Justice, Hector Lugo, Afshin Mokhtari (bass), Zeke Nealy (segond), Florencia Pierre (vocals), Jeff L. Pierre (lead drummer), Marissa Roman (bell), Tadd Scott (vocals)

## SPOTLIGHT ON HAITIAN VODOU

Vodou is a spiritual tradition which evolved in Haiti during the seventeenth and eighteenth centuries. It is based on a blending of spiritual practices of Ewe, Yoruba, Igbo, Kongo, and Fon peoples of West Africa who were removed from their homeland and brought to Haiti as enslaved people. Practitioners of Vodou revere a supreme Creator, revealed on earth through a matrix of natural forces called Lwa. The spirits of ancestors who no longer walk the earth are recognized as ever-present. Both forces are close to mankind, and are called upon through rituals to offer guidance and comfort.

In light of the recent earthquake disaster, misunderstandings and disrespectful comments about Haiti, Haitian people, their spirituality, and culture have resurfaced. Many of these assumptions stem from misinformation rooted in both the slavery era and Hollywood film industry.

World Arts West is committed to increasing cultural literacy in the service of building cultural bridges. It is our hope that these bridges will expose different cultural practices and perspectives, thereby encouraging cultural understanding and appreciation. We are proud to highlight Haiti and celebrate its cultural heritage.

To learn more about Haiti, visit: [www.teachingforchange.org/publications/haiti](http://www.teachingforchange.org/publications/haiti).



# SRI SUSILOWATI

Indonesia



*Mojang Jaipong* means jaipong dancer. This Sundanese dance tells a story of a jaipong dancer whose beauty, grace, and strength shine through her movements.

*A jaipong dancer dances with grace and confidence—Her movement harmonizes with the music.*

Jaipong is a twentieth-century hybrid of regional dance forms and martial arts from Sunda, West Java. The style has a bit of flashiness—said to be inspired by 1970s rock and roll—romantic and sexual undertones, and intense but centered emotions. At Indonesian celebrations, the soloist or pair of jaipongan dancers is the center of attention, inviting audience members to dance. The form, like all Indonesian folk forms, requires extensive training. Its basic structure is that of the harvest-time courtship dance, Ketuk Tilu: a simple step, hand gesture, and head gesture that repeat every eight beats. Movements from the martial art Pencak Silat add grounded physical strength; and dynamic elements from other Sundanese folk styles, such as the sensual Bajidor, contribute a joyful freedom.

The dancer's sanggul hairpiece, kebaya blouse, and batik cloth sarong are traditional, formal Sundanese clothing. The music is performed by Robot Percussion: arranged by Ega Robot, with Masyuning on vocals. Traditionally, folk musicians play a simple set of three small kettle gongs, called ketuk. The striking of the drum is closely allied with the dance movements, and the dance gets its name from the sound of the drums: blak-ting-pong and ja-i-pong.

Dancer and choreographer Sri Susilowati studied traditional Indonesian dance from age seven. She learned jaipongan from Sri Dinar Munsan at the Indonesian Institute of Arts in Yogyakarta where she earned a B.F.A. in Choreography. In the U.S., she earned an M.F.A. from UCLA, and founded the dance companies Harsanari in San Francisco in the 1990s, and the Sri Dance Company in Los Angeles in the 2000s. Sri creates and performs both traditional and contemporary work including recent work with David Rousseve and at Counterpulse in San Francisco. She received the Los Angeles Women's Theater Festival's Rainbow Award in March of this year.

**Dance Origin:** Sunda, Indonesia • **Genre:** Sundanese • **Title:** *Mojang Jaipong*  
**Choreography Arrangement/Soloist:** Sri Susilowati



# XPRESSIONS

## WORLD PREMIERE

*This performance is made possible, in part, thanks to the generosity of Magan and Honorable Marilyn Patel*

The song *Jai Jai Garvi Gujarat*—Glory to Gujarat—opens a performance of the same name: a suite of joyful mandala dances from the western state of Gujarat. The opening piece invokes the Divine Mother:

*You are our protector and savior and we can sing and dance in your praise all night.*

The next dance, *Garba*, is popular during the nine-day Navratri celebration (and also in American universities). A lamp in an earthen pot symbolizes life growing inside a woman. Dancers bend and clap, praying to the Divine Mother, Amba Mata.

*Tippani* is an every-day dance from laborers in the Chorwad region of Saurashtra. The women—whose job it is to pound gravel into the floor—sing at a high pitch, hoping to be heard over the pounding of their mallets.

*Manjira* are the little brass bells played in this dance by the Padhaar in Bhalnalkantha. Padhaars skillfully jingle their manjira while expressing devotion in full body movements. This dance praises Lord Rama Pir, and it's unusual in that it's performed by both Muslim and Hindu devotees.

*Dandiya Raas* is derived from the ancient Ras Leela, the famous dance in which Lord Krishna danced with the Gopis (cowherd girls) and made each girl feel he danced with her alone. The short sticks represent swords, to cut away evil. The song tells about cowherds who call out that Krishna is playing his flute.

Costumes in this part of India are vibrant, in contrast to the surrounding desert: they are embroidered with beads and mirrors and with ancient motifs of flora, fauna, and myth. Full skirts and dhotis provide protection from the sun, and the silver jewelry is a specialty from Kutch. The music is traditional Gujarat.

Xpressions was formed in 2002 to promote South Indian folk dance. Artistic Director Srividya Eashwar trained in classical bharatanatyam and folk dance in India, and she is constantly experimenting with the popular and lesser-known folk dances, presenting them in unique ways while preserving original forms. Xpressions offers classes in Indian folk dance and Srividya's award-winning student groups perform at fundraisers; city, school, and community events in the South Bay; and at multi-ethnic festivals.

**Dance Origin:** Gujarat, India • **Genre:** Folk • **Title:** *Jai Jai Garvi Gujarat* (Glory to Gujarat) • **Artistic Director/Choreographer:** Srividya Eashwar • **Dancers:** Kavitha Aravindhan, Swetha Balaji, Namrata Garg, Anisha Gogineni, Advait Iyer, Sonali Iyer, Sagaree Jain, Shruti Malige, Kavya Munnangi, Jyotsna Natarajan, Ritu Parwal, Shubha Raghavendra, Nikkitha Ramchander, Pallavi Rao, Keerthana Sankar, Sanjana Surkund, Samantha Uppalapati



India

# BARANGAY DANCE COMPANY

WORLD PREMIERE

*Philippines*



In Philippine Tagbanua communities, Pakidwa is a prayer: there is no separation between dance, theater, ceremonial prayer, and the physical well-being of the community. In this ceremony, a masakampo male tribal leader dresses like a babaylan shamanic priestess: he will sanctify the union of Tagbanua couples. The dancers wear red to drive away evil spirits, and wave dried pandan leaves to signal the deities crossing the threshold of the spirit world. Then they drink tabad rice wine prepared from the earliest spring buds. The wine binds the individual to the group and insures the union will flow as smooth as wine. It also invites the presence of the gods, as it has an excellent flavor and it's a pleasure found only on Earth. In the final dance, the intricate footwork is another well-chosen offering: it's a favorite of the dieties, as are the musical instruments, the babandil brass gong and long bamboo karatung.

The Tagbanua tribe lives in the southern highlands of Palawan, southwestern Philippines, and they are probably one of the island's original inhabitants. They recognize the existence of a supreme being in another realm as well as spirits who inhabit places in nature. Ritual offerings are made to please the gods and to ask for permission to clear or live in new areas of the forest, to provide luck for hunters and fishers, and to cure ailments or protect people from physical danger. Community ceremonies also ask the spirits for abundance, fertility, rain, and happy unions. If the gods are delighted by Pakidwa, they will bless the couples with fertility and a happy life.

**Barangay Dance Company**, based in San Francisco, preserves Philippine cultural heritage by presenting folk dance and music, and through research and outreach. Barangay refers to a long swift boat, and because the boat could carry up to sixty people, the word came to mean "clan" or "family." Barangay Dance Company is a family of immigrant and American-born dancers, young and young-at-heart, bound by a mutual love for Philippine dance and music.

**Dance Origin:** Palawan, Philippines • **Genre:** Ritual • **Title:** *Pakidwa* • **Artistic/ Executive Director:** Bonifacio Valera • **Choreographer:** Jay Loyola • **Dancers:** Gina Battad, Joel Cayabyab, Zheena Cayabyab, Rommel Conclara, Richard Fernandez, Tiffany Estrellado, Aikenne Mauricio, Jemelee Peralta, Emily Piros, Kimberly Requesto, Nicko Requesto, Evan Reyes, Jan Salas, Geraldine Santos, Jonathan Tioseco, Allan Tiña • **Musicians:** Christine Aquino, Liza Erpelo, Vickie Hafalia, Robert Lopez, Ron Moon, Marjorie Rubio, Bonifacio Valera





# PRESIDIO DANCE THEATRE

WORLD PREMIERE

## Turkey

Presidio Dance Theatre presents three folk dances, each representative of a region of Anatolia, present-day Turkey.

*Zeybek*, from western Anatolia, is a solemn form said to be created by zeybek warriors who mimicked hawks. This performance shows a wedding dance in which a bride's friends present her to the groom. The male dancers, also called zeybek or efe, wear embroidered shalwar pants that allow them to kneel, and the bride's hands are decorated with henna for good luck.

*Bolu* is a popular spoon dance of central Anatolia. It's been danced for centuries to honor women's strength and their building of society through traditional work.

*Karadeniz* is in a style known as horon, from the Laz people of the Black Sea Coast. The name refers to a line of corn stalks tied in a lattice. It's said that Black Sea fishermen danced for fun after a day's work, imitating movements of their trade. The dancers' trembling and shivering mimic a fish trying to free itself, and also conjures up the sharp waves of the Black Sea.

Turkish folk dances are often performed outside, and they focus on nearly every aspect of life: our relationship to nature; rain, mist and rivers; plants; numbers; humans and animals; the harvest and sheep-herding; social events such as war, courtship, and marriage; and household tasks such as spinning yarn, baking, and milking. The traditional music is played on Anatolian instruments: kaba, zurna, the bell shaped horn; and the two-sided frame drum davul, played with the fingers.

Presidio Dance Theatre is an acclaimed multi-generational company, specializing in dance from many regions of the world and arts education programming. Presidio Performing Arts Foundation was founded in 1998, and Presidio Dance Theatre established in 2004. Artistic Director Sherene Melania performs as a principal artist with Collage Dance Ensemble, the company with which she began her work with choreographer Ahmet Luleci, a specialist in Anatolian culture.

**Dance Origin:** Turkey • **Genre:** Traditional Folk • **Titles:** *Zeybek, Bolu, Karadeniz* • **Artistic Director:** Sherene Melania • **Choreographer:** Ahmet Luleci • **Dancers:** Norma Adjmi, Damien Alvarez, Mustafa Bakir, Charlotte Benington, Mia Blaine, Gina Brignetti, Madeline Chan, Ryan Chan, Joelle Cope, Anise Crump, Vadim Dribinsky, Hilda Fernandez-Morales, Natalia Garcia, Caroline Haigood, Veronica Henderson, Tricia Hinck, Olivia Kleier, Alayna Kwan, Alyssa Kwan, Aryn Kwan, Alexis Levit, Ahmet Luleci, Sophia Madhavan, Sherene Melania, Alberto Morales, Norberto Martinez, Karen Oakley, Taner Oktar, Kayhan Ozcimder, Sabrina Perrell, Hanna Persky, Alison Shimmon, Tahirih Skolnik, Rainier Styles, Rikki Weaver, Julia Zweifach



# ASOCIACIÓN CULTURAL KANCHIS

WORLD PREMIERE

## Peru

*Imilla Muniri* means “pretty girl” in Peru’s indigenous Aymaran language. The dance is an old form, a quiet huayno dance that is said to have never before been performed on stage. It’s an integral part of a pre-bridal ceremony, danced in the highlands by single girls looking for fiancés. It’s often during this dance, on a Sunday, that a couple will decide to marry. The couples execute quick turns, hops, and the tap-like zapateo, all without touching, and the men kneel to sing:

*. . . you’re the girl of my dreams, that is why tonight I’m singing for you, and you will dance with me . . .*

Many indigenous Aymara people live at altitudes of 10,000 to 12,000 feet in the spectacular plains of the Peruvian Andes. During the popular celebration of San Juan, farmers and shepherds meet in the plaza, wearing their best, ready to dance. It is harvest time, and the community pays tribute to Mother Earth, imploring for her blessing with fruitfulness

and fecundity, dancing for the crops and for the young couples’ abundant futures.

In the Andes, many of today’s popular dances originated in the cultures that flourished there for thousands of years. The huayno is the representative dance of the region, and its origins pre-date the arrival of Europeans. The Quechua and Aymara are the region’s two largest indigenous groups—with over five million native speakers—and they have retained much of their traditional culture. The huayno is very popular in Peru, Bolivia, Ecuador, northern Chile, and Argentina, especially during Carnival. Over centuries, the form has evolved many regional variations, some with marching bands.

The dancers’ costumes are traditionally made of alpaca wool. Both men and women wear flowers to accentuate their beauty and show they are single, and looking for love. The regional instruments include the mandolina, the quena bamboo flute, and the zampoña panpipe.

Asociación Cultural Kanchis is a Peruvian non-profit folkloric group that specializes

in dances from three regions of Peru. The company was founded in 1995 to preserve and promote Peruvian culture and tradition. *Imilla Muniri* was learned from teachers in Peru and locally. The dance was set for this stage in 2009.

**Dance Origin:** The Andes, Peru • **Genre:** Huayno  
**Title:** *Imilla Muniri* • **President:** Miguel R. Sanchez • **Dancers:** Rosendo Aguilar, Edwin Chicchon, Evelyn Fabian, Rosa Garcia, Gabriel Izquierdo, Chris Leon, Gladys Leon, Ossi Leon, Gabriela Lima, Carlos Magan, Daniela Magan, Julissa Rivera, Leslie Rivera, Marco Rivera, Edgar Salinas, Toya Sanchez, Valeria Sanchez, Ambar Vicente, David Vilcherrez, Jr.





# HUI TAMA NUI

## Tahiti

In Tahitian mythology *Pepe Hau* is the moth. Sometimes it is the dark-winged shadow of the god Tū, and sometimes the spiritual messenger who travels by keen eyesight in the dark. *Pepe Hau* was created in *ori rau* (contemporary Tahitian dance style) to revive the moth's importance as a Tahitian symbol, and also to honor its place in the world's fragile ecosystem. The original choreography also features authentic interpretations of dance forms acculturated by two hundred years of European influence—the *tamure couples* dance; the *pā'ō'ō* sitting dance; and the circular *hivinau* dance.

The opening chant tells how the world was filled with the dead, so the greatest Tahitian god, Tāaroa, summoned the god Tū to create *Pepe Hau*. Lost souls march in darkness, until their spirits follow the moths to the peaceful next world. The remaining sections are: '*Ōtea Vahine Pepe Hau* and '*Ōte'a Tāne Pepe Hau*: the journey begins; '*Ōte'a Vahine Pua e 'Ua'ahia*: the flowers awaken and

the moths feed & linger; *Aparima Pepe Hau 'e Pua*: the moths are lured by the sweet scent of nectar in the moonlight; *Pā'ō'ō*: the rejoicing moths flutter and pollinate the flowers; *Haka*: the moths fly bravely into the night as divine messengers; '*Ōte'a Vahine Ahi*: light and fire attract the moths; '*Ōte'a Amui*: the love between fire and moth; *Hivinau*: moths are burned by their mysterious, timeless love for fire.

The costumes are moss, leaves, coconut shells, pampas grass, and fara leaves. Headpieces, hip-bands, and skirts are coconut, mulberry, and hibiscus bark, symbolizing the moth's habitats. Tiger-eye shells refer to night vision and to "eyes" on moth wings, and face-paint honors a lost Tahitian art. The music has also gone green, inspired by forest sounds, and played on the ancient *tō'ere*, a hollow bamboo drum; the *pahu tūpa'i rima* hand drum; the *ihara* split-bamboo snare; and the *vivo* three-hole nose flute.

Hui Tama Nui was formed by Sam Almira in 1997, and Aaron Sencil became Artistic Director in 2000. Hui Tama Nui means "The

## WORLD PREMIERE

*This performance is made possible, in part, thanks to the generosity of Diane and David Goldsmith*

Next Generation" in Tahitian, an appropriate name for a company whose young directors preserve traditional Tahitian dance while incorporating new ideas in original avant-garde performances. Hui Tama Nui has won numerous awards at prestigious Tahitian dance competitions for best traditional choreography, contemporary choreography, music, costumes, and drumming.

**Dance Origin:** Tahiti • **Genre:** Ori Rau (Contemporary Tahitian Dance) • **Title:** *Pepe Hau*  
**Artistic Directors/Choreographers:** Aaron Sencil, Angela Sencil, Monica Sencil Bermudez  
**Dancers:** Angelica Ambrose, Crystal Balingit, Virginia Batac, Heather Bell, Mia Berrios, Emily Bertumen, Jenna Bianco, Peejay Braganza, Chanel Calipes, Narissa Cepeda, Amihan David, Jill De Los Angeles, JJ Del Rosario, Cezar Falconitin, Denise Garner, Stephanie Herbert, Joyce Hernandez, Marilyn Hernandez, Ita Iopu, Alexis Kissinger, Avanie Koot, Genica Ocampo, Von Parsario, Ayzha Quidit, Nini Satele-Ambrose, Tshon Satele-Ambrose, Angela Sencil, Monica Sencil Bermudez, Dominic Somera, Monique Somera, Michaela Spinoso, Gillian Taganos, Vincent Tanciongco, Michelle Tarleton, Vaega Ulufatu, Catherine Villalon, Malia Villanueva, Erica Winterburn • **Musicians:** Mark Adam, Calvin Agustin, Gil Ambrose, Amanda Caban, Olin Caban, Cohen Guzman, Aaron Sencil, Jojo Tabora, Theo Tabora



# TONATIUH

## Mexico

*Danza de las Pachitas* shows elements of a religious ceremony from the indigenous Cora of Nayarit, Mexico. Spiritual leaders search from house to house for a young girl to become the malinche, the leader of the dance. This girl, who represents the sun goddess, is dressed in blessed clothing before an icon of the Catholic Virgin. Then, as repetitive music slows the pace to a trance-like tranquility, the girl dances with a long white flag, guiding the dancers in simple patterns: the circle to honor the sun god and the cross to honor Jesus Christ. Cora communities perform this devotional dance every day in the weeks before Catholic Lent.

The Cora live in Western Central Mexico in the Sierra de Nayarit mountains, and they call themselves náayarite. They were displaced from most of their territory by the conquistadors, and later converted to Christianity by the indigenous Tlaxcalteca, who helped Cortez conquer the Aztecs. The ceremony and dance of the Pachitas was created in the mid-seventeenth century and taught to the Coras by the

Tlaxcaltecas. Many Cora believe this dance symbolizes the baptism of the community, as their ancestors were converted by the ritual solemnity of this dance and the beauty of the Spanish guitar and violin.

The Cora have harmonized their Catholicism with their pre-Conquest beliefs and rituals, which are related to Mesoamerican and Huichol. Shamans, tobacco, and peyote are part of religious ceremony. Along with the Christian Madonna and the saints, the Cora venerate a supreme sun god, his wife—an underworld goddess associated with the moon and rain, and their son—associated with life-giving maize and with Jesus Christ.

Tonatiuh's Miriam Gonzalez, Fabio Alvarez, and Ramon Silva learned *Danza de las Pachitas* from Ballet Mexcaltitan in Nayarit, Mexico in 2009. Seven of Tonatiuh's dancers performed the piece with Ballet Mexcaltitan in Los Angeles. This version was choreographed and staged in the 1960s by the late Jaime Buentello Bazan, one of Mexico's top traditional choreographers, and it was restaged for this performance.

Tonatiuh is the Mexican folk dance group from the Alisal Center for the Fine Arts in Salinas, California. It was founded in 1992 by Artistic Director Ramón Silva Ruelas to develop and promote Mexican folk culture. Mr. Silva has a M.F.A. degree in dance and he is devoted to the research, teaching, and performance of authentic Mexican folk dance. Tonatiuh performers come from diverse backgrounds.

**Dance Origin:** Nayarit, Mexico • **Genre:** Indigenous - Cora • **Title:** *Danza de las Pachitas*  
**Artistic Directors:** Fabio Alvarez, Miriam Gonzalez, Ramon Silva • **Choreographer:** Jaime Buentello Bazan • **Dancers:** Fabio Álvarez, Eduardo Arellano, Junior García, Lizbeth García, Jesús Gómez, Miriam Gonzalez, Ernesto Hernández, Juan Carlos Herrera, Araceli Jacinto, Karina López, Mariza Maldonado, Mario Morfin, José Muñoz, Gildardo Ochoa, Ana Orozco, Cynthia Peña, Elizabeth Ramírez, Mayra Ramirez, Adriana Rodríguez, Karina Rosas, Karina Salcedo, Alejandra Saldaña, Maritza Sánchez, Isabel Serrano, Ramón Silva, Gabriela Toro, Carolina Vásquez





# HAI YAN JACKSON CHINESE DANCE COMPANY

WORLD PREMIERE



China

In *Qiang Ling*, a Qiang shepherding girl dances in a high mountain meadow to a joyful song, expressing her love of this beautiful and bright life. She calls her sheep with hand bells that symbolize protection, and her dance focuses on footwork patterns named “skip shalang,” “skip armor,” and “leather drum.” The lyrics express auspicious congratulations and thankfulness, while narrating family histories and the achievements of the ancestors.

About 360,000 Qiang people live in the high Himalayan plateaus of China’s southwest Sichuan province—in stone shepherding villages with few modern improvements. The name Qiang is Han Chinese for nomadic people; the Qiang call themselves Erma. They are one of China’s oldest ethnic groups, ancestors of both Tibetan and Han Chinese. Ancient inscriptions on tortoise shells place their ancestors in the northwest and central plains of China as early as the Shang Dynasty (16-11 BCE). This performance is particularly poignant, as Hai Yan Jackson has set choreography by Gao Du to honor thousands of Qiang schoolchildren killed in Sichuan’s 2008 earthquake.

Like many of the world’s ancestral people, the Qiang people never developed an historical script, but preserved their history, culture, and traditions in physical symbols: the integrated and expressive language of folk song and dance. In Qiang communities nearly everyone sings and dances whenever

possible, often times until dawn. Sometimes the singing is a capella, and some dances are accompanied by traditional instruments, such as the Qiang flute and ancient six-scale clarinet with double pipes.

Traditional Qiang clothing is a loose gown topped with a sleeveless wool jacket, and often, cloth-bound hair and legs. Women wear lace collars decorated with silver and pointed, embroidered yun yun shoes, among other accessories.

**Hai Yan Jackson Chinese Dance Company** was established in 2007. Hai Yan was dancer, instructor, and choreographer at the Sichuan Opera and Dance Company for more than thirty years. She now teaches at Alonzo King LINES Dance Center and she is a Stanford University Chinese guest teacher. The company was created to promote the development, advancement, and appreciation of Chinese dance and culture in the Bay Area.

Thirteen-year-old soloist **Shannon Tse** is passionate about dancing, and has studied ballet since she was five. She also studies Chinese folk dance, modern dance, hip-hop, and jazz.

**Dance Origin:** China • **Genre:** Chinese-Qiang • **Title:** *Qiang Ling* • **Artistic Director/Choreography Set by:** Hai Yan Jackson • **Choreographer:** Du Gao  
**Soloist:** Shannon Tse • **Music by:** Feixu Yuan

# THE CHINYAKARE ENSEMBLE

Chinyakare presents two dances from the Shona and Ndebele:

*Mhande* is usually danced during the first rains, to celebrate the cycle of planting and harvesting and to invoke blessings for new endeavors. The women carry seeds in tswanda (baskets); the men's skins and headdresses evoke an earlier time.

*Hoso/Amabhiza* celebrates the Ndebele people's deliverance from British colonizers and their return to ancestral lands and traditions. Cloths symbolize cleansing, dance movements characterize colonialists on horseback, and the lyrics highlight the people's courage and ingenuity: they hide prayers and invocations to their ancestors in simple proverbs:

*I don't like to have to dance/stay outside with my clothes/  
goods. Don't dance/stay outside.*

Five drums—including the ngoma, a hollowed tree trunk—beat cross rhythms and circular patterns against magavu leg rattles and hosho gourd shakers. The powerful and earthy Zimbabwean music opens a space for ancestral spirits to enter, and the dancers pause for sacred communication.

Artistic Director **Julia Tsitsi Chigamba** comes from a long line of Shona musicians, dancers, and storytellers. Julia and her cousin **Ronnie Daliyo** learned Shona song, music, and dance as children and expanded their repertoire of southern African traditional music and dance as members of the Zimbabwean National Dance Company.

The Chinyakare Ensemble under the direction of **Julia Tsitsi Chigamba**, Master Dancer, singer, and instrumentalist from Zimbabwe, is recognized for its authentic presentation of Zimbabwean music and dance. Julia founded Tawanda MuChinyakare (“we are in the deep traditions of our ancestors”) in 2000. All ensemble musicians and dancers are committed to sharing the beauty, courage, and ingenuity of traditional Zimbabwean music and dance. Chinyakare carries forward the tradition of Shona and other peoples of present-day Zimbabwe: they respect the spirits of their ancestors and honor their presence in everyday life.

**Dance Origin:** Zimbabwe • **Genre:** Traditional—Shona • **Titles:** *Mhande*, *Hoso/Amabhiza* • **Artistic Director/Choreographer:** Julia Chigamba  
**Artist in Residence:** Ronnie Daliyo • **Dancers:** Duncan Allard, Julia Tsitsi Chigamba, Ronnie Daliyo, Delisa Nealy, Marsha Treadwell • **Musicians/Vocalists:** Duncan Allard (drums), Julia Tsitsi Chigamba (hosho), Ronnie Daliyo (drums/hosho), Russell Landers (drums), Hector Lugo (drums), Tom Melkonian (drums), Delisa Nealy (hosho), Marsha Treadwell (hosho)

Zimbabwe





# CHARYA BURT CAMBODIAN DANCE

WORLD PREMIERE

*Villeer Chruar Knear* (Intersections Through Time) explores a dancer's journey from isolation as an American immigrant into a world of newfound possibilities. Chayra Burt's choreography is based on classical form and vocabulary, and she has chosen four musical pieces to reflect her personal transformation as an artist.

First, *Olo Sralai* expresses the isolation of the immigrant artist. Next, a pin peat orchestra piece describes a wondrous, colorful garden to symbolize the New World:

*Oh beautiful spring/With endless blossoming flowers  
Steeped in a heavenly garden/Aromas that fill my heart with  
delight/Creating sweet sanctuary/As my sorrows ease away*

Then a combined sampo and sralai symbolizes transformation; and—to evoke new possibilities in America—a pin peat orchestration interprets Pat Metheny's "Above the Treetops."

The dancers wear traditional royal Khmer attire: tight-fitting shirts (which dancers are sewn into), sequined sashes, elaborate jewelry, golden belts, and kbag headdresses. The fans symbolize a balance between Cambodian and American culture. Classical Cambodian dance can be traced to court rituals from the Khmer Angkorian Period more than a thousand years ago. In the 1970s, the Pol Pot Regime banned performances, education, and religious ceremony as elitist activities. Artists who survived the killing fields resurrected classical dance. It is now honored as an egalitarian art form—a stylized form of prayer, prophecy, and kingship that defines the legacy and spirit of the Cambodian people. The ancient Cambodian pin peat orchestra traditionally accompanies court dance, shadow theatre, dance-drama, and temple ceremony. Songs differ, but standard motifs accompany entrances, exits, and movements like flying or walking.

Charya Burt Cambodian Dance was established in 1994 by Artistic Director Charya Burt to promote and preserve traditional Cambodian dance through instruction, performance, and new works. Chayra Burt studied the repertory of Cambodian classical dance with dance masters at the Royal University of Fine Arts in Phnom Penh, and then served on faculty. Dancer Chamnan Renz studied at the Royal University of Fine Arts in Cambodia and now studies with Charya Burt. Julie Nuth, is a Khmer Arts Academy dancer based in Long Beach under the direction of Sophiline Shapiro. All dancers have trained with Charya Burt since 2006.

**Dance Origin:** Cambodia • **Genre:** Classical Cambodian–Khmer • **Title:** *Villeer Chruar Knear* (Intersections Through Time) • **Artistic Director/Choreographer:** Charya Burt • **Dancers:** Charya Burt (principal), Sophy Julie Nuth, Chamnan Renz

Cambodia



# BALLET AFSANEH

WORLD PREMIERE

## Afghanistan

Ballet Afsaneh honors the beauty and dignity of Afghan culture in this uplifting suite of Afghan dances. This presentation also celebrates the strength of Afghan women. A sampling of women's dances for happy occasions, the suite finishes with the national dance: *Attan*. The performance is unusual, as Afghan dance is rarely staged for theater, and women rarely perform dance publicly in these conservative times. The choreography incorporates vocabulary representing the diversity of the Afghan people, with elements from Pahstun, Tajik, Hazzara, Uzbek, and various nomadic groups. The ending *Attan* also includes some turns and athletic movements more often reserved for men.

Because Afghanistan has long been situated at the crossroads of empires, its music and dance is interwoven with elements from many regions and peoples of Eurasia—from Persian, Indian, Greek, Chinese, Arabic, and Turkic travelers along the Silk Road. Now, from valley to valley, the art and dance forms of

Afghanistan are as diverse as its people. Some movements are related to devotional whirling dances of southwest and central Asia, where dance and music evoke a state of “mast” or spiritual intoxication. *Attan*, a popular dance at community gatherings, sometimes includes dance circles of more than a hundred people. Some styles use clapping; others use scarves to accentuate spins; others reverse direction while spinning. Various forms of this dance were originally developed as Pashtun tribal war dances.

The embroidered dresses, some weighing up to thirty-five pounds, represent designs from many regions of Afghanistan. The style is everyday wear for rural nomadic (*kuchi*) groups, but those most heavily decorated are worn for special occasions. Embroidered, mirrored, and beaded motifs honor nature and give protection from malignant forces.

Afghan music shares links to Iran, North India, Pakistan, and other Central Asian countries such as Uzbekistan and Tajikistan. In this performance, Kabul-born Hodayun Sakhi, outstanding Afghan rubâb player of his generation, plays the

twelve-stringed, lute-like rubâb. Salar Nader plays tabla. Salar is a disciple of world-renowned tabla master Zakir Hussein.

**Ballet Afsaneh**, the professional performance ensemble of the non-profit Afsaneh Art & Culture Society, is based in the San Francisco Bay Area. This dynamic group presents performances and activities featuring dance, poetry, and music of the Silk Road. The Ballet Afsaneh repertoire displays a wide range, from glittering lyrical fairytale to thought provoking, contemporary work. The company was founded in 1986 by **Artistic Director Sharlyn Sawyer**.

**Dance Origin:** Afghanistan • **Genre:** Traditional  
**Title:** *Parwaz* (Fly Free) • **Artistic Director:** Sharlyn Sawyer • **Choreographers:** Miriam Peretz, Sharlyn Sawyer • **Dancers:** Farima Berenji, Emelie Karen Coleman, Shideh Dashti, Mariam Gaibova, Ayesha Anne Hasan, Lina Nazar, Miriam Peretz, Rebecca Prather, Jade Raby, Nooshin Razani, Hannah Romanowsky, Leila Sadeghi, Kristen Sague, Roz Samimi, Kirra Swenerton, Lisa Tilton, Carolyn Uno, Parousha Zand • **Musicians:** Salar Nader (tabla/dahol), Hodayun Sakhi (rubab)





# BOLIVIA CORAZÓN DE AMÉRICA

WORLD PREMIERE

## Bolivia

*Magical Encounters in the Altiplano* is a presentation of suri sicuri, a dance from Amarya and Quecha communities in northern La Paz, Bolivia, dating back to 800 BCE. Suri is the indigenous Quechua name for the American Rhea, a large flightless bird similar to an ostrich. Sicuri is a musical form performed by marching musicians playing the zampoña (sicu in Quechua) panpipes.

The dance is set (and performed frequently) in the Bolivian altiplano, a vast inland plain at altitudes of ten to fourteen thousand feet. The terrain is rocky and the climate is cool, windy, and dry. Indigenous women called indiecitas open the dance, and they move with a delicate humility, a weary sadness for their hard lives, and a discernable pride in their heritage.

One of the women becomes curious at the appearance of a suri. Fascinated, she admires the bird's beautiful feathers and grace, and the suri allows her to dance with him. The flock becomes envious and

pushes the woman away, but she has decided she must herself become a suri. She performs a delicate magical ritual, and crowning herself with suri feathers, she is transformed into a large beautiful bird. The suri are filled with joy and they join in a celebratory dance.

It's said that the Inca could make the suri dance for them: at the sound of the zampoña panpipe, the suri opened their wings and spun in place, shaking their behinds. This display is also courtship behavior, and the ancient dance is based around it. The magnificent feather headdress represents the bird's backside. The dancers turn in place, and stretch their limbs to lift up their bodies, mirroring the suri's grace. It's surmised that suri sicuri originated as a hunting dance.

The costumes are made by Susana Salinas, and the headpieces come from Bolivia. The shield-like covering of the hunting gear was originally made of jaguar hide hardened into a protective shape. The musicians play the Incan zampoña pan flute. Two performers are needed to complete the musical scale, reflecting the Andean ethos of the balance of opposites.

*Bolivia Corazón de América* was formed to provide children of Bolivian immigrants with experiences from their cultural roots. The company's outreach has expanded to include children and youth of diverse backgrounds in the Bay Area. Artistic Director Isidro Fajardo created the piece in 2009, and he learned the dance form from Susana Salinas.

**Dance Origin:** Bolivian Highlands • **Genre:** Suri Sicuri • **Title:** *Magical Encounters in the Altiplano* • **Artistic Director/Choreographer:** Isidro Alfonso Fajardo • **General Director:** Susana Salinas • **Coordinator:** Alvaro Salinas  
**Dancers:** Felisa Amaya, Melissa Anguiano, Kristin Bard, Esteffany Calderon, Jaime Echavarria, Isidro Alfonso Fajardo, Herbert Godoy, Gabriela Hernandez, Christina Perry, Maria Alicia Lemus, Jeniffer Martinez, Kiuver Orizabal, Laura Rubio, Jesus Sandoval



# WAN-CHAO DANCE

WORLD PREMIERE

## Eurasia

Wan-Chao Chang presents *Follow the Footprints*, an ethno-contemporary dance mourning the decline of nomadic cultures world-wide. Wan-Chao was inspired by themes of J. Rong's novel, *Wolf Totem*: as urban populations spread, once-vast areas of fertile lands have disappeared, threatening the ancient lifestyles, cultures, and identities of nomadic peoples.

The choreography fuses a Balkan dance style with dance movements of the shoulder, arm, and wrist from the Central Asian Steppes, modern dance physicality, and footwork and hip movements that reference nomadic Roma people. Wan-Chao Chang has assembled an eclectic company of Bay Area master dancers. They bring in expressive elements from places as diverse as Tajikistan, Turkey, and Indonesia. The choreographed movements are also metaphors for restriction: the dancers meet with obstacles, try to move while carrying each other, and attempt wide, spontaneous movements in limited spaces.

Stellamara performs two songs: "Strumica" and "Azade." The Bulgarian lyrics of "Strumica" tells of an old belief that the souls of the ancestors could be captured in a building or bridge, making the way strong and sure for future generations: *Master builder Manole, are you the one who built this bridge over the raging river Struma? . . . who built such a strong bridge over Strumica's shadow?*

Wan-Chao Dance is an ethno-contemporary dance company that creates new works rooted in traditional forms. WCD premiered at WestWave Dance Festival 2008, and was selected for Festival of Silk Road and *San Francisco Ethnic Dance Festival* shortly after its debut. Artistic Director Wan-Chao Chang brings to her work a wide expertise in varied dance disciplines, traditional to contemporary. Her goal is to sensitize audiences to human commonality while embracing diversity and beauty reflected through dance. The piece was created in 2009 by Wan-Chao Chang.

Stellamara, under the visionary direction of vocalist Sonja Drakulich, presents a unique, timeless musical

expression based on Turkish, Arabic, Balkan, medieval European, and Persian devotional traditions.

**Dance Origin:** Eurasia - The Balkans, Central Asia • **Genre:** Ethno-Contemporary **Title:** *Follow the Footprints* • **Artistic Director/Choreographer:** Wan-Chao Chang • **Dancers:** Wan-Chao Chang, Emelie Karen Coleman, Kompiang Metri-Davies, Aliah Najmabadi, Tara Catherine Pandeya, Jade Raybin, Nadia Roan, Hannah Romanowsky, Kristen Sague • **Musicians:** Sonja Drakulich (vocals/percussion), Gary Hegedus (divan saz/baglama), Pourya Khademi (volin), Faisal Zedan (darbuka/riqq)





# IMANI'S DREAM

WORLD PREMIERE

*This performance is made possible, in part, thanks to the generosity of Trevethan Capital Partners, a division of United Capital Financial Advisers, LLC*

## United States

This original hip-hop piece, *A Rose That Grows From the Concrete*, was created in 2009 as a collaboration by the dancers in Imani's Dream. The story idea is by Artistic Director Caprice Armstrong, and the choreographers are Caprice Armstrong and Tarik Rollerson, Machante Brown, Destiny Courtney, Evan Ivery-Long, and Jetaun Maxwell.

Armstrong comes from a dancing family and her dance style is a combination of hip hop, African, modern, and jazz dance. In addition to teaching dance, she teaches her students to love and respect themselves and others. She creates a high-energy environment where youth have the opportunity to become artists with a positive outlook for making change.

Armstrong chose Tupac's poem because it's about openness and change. Her young choreographers and dancers can relate on a personal level, because "the sources from which they came are hard as the concrete on which they stand. But they've overcome it, broken the mold, and

allowed the lessons of life to plant new seeds and bring forth their true selves. It's all about how we see ourselves in a space, how we need to examine the invisible barriers of where we live, how by working in community we learn to leap over those boundaries and barriers!"

*Did you hear about the rose that grew  
from a crack in the concrete?  
Provin nature's laws wrong it  
learned how to walk without havin'  
feet  
Funny it seems but, by keepin its  
dreams  
it learned to breathe FRESH air  
Long live the rose that grew from  
concrete  
when no one else even cared  
No one else even cared..  
The rose that grew from concrete  
- Tupac Shakur*

*Imani's Dream* is an Oakland-based youth performance group that's become a close-knit urban family. This deeply moving young ensemble draws on their real-life experiences, hopes, and dreams to create original choreography in a special world of hip-hop dance. The

performers' backgrounds include ballet, jazz, African, and street dance, and their motto is: "A little love, a little dance makes to create a whole lot of Hip Hop!"

**Dance Origin:** United States • **Genre:** Hip Hop  
**Title:** *A Rose That Grows From The Concrete*  
**Artistic Director:** Caprice Armstrong • **Dancers:** Sarie Babino, Thea Barry, Clayton Bui, Iantha Castaneda, Destiny Courtney, Sanobia Crocette, Maurice Davis, Kimiko Delatorre, Dave Dickson, Jada Edwards, Briana Franklin, Renysha Franklin, Devyn Gaines, Neyah Hayes-Claybon, Keyshauna Heslip, Alexis Hill, Evan Ivery-Long, Natalia Johnson, She'Nee A. Linzie Morris, Anisha Perry, Zari Robinson-Goss, Tarik Rollerson, Ebon'i Route, Simona Sanders, Nique Santos-Harris, Tareana Shelton, Joi Stewart, Jahiem Tate, Destiny Tillery, Hayley Walker, Shameila Watkins



# SHABNAM

WORLD PREMIERE

Shabnam celebrates twenty-first century independence within her beloved Persian tradition in this belly dance inspired by the Red Sea. In *Way of The Sea - Progression* the dancer's rippling movement reflects the complex beauty of water, and the pace shows a dignified modern approach to a baladi progression, a three-part song that traditionally builds in energy. As the quiet movement of water builds to the broad sweep of waves, so does a young girl pass from insecurity to a woman's self-confidence and a celebration of feminine sensual energy. Shabnam's style is known for its physical rigor. Her custom-designed costume mirrors shimmering water and billowing waves and it accents her rapid, intricate hip and belly isolations.

To Iranians, bellydance is raghse-Arabi, a dance of endless variations and interpretations, emerging from one of the oldest forms of Middle Eastern dance. It's believed to be rooted in ancient fertility ceremonies, and it's performed at family and community celebrations throughout the Middle East to bring the blessing of procreation, children, and wealth. In the U.S., creative minds continue to make this ancient dance style their own.

Choreographer and dancer **Shabnam** is known for an imaginative approach to Middle Eastern dance. She created *Way of the Sea - Progressions* in 2009. Originally inspired by dancers at family celebrations, Shabnam honed her skills with practice and workshops with revered dancers from the Middle East. She credits belly dance for restoring pride in her ethnicity and culture, after struggling with discrimination as an Iranian-American child. Shabnam is dedicated to sharing the beauty of the art form and to teaching and motivating women of all ages, shapes, and sizes at her dance studio on Grand Avenue in Oakland. Her honors include first place awards in these competitions: "Bellydancer of the Universe" and "Hips of Fury" in Los Angeles; "Double Crown" and "Bellydancer U.S.A." in Portland, OR; and "Bellydancer of the Year" in Walnut Creek.

**Dance Origin:** Middle East, United States • **Genre:** Belly Dance Fusion  
**Title:** *Way of the Sea - Progression* • **Choreographer/Soloist:** Shabnam



*Middle East & United States*



# LAS BOMBERAS DE LA BAHIA

WORLD PREMIERE

*¡Hay bombazo en el batay!* Las Bomberas brings a contemporary Puerto Rican bombazo—a lively bomba gathering—to our stage. The cantadora opens with her call to set the seis de bomba rhythm, and the chorus picks up the song. Buleadores drummers, along with performers on cuas sticks and one maraca, set the pulse in motion, and then the conversation begins. The subidor drummer improvises, and the dancer cues the rhythms, executing complicated footwork and fluttering her skirt.

The group presents three songs that speak to the historical and present day struggles of the Puerto Rican people. *Yuba La Marile*—in yuba corve rhythm—is a traditional bomba song. The corve style is from Loiza, an area once home to enslaved Africans mostly of Yoruban origin. The word ‘ile’ is Yoruban for ‘house’ and ‘mar’ is Spanish for ‘sea’—it is thought that this song was originally played in a house by the sea. *A’ eh Mis Barriles*—in holandés rhythm, Santurce style—is a contemporary song by Manny Kenderhish. This song has partially improvised lyrics, and it’s danced in homage to the barriles de bomba drums, traditionally made of rum barrels. *Los Varilleros*, in a Loiza style seis corrido rhythm, is a song of protest about the firing of workers from La Caramelita sugar refinery.

Bomba emerged among seventeenth- and eighteenth-century enslaved African communities in colonial Puerto Rico. Africans forced to work in sugar plantations developed through song, music, and dance a community practice of hope and protest. They played bomba to communicate, share their stories of love and loss, or send a call to arms for rebellions. The form includes set and improvised call and response lyrics, West African rhythms (mainly from Kongo and Bantu people), elements of African and European (Spanish and French) dance, and Native Taino elements.

The setting is in a contemporary batay (the site of a bombazo). In similar gathering spots, in Puerto Rico and the diaspora, bomba is very much alive. The bombazo offers practitioners a form of protest, a call to action, and a means of community messaging. Practitioners invent new songs; and women are taking on new roles in instrumentation, as illustrated by this unique all-women ensemble.

*Las Bomberas de la Bahía* was founded in November 2007 and is the Bay Area’s first and only all-women’s bomba ensemble. The group is composed of Bay Area activists, educators, and artists dedicated to expanding awareness of Puerto Rico’s oldest African-influenced music and dance tradition and to highlighting the important roll that women play. Directors **Sarazeta Ragazzi** and **Denise Solis** have studied extensively in Puerto Rico, San Francisco, Chicago, and New York, with many masters, instructors, and practitioners of the tradition.

**Dance Origin:** Santurce and Loiza, Puerto Rico • **Genre:** Bomba • **Title:** *¡Hay Bombazo en el Batay!* • **Artistic Directors:** Sarazeta Ragazzi, Denise Solis • **Dancers:** Stephanie Castillo, Ivelisse Diaz, Jade Powers Sotomayor, Sarazeta Ragazzi, Melissa Reyes, Vanessa Zavallos • **Musicians:** Vanessa Camarena (vocals), Ilia Correa (buleador/vocals), Maria Elena Garcia (vocals), Elena Lepe (buleador), Norka Nadal (percussion/vocals), Sarazeta Ragazzi (vocals), Sandra Garcia Rivera (percussion/maraca/vocals), Denise Solis (lead/subidor/vocals), Anna Maria Violich (vocals)

Puerto Rico



## ABOUT US



Founded in 1978, World Arts West is a non-profit organization working to broaden appreciation of world dance and music forms and help local artists sustain their cultural traditions, building bridges of cultural understanding.

This support helped to create the most vibrant and diverse dance community in the world.

Please consider making a donation to the *San Francisco Ethnic Dance Festival*. Your contribution helps make the *Festival* possible and is tax-deductible. For information on making a contribution, please call 415-474-3914.

For more information about World Arts West, our programming, and how to become a *Festival* supporter, please visit [www.worldartswest.org](http://www.worldartswest.org).

### BOARD OF DIRECTORS

Amanda Almonte  
Peggy T. Burns  
Sherée Chambers, **Vice President**  
Julia Cheng  
Elaine Connell, **Secretary**  
Judith Duffy  
Rudy García

Philomena King  
Esther Li, **Treasurer**  
Susan Somaya, **President**

### ADVISORY COUNCIL

Bernard Boudreaux  
Blanche Brown  
Lanie Denslow  
Dr. Jerry Duke  
Diane Goldsmith  
Dennis Jang  
David Lei

Lynn Luckow  
J. William Morris III  
Magan Patel  
Bernardo Pedre  
Herbert Rosenthal, **Chair**  
Kelly Trevethan

## FROM THE PRESIDENT OF THE BOARD OF DIRECTORS

Welcome to the 32nd annual *San Francisco Ethnic Dance Festival*—a celebration of diversity, cultural awareness, dance, and music. The extraordinary dance groups that you are viewing are a testament to the community involvement and awareness that the arts are able to provide to so many.

Since 1978, World Arts West has been presenting the dance and music traditions of the world—creating opportunities for individuals and communities to sustain the vitality of ethnic dance and music while strengthening cultural understanding. This year is no exception. From lush, colorful and vibrant Mexico, celebrating their Bicentennial to the moving and powerful Haitian dance groups, this year's *Festival* provides a snapshot of both life as it was—and how life is today.

We are excited this year to have performing—for the first time—another San Francisco institution, Chanticleer. This Grammy award-winning vocal ensemble brings the soaring element of song to the beautiful visual experience of dance.

This magnificent *Festival*—noted both locally and nationally as one of the most prestigious of its kind—could not happen without the efforts of the tireless dancers based here in the Bay Area. Their extraordinary dedication of time, energy, and passion afford the *Festival*—and you as guests—the exciting array of artistry and theater we see year after year. I thank all of the dancers and their families who took the journey this year from auditions to the *Festival*.

Congratulations to Mythili Kumar, and to all of the previous awardees of the annual Malonga Casquelourd Lifetime Achievement Award, who so generously share their traditions and cultural heritage with thousands of people. I thank RJ Muna for capturing—with beautiful detail—the action and beauty of dance through his amazing photographs. I thank our volunteers who return every year to work for the love of the *Festival* and what it represents.

I am proud of the exceptional efforts put forth by the talented staff of World Arts West—under the leadership of Executive Director Julie Mushet—who, with fewer resources and steeper challenges, have crafted this year's exceptional event for all of us. I thank the Board of Directors of World Arts West, especially Sherée Chambers, the Advisory Council and you—as a community—for supporting this year's *Festival*.

I ask you directly to consider anything that you might be able to do in supporting the *San Francisco Ethnic Dance Festival*. It is a unique honor that we have this unparalleled talent in the Bay Area—let's ensure it's continued success.

A handwritten signature in dark blue ink that reads "Susan Somaya". The signature is fluid and cursive.

**SUSAN SOMAYA**  
*President, World Arts West's Board Of Directors*



**WORLD ARTS WEST STAFF**

**Executive Director**  
Julie Mushet

**Production Manager**  
Jack Carpenter

**Programs Manager**  
Tyese Wortham

**Director of Development**  
Rob Taylor

**Director of Operations**  
Arlene Kato

**Programs Associate**  
Mahealani Uchiyama

**Administrative Assistant**  
Lorenza Lee Blanco

**Bookkeeper**  
Meryl Larsen

**FESTIVAL SEASON PRODUCTION TEAM**

**Festival Artistic Directors**  
Carlos Carvajal, CK Ladzekpo

**Lighting Designer**  
Patty-Ann Farrell

**Scenic Designer**  
Dan Sweeney

**Sound Designer**  
Calvin LL Jones

**Technical Director**  
Blake Manship

**Programs Assistant**  
Faiza Baker-Yeboah

**Program Book Writer**  
Patti Trimble

**Auditions Panel Comment Writer**  
Maria Cheng

**Marketing & Public Relations**

*Marketing by Storm*  
Cara Storm, Principal  
Jennifer Roy, Publicist

**Graphic Design**  
Jason Fuges, *Basic 8 Creative*

**Stage Managers**  
Katherine Mattson  
Chi Chi Okonmah

**Assistant Stage Manager**  
Aaron Stephenson

**Backstage Manager**  
Alena Bell-Farrell

**Assistant Production Manager**  
Julie Jang

**Deckhands**  
Killian Farrell-Alvarado  
Matt Jones

**Front of House Managers**  
Bill Fraser, Eyla Moore

**Videographers**

Michael Rohde, Kirk Schroeder

**Hospitality Coordinator**  
Diane Theodorelos,  
*Cow Hollow Catering*

**Gala Lobby Designers**  
Franc Calvo  
Diane Goldsmith Graphics

**Gala Volunteer Coordinator**  
Patricia "Gigi" Jensen

**Gala Event Manager**  
Chau Lam, *Chilipepper Events*

**Core Volunteer**  
Bobbie Mendes  
Jane Revelo

**Interns**  
Kwesi Anku  
Alissa Elegant-McCoy  
Lizzie Jones  
Micaela Nerguizian

**GRANTS FOR THE ARTS STAFF**

The San Francisco Ethnic Dance Festival is presented in cooperation with the Grants for the Arts / SF Hotel Tax Fund.

**Director**  
Kary Schulman

**Associate Director**  
Renee Hayes

**Senior Program Manager**  
Khan Wong

**Senior Finance and Operations Manager**  
Valerie Tookes

**Administration and Communications Manager**  
Brett Conner

**PALACE OF FINE ARTS THEATER**

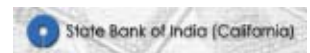
**Executive Director**  
Kevin O'Brien

**House Managers**  
Tod Booth, Eyla Moore,  
David Young

**Technical Staff**

Brian Schuman, Kevin Taylor,  
Robert Williams, Jr.

**FESTIVAL FUNDERS:**



**SPONSORS:**



# FESTIVAL BENEFIT GALA

## HONORARY CHAIR

Stanlee Gatti

## HONORARY COMMITTEE

Bill Lee

**Director of International Economic and Tourism Development – SFO International Airport**

Charlotte Mailliard Shultz

Cheryl Burke

**Cheryl Burke Dance –**

**ABC's Dancing With the Stars**

Cheryl Jennings

**ABC Channel 7 News**

Don Sanchez

**ABC Channel 7 News**

Fiona Ma

**California State Assembly,**

**Majority Whip, and**

**Assemblywoman**

Jack Mitchell

Jose Cisneros

**Treasurer –**

**City and County of San Francisco**

Kamala Harris

**District Attorney –**

**City and County of San Francisco**

Roselyne C. Swig

Wilkes Bashford

## CONSUL GENERALS

Consul General of Brazil

**The Honorable**

**Mauricio Eduardo Cortes Costa**

Consul General of Chile

**The Honorable Alex Geiger**

Consul General of China

**The Honorable Zhansheng Gao**

Consul General of India

**The Honorable**

**Susmita Gongulee Thomas**

Consul General of Indonesia

**The Honorable Asianto Sinambela**

Consul General of Ireland

**The Honorable Gerry Staunton**

Consul General of Japan

**The Honorable Yasumasa Nagamine**

Consul General of Korea

**The Honorable Jeong Gwan Lee**

Honorary Consul General of Mauritius

**The Honorable Jitu Somaya**

Consul General of Mexico

**The Honorable Carlos Felix Corona**

Consul General of Peru

**The Honorable Nicolás Roncagliolo**

Consul General of the Philippines

**The Honorable Marciano A. Paynor, Jr.**

Consul General of Spain

**The Honorable Manuel Pradas Romani**

Consul General of Switzerland

**The Honorable Julius Anderegg**

Consul General of the United Kingdom

**The Honorable Julian Evans**

## GALA AUCTION CONTRIBUTORS

Alegio Chocolate

Alex's Dry Cleaning

Al-Masri, Egyptian Restaurant

Asake Glover

Asian Art Museum

BBC Worldwide Productions -

"Dancing with the Stars"

Bodega Bay and Beyond

Bogner

Candelier

Castello di Amorosa

Carolyn Lewis

Cheryl Burke

Christine Robbins

Clark Mitchell, Landscapes

Clos Du Val

Colleen Quen

Consulate of Chile, San Francisco

Consulate of Ireland, San Francisco

Consulate of Japan, San Francisco

Consulate of Mexico, San Francisco

Consulate of Spain, San Francisco

Consulate of Switzerland,

San Francisco

Couture

Credo Restaurant

Dholrhythms

Di Pietro Todd Salon

Don Julio

Donald Deal, Inc.

Eli Yasek

Embellish Designer Jewelry

Four Seasons Hotel Canary Wharf

Fraenkel Gallery

Franc Calvo

Frank Ancona & Co.

Gap

Gus Panos

Hagafen Cellars

He(Art)2 Studio

Hotel Bijou

House of Flowers

Judd's Hill Winery

Judith Ripka

Julia Cheng

Kathleen Dughi Jeweler

Kelly Trevethan

Kirsten Silverek

L.E. Calvo

La Mar Cebicheria

Lab 1479

Leftovers

Leslie Martin

Liuli

Manika Jewelry

Maria Maria

Mary McDonald

Massimiliano Musina

Mena Farakos

Michele Rosett

MIX

Monika Steiner

NaraCamie San Francisco

Norman Hersh

Peggy and Donald Burns

Polanko

Pratesi Linens

Randy Candler PhotoArt

San Francisco Chanticleer Inc.

SF Recycling & Disposal, Inc.

Sherée Chambers

Sherri Burke

Studio #8

Sunset Pearls

Susan Somaya

Tango and More

Tania Walters

Target

Temple St. Clair

The Peninsula Beverly Hills

Top Hat Millinery

The Peninsula: Beverly Hills

The UB Group

Torso Vintages

Torrano N Torrano

Valley of the Moon Winery and

Vineyards

William and Linda Garnsey

Wilson and Dean

## THANKS

Alhambra Water

Franc Calvo

Joan Cassin

Jonathan Chait

City Box Office

The Coffee Bean & Tea Leaf

Dancer's Group

De La Paz Coffee Company

Edward II Bed and Breakfast

Fashion Institute of Design and

Merchandising

Ray Grefe

Hahn's Hibachi

Hewlett Packard

Island Creative

Frank Jang

Kurty Photography

Noah's Bagels

La Mediterranee

Jean Mastagni

Harish Nimla

Peet's Coffee & Tea

Gregg Solem

Tiare Osborn

Tere Massa

Jeff Yip, Third Strand

Ashraf Youssef

In fond memory of Jim Connell

## FOOD AND BEVERAGE DONORS

The Slanted Door

Al Masri Restarant

Alex Sotelo Cellers

King Fisher Beer\*

La Costanera

La Salsa

Mezes

Corte Riva Winery

Cafe de me Abuelo

Cocina Poblana Jack London Square

Regalito



See's CANDIES



STRAITS RESTAURANT



This year's Festival Benefit Gala would not be possible without the generous donations of those listed above. We urge you to consider making a tax-deductible donation next year. For details please visit [www.worldartswest.org](http://www.worldartswest.org).



The Mexican Bicentennial Tribute is made possible, in part, thanks to the support of the Consulate of Mexico, San Francisco, through the generosity of Olga Milán-Howells, Tito Avila and Frank Howard Allen Realtors



# INDIVIDUAL DONORS (5/13/09 - 5/15/10)

## \$10,001 and above

Judith and Robert Duffy  
Susan and Jitu Somaya

## \$5,001 - \$10,000

Julia and Leo Cheng

## \$2,501 - \$5,000

Ronald Albert  
Chong C. Cook  
Agneta and John Dupen  
Diane and David Goldsmith  
Linda and David Lei  
Eve and Harvey Masonek  
Wilkes Bashford and the Mitchell Family  
Magan and Honorable Judge Marilyn Patel  
Margarita and Herbert Rosenthal  
Patricia and Maximilian Schroeck

## \$1,001 - \$2,500

Amanda Almonte  
Peggy and Donald Burns  
Sheree Chambers  
Elaine Connell  
Helen and Rajnikant Desai  
Judith Guggenhome  
Philomena King  
Esther Toy Li  
Marie and Barry Lipman  
Bahya and Gus Murad  
Kathleen Scutchfield

## \$501 - \$1,000

Anonymous  
Majda and Kamel J. Ayoub  
Stephen Bicknese  
Karen M and Stephen Blumenkranz Johnson MD  
Jennifer and Christopher J. Brahm  
Diana K. Chace

## Up To \$100

Pam Allen • Elena B. Amaya • Jack E. Andrews, III and Katharine A. Kates • Dina Jan Artzt • Angela Aviles • Marcia Bainbridge • Shirlaine Baldwin • Scott Barnes • Gail Barton • Agnes Baumann • Mike Becker • Marguerite Bello • Teresita Belon • Betty Bernstein • Mathew Bernad • Lucy Bernholz • Gaylen Berse • Melissa Berse • Bella Almanzan and James Bohnsack • Annette Bonanno • Lisa Borden • Donald P. and Joan Bowden • Diana and Byron Bray • Gillian Brown • James Bufield • David Burch • Diana Camacho • Carol Fraker • Tasha Castañeda • Antonio Castellucci • JR Castro • Robert Champlain • Jimmy K. and Susan Yu Chan • Angela Chan • Mai-Sie Chan • Nancy Chang • Andrew Chao • John Y. Chen • C.S. Clark MFT • Monica Conrady • Sandra Covell • Barbara Covello • Randi D. Covin • Richard Cronin • Jane Curtis • Jennifer Dayrell • Ian Dickey and Sylvia Teng • Lewis Douglas • Wendy Dreskin

Mary and Yanek Chiu  
Lanie Denslow  
Harry and Nancy Fisk  
Rudy Garcia  
Karen M. Johnson  
Sharren Lacey  
Doris and Theodore Lee  
Lourdes Livingston  
Nanette and JC Orman  
Stephen Pinkoski  
Stephanie John Reed  
Venetta S. and John P. Rohal  
Merrill Randol Sherwin  
Michael Shpizner  
Mary Lee Strebl  
Paul Wintroath

## \$251 - \$500

Bernard Boudreaux  
Levon Derbedrossian  
Steven and Lupita Emert  
Emma A. Fried and Alec Pauluck P.O.A.  
Martin Gumbel  
John Hagopian  
Amanda Hamilton  
Richard Hansen  
Jane Hopkins  
Marilyn Jaffe  
Susan and Dennis Jang  
George L. and Ana M. Jauregui  
Hazel and Michael Kawaja  
Sherlyn Hu and Russell E. Leong  
Nini Lion  
Lynn Luckow  
Virginia and Francis Maas  
Vassilii Mountian  
Ursula E. Ralph  
Dale Randall  
Sherryl and James Rodrigues  
Luis G. Sarto

Michelle and Nicolas Sauzier  
Sherman Scholten  
Jack Seely  
Stephen A. Sherwin, M.D. and Merrill S. Randol  
Linda Spohler  
Roselyne C. Swig  
Jennifer M. Thomas  
Anna and Kan L. Toy  
Jim Uyeda

## \$101 - \$250

Kathy Barker  
Audrey Barris and Randall Barkan  
Gretchen A. Bartzten  
Wilkes Bashford  
Brenda Berlin  
Julian Blair and Corlene Van Sluizer  
Breeze Carlisle  
Mayra Centeno  
Deborah Clearwaters  
Kaki and Theodore Craig  
Linda K. Dolan  
Kathy Douglas  
Jo Anne and Jesse D Erickson  
Jeffrey Etemad  
Gwendolyn M. Farey  
Bani and Buddhadeb Ghosh  
Susie and Chris Gilmor  
Bruce Goff  
Lesley D. Gordon-Mountian and Vassilii Mountian  
Gwen Horne  
Linda Hutson  
Arvind Iyer  
A. Annette Jensen  
Susie and Sidney Kass  
Ariana Katz  
Kennedy Event Marketing  
Sharren and Randall W. Lacey  
Anna Lee

Nancy Livingston and Fred M. Levin  
Elizabeth and Joe A. Lewis  
Danette Magilligan  
Karen Marcroft  
Michael G. Millman and Cynthia Taylor  
Jackie Mohanna  
Sara Moncada  
Bill Moore  
Rosario Nevada  
Lynn and Andrew Newman  
Jamie O'Connell  
Agata Opalach  
Carol and Gerhard Parker  
Regina S. Passantino  
Denise Pate-Pearson  
Bernardo Pedere  
Orville Riley  
Peter Roman  
Steve Romano and Gerri Davis  
Josephine Romero  
Pamela A. Routh  
Dianne Roxas  
Louise Russell  
Elia and Glenn K. Sanjume  
Pierre Schwob  
Virginia N. Snyder and Alan Moore  
Kevin Soriano  
Susan St. Clair  
Michael Stephan  
Doris Tom  
Diane Urbani  
Pauline B. and Luis Vargas  
Norman Weintraub  
Virginia J. Wong and Raymond T. Wong, M.D.  
Donald G. Woods  
Nancy Lim and Edmund Yee  
Nancy Zacher

Muriel M. and Wayne A. Robins • Diana Ross • Leslie Salmon-Zhu • Patricia Sagan • Ben Salsburg • Diane Sanchez • Denise Santoro • Megan Schufreider • Laurie Schram • Vernice L. Scott • Linda Scott • John B. and Theresa B. Sculley • Helen and Jason Serafino-Agar • Lisa Shalwitz • Carola Shepard • Victor Simonyi • Patricia M. Skala • Andrea J. Snow • Patricia and Theodore Snyderman • Srijia Srinivasan • Harry Stonelake • Jason Straub • Mani Subramanian • Barbara J. Surian • Barbara Sutton • Robert L. and Anne Taylor • Tania Teng • Mabel Teng • L.Y. Tengan • Judith Tornese and Jerry Winters • Kyra Troyan • Ricalda Mahealani Uchiyama and Kevin Farey • Barbara VanderBorgh • George L. Velasco • Maria Verdan • Harold Waterman • Connie Wellen • Patricia Williams • Sue Willows-Raznikov • Henrietta Wisniewski • Carolyn Wright • Xin Chen • Desiree Yip • Mike Zimmerman

This year's Festival would not have been possible without the financial contributions of the many individuals listed above. We urge you to consider making a tax-deductible contribution to allow us to present the 33rd Annual San Francisco Ethnic Dance Festival in June 2011. For details please visit [www.worldartswest.org](http://www.worldartswest.org).



*Join Us!*

**BUILDING BRIDGES OF CULTURAL UNDERSTANDING**

Visit [worldartswest.org](http://worldartswest.org)

---

Thanks to State Bank of India for their continued support



---

Do you know any visionary business leaders who would be interested in sponsoring next year's *Festival* and helping to sustain dance traditions from around the world? Please call (415) 474-3914- thank you!