

34th ANNUAL
SAN FRANCISCO
**ETHNIC DANCE
FESTIVAL**

.....
JUNE 2 – JULY 1

*THE WORLD
UNITED THROUGH
DANCE*

World Arts West





All photos by RJ Muna

Special thanks to Korean Air for their support of
the 2012 San Francisco Ethnic Dance Festival

Excellence in Flight

KOREAN AIR 

Kyungil Ong

Welcome

THE WORLD UNITED THROUGH DANCE

We are thrilled to present a breathtaking range of dance and music in this year's *San Francisco Ethnic Dance Festival*, beginning with the ethereal sounds of Pusaka Sunda, performing on our stage for the first time in a magnificent world premiere with Gamelan Sekar Jaya. From this auspicious beginning, we proceed with an inspiring line-up featuring thirty veteran Bay Area dance companies, performing both ancient and contemporary work rooted in cultures throughout the world.

We are especially proud to highlight the courageous risk-takers who are forging new territory through innovative cross-cultural collaborations. It is exhilarating to see how well Japanese taiko melds with Indian bharatanatyam, and we applaud the artists of both San Jose Taiko and Abhinaya Dance Company of San Jose for pushing the boundaries of contemporary dance in America.

Throughout our 2012 *Festival*, you will see dance that reflects the state of the world on many levels, revealing the ways in which communities are interacting with the world at large. It is clear that the global economic and political climate is straining life for many people, and there is turmoil in the face of an uncertain future. Longing for solid ground, and searching for what is knowable and trustworthy, many people are finding comfort in dancing to music that has endured for centuries. Dancing familiar steps—perhaps once danced by one's ancestors—connects people to each other, as well as to a long lineage of elders from which to draw strength and guidance.

Many of the dancers on our stage this year are especially heroic. Faced with enormous obstacles and limitations imposed at every

turn, they remain committed to sustaining their cultural traditions. We especially applaud Mariam Gaibova, who recently emigrated from Tajikistan, and Abbos Kosimov, from neighboring Uzbekistan, performing during our final *Festival* weekend. They offer an encouraging prayer for peace for the people of these two countries. Although they share a common Bukharan culture, wars have divided their homeland into separate countries rife with political tension and strained relations among a once-unified people. They have experienced first-hand the effects of war and hope to do what they can to help create a brighter future.

I believe there is transformation underway, and dance traditions from around the world that were once considered "quaint" or dismissed as "charming antiquities from the past" are now being embraced for the important cultural wisdom that they embody and transmit. Knowledge carried for millennia by culture-bearers in every corner of the world, carefully passed from one generation to the next, continues to spread throughout the Bay Area's diverse dance communities, and we are grateful to the artists who work so hard to share this with us.

May our *Festival* move you to do all that you can to support the many artists working both at the crossroads of cultural survival and on the frontiers of artistic innovation.

With heartfelt thanks,



Julie Mushet / Executive Director

THE WORLD UNITED THROUGH DANCE



FESTIVAL HOST COMMITTEE:

The Honorable Carlos Félix Corona
Consul General of Mexico
Dean of the San Francisco Consular Corp

The Honorable Zhansheng Gao
Consul General of China

The Honorable Nagesh Parthasarathi
Consul General of India

The Honorable Eva E. Voisin
Honorary Consul General of Hungary

The Honorable Asianto Sinambela
Consul General of the Republic of Indonesia

The Honorable Hiroshi Inomata
Consul General of Japan

The Honorable Jeong Gwan Lee
Consul General of Korea

The Honorable Jitu Somaya
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The Honorable Miguel Payet
Consul General of Peru

The Honorable Marciano A. Paynor, Jr.
Consul General of the Philippines

The Honorable Jorge Montealegre
Consul General of Spain

Patricia G. Hayes
Regional Director, Office of Foreign Missions,
San Francisco

Drew Altizer Photography

HONORARY FESTIVAL CHAIRS

Mayor Edwin M. Lee and First Lady Anita Lee

Mayor Lee will honor the *San Francisco Ethnic Dance Festival* with the Mayor's Award on June 28, 2012, at the national Dance/USA Honors Celebration. For more information visit: <http://conference.danceusa.org/honors>.

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FESTIVAL ANNUAL BENEFIT JUNE 30

YERBA BUENA / FORUM GRAND LOBBY Fundraising reception and silent auction with great food and wine
Tickets are \$50 and are available online at <http://tickets.ybca.org> or by phone 415.978.2787. Raffle tickets are available
now in the theater lobby: \$20 for the chance to win trip to Korea, New Year's in New York, and many other fabulous prizes.

FROM THE *FESTIVAL* ARTISTIC DIRECTORS



This year's *Festival* is unusual because of the need to forego the traditional auditions, which serve as the important beginning of our *Festival* Season each January.

The cancellation of auditions was necessitated due to the financial challenges resulting from moving the *Festival* from our much-loved home of 24 years, the Palace of Fine Arts. The Doyle Drive reconstruction project closed the parking lot at the Palace, needed for our many artists and audience members. Given the parking situation and the lack of public transportation serving the Palace of Fine Arts, we relocated to new venues while we wait to see what the future holds for returning to the Palace of Fine Arts. Our new venues have plenty of parking and great public transportation options, but many fewer seats, diminishing the ticket sales revenue, crucial for the survival of our organization.

Our great hope is to see the Palace return to its original glory as a center for art and culture from around the world and it would be fantastic to see this happen in time for its 100th Anniversary in 2015!

All that said, as the *Festival's* Artistic Directors (our 6th season!), we have had the difficult task of programming from past seasons. This was very difficult because of the abundance of excellent artists and superlative performances that we have witnessed and the need to select such a small percentage of them for this season's performances. Our decision-making was guided by our goal of presenting a broad range of cultural representation, with balanced dynamics and dramatic flow. Alas, there are, of necessity, many talented artists which we were not able to include.

Our goal is to see the programming expand to be able to present a much longer *Ethnic Dance Festival* Season. We hope it will be achieved in the very near future as our economy improves and as support for our 35 year old festival increases among the Bay Area's corporate and private angels [donors] when they realize the world-wide uniqueness and importance of this festival.

In light of all of the support that is given to various endeavors in our world, it is high time to support pursuits which affirm what is best about human life, our ability to create beautiful cultural achievements which strengthen communities and encourage cooperation and appreciation for diverse points of view. Our *Festival* has been illustrating these values for nearly 35 years here in the Bay Area.

We strive for excellence and work hard to offer you an inspiring glimpse of the great internationally-rooted artistic wealth of Bay Area dance. We are certain that you will be wanting to see more.

Viva la Danse!

Carlos Carvajal and CK Ladzekpo

Carlos Carvajal, a native San Franciscan, is a distinguished dancer/choreographer of more than two hundred works for ballet, opera, musical theater and television. Beginning as a folk dancer, he went on to the San Francisco Ballet, then the Ballet of the Marquis de Cuevas, Opera of Bremen, Opera of Bordeaux and Ballet Nacional of Venezuela as soloist, principal dancer and choreographer. He created more than twenty works for the SF Ballet as its ballet master and associate choreographer. He founded San Francisco Dance Spectrum, creating over fifty works during its ten year tenure. He has also choreographed for the SF Opera, Oakland Ballet and Dance Theater of Harlem, among others. His full length ballets include Cinderella's Crystal Slipper, Totentanz, Wintermas, Carmina Burana and The Nutcracker. Honors/grants/awards include five from the National Endowment for the Arts, the SF Art Commission, the Critics' Circle and Isadora Duncan Lifetime Achievement. He holds a BA in Theater and MA in Creative Arts from SF State University. Carlos returns for the 6th season as an artistic director for this Festival.

CK Ladzekpo, PhD, is the director of the African music program at the University of California, Berkeley. His is a distinguished career as a performer, choreographer, composer, teacher and published scholar in the African performing arts. He is a member of a renowned family of African musicians and dancers who traditionally serve as lead drummers and composers among the Anlo-Ewe people of southeastern Ghana in West Africa. He has been a lead drummer and instructor with the Ghana National Dance Ensemble, the University of Ghana's Institute of African Studies and the Arts Council of Ghana. He joined the music faculty of the University of California Berkeley in 1973 and continues to be an influential catalyst of the African perspective in the performing arts. Awards include two choreographers' fellowships from the National Endowment for the Arts, Irvine Choreographer's Fellowship and the Ruth Beckford Extraordinary People in Dance Award. He has been a member of the faculty council of the East Bay Center for Performing Arts since 1974. This is his 6th season as an artistic director of this Festival.

2012 MALONGA CASQUELOURD LIFETIME ACHIEVEMENT AWARD PRESENTED TO ZENÓN BARRÓN

It is a distinctive pleasure to honor Zenón Barrón with this year's Malonga Casquelourd Lifetime Achievement Award for his excellent achievements in dance.

Zenón Barrón was born and raised in Guanajuato, Mexico. His San Francisco dance company Ensembles Ballet Folklórico de San Francisco has become one of the great Mexican folkloric dance companies in the world, and his choreography is considered by many to be some of the finest work in America.

Zenón's choreographies are known for their vitality and immediacy of movement, preserving tradition while innovating with a current sensibility. They are also known for their dignified presentations of the strength and spirit of the Mexican people, and how they bring us cultural and historical knowledge of extraordinary depth and detail. Over the years, Zenón's audiences—in this festival and around the world—have come to expect a thoroughness, a completeness in Zenón's presentations. He explores diverse aspects of social, religious, and political themes, and his elaborate costumes and spell-binding stories instantly transport the viewer to the heart of Mexican culture—from well-informed re-imaginings of Mayan rituals; to the reverence of an 18th-century religious festival from the Yucatan; to vignettes from the Mexican revolution; to a masterful collaborative suite of ballet folklórico dances featuring the African Influence in Mexico.

Zenón was born into a family of 17 children, and his earliest childhood memory of dancing was at the age of five. When his Guanajuato community gathered for religious festivals and his great-grandfather, grandfather, and father participated in indigenous and folk dances, he discovered a love of dance as a basic element of life. Zenón moved to Puerto Vallarta at 12, and began studying dance. In 1976, he studied dance with America Balbuena at the Universidad Autonoma de Guanajuato, and, in 1980, he was selected to participate in the prestigious Cultural Exchange program with Casa Cultural Florencia Italia. He later became a member of the Ballet Folklórico de la Universidad de Guadalajara under the direction of Carlos Ochoa and then, in the early 1980s he made a decision to expand his professional dance training. He moved to Mexico City, and earned a degree in dance from the Escuela Nacional de Bellas Artes. In 1983, he joined the resident company of the world famous Ballet Folklórico de Mexico of Amalia Hernandez, and when he was promoted to the first company the following year, he toured with them throughout Europe, South America, and United States.

In 1992, Zenón moved to San Francisco and that same year he helped to establish Ensembles Ballet Folklórico of San Francisco. He is the artistic director and costume designer of his company. He is also a dedicated researcher of Mexican and Latin American folklore and, in 2009, received his PhD in dance with a thesis on diverse indigenous communities.

In 1996, Ensembles made their first appearance in the *San Francisco Ethnic Dance Festival*, and Zenón believes the opportunity to showcase his distinctive style of choreography

on the proscenium stage marked the group's "punto de partida" (starting point). The group now is comprised of 22 adult dancers and 30 children, and Zenón holds classes at San Francisco's LINES Dance Center and the Mission Cultural Center for Latino Arts. He works with many talented musicians from the Bay Area, and collaborates with other dance companies and communities (for example, last year's well-researched collaboration with choreographer and artistic director Joti Singh, "Half and Halves: A Dance Exploration of the Punjabi-Mexican Communities of California") and he periodically hosts other folklórico dance companies from California and Mexico to perform in San Francisco.

We applaud Zenón's enormous accomplishments, and his impressive professionalism, always exhibited with fearless confidence, dedication, and expertise.





Dance Origins

2012

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WEEKEND 2

June 9 & 10 / San Francisco Museums

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WEEKEND 3

June 16 & 17 - YBCA / Novellus Theater

- 12 El Tunante
- 13 Sewam Dance - Eddie Madril
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- 18 China Dance School & Theatre
- 19 Collage Dance Ensemble
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Over 500 performers presenting dance from 22 countries spanning 5 continents

WEEKEND 4

June 23 & 24 - YBCA / Novellus Theater

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- 22 Vishwa Shanthi Dance Academy
- 23 Barbary Coast Cloggers
- 24 Shabnam
- 25 Te Mana O Te Ra
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WEEKEND 5

June 30 & July 1 - YBCA / Novellus Theater

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GAMELAN SEKAR JAYA & PUSAKA SUNDA

THE COWELL THEATER AT FORT MASON

Indonesia

This performance is a joyful coming together of two excellent and well-established Bay Area gamelan* ensembles.

Gamelan Sekar Jaya and Pusaka Sunda present new and traditional works for Balinese gamelan semarandana, angklung, gender wayang & dance, and Sundanese gamelan degung and dance.

*The gamelan is the traditional Indonesian musical ensemble.

They will perform:

Lambang to Bungur (Pusaka Sunda)
Bulan Tumanggal (Pusaka Sunda)
Legong Somia (Gamelan Sekar Jaya)
Kelanguan (Gamelan Sekar Jaya)
Tari Merak / Tari Topeng Rahwana (Pusaka Sunda)
Kerjasama (Pak Burhan Sukarma and Pak Dewa Berata)
Gagak Lumayung (Pusaka Sunda)
Tari Legong Pengeleb (Gamelan Sekar Jaya)
Sangkala (Pusaka Sunda)

And the world premiere of: *Bayangan Jiwa* (“the spirit’s image” or “the imagination of the spirit”) a work for dance, shadow, semarandana, and gender wayang. The piece by Dewa Berata and Emiko Saraswati Susilo investigates how childlike playfulness, physical and spiritual training, and divine inspiration come together in the body and spirit of dancers and musicians as the soul searches for a connection to its eternal self. The piece draws from a rich and dynamic repertoire of movement that explores the wide range of human characters—feminine and

masculine, lyrical and powerful—each distinct and unique and yet deeply connected to one another.

About the Ensembles:

PUSAKA SUNDA

Burhan Sukarma was born and raised in the West Javanese city of Karawang. In the 1970s and 1980s, he became one of the most influential Sundanese musicians of his generation, and quite literally set the standard for the generations of suling players that followed him. In 1988, Burhan relocated permanently to San Jose, California, where he encountered a small group of American musicians who were interested in Sundanese performing arts. With the help of Rae Ann Stahl, he began to coalesce a performing gamelan group to bring to fruition the many ideas he had for adapting, rearranging, and recomposing the materials of traditional Sundanese music. He named the group Pusaka Sunda (“Sundanese heirloom”) to emphasize his vision of the group as both a continuation of Sundanese tradition and as a symbol of his own Sundanese identity in a new country. www.PusakaSunda.org

Pusaka Sunda performers: Ed Garcia, Ika, Daniel Kelley, Danni Redding Lapuz, Ray Lapuz, Margot Lederer Prado, Gretchen McPherson, Kenneth Miller, Rieri Ramdani, Olivia Sears, Henry Spiller, Rae Ann Stahl, Ariana Suchranudin, Burhan Sukarma

GAMELAN SEKAR JAYA is a Bay Area-based company of musicians and dancers, specializing in the performing arts of Bali. Founded in 1979, Sekar Jaya has performed throughout California, the US, and Bali—from New York’s Symphony Space to Bali’s remote village squares. Central to the group’s success are the more than fifty of Bali’s most brilliant performers who have joined Sekar Jaya as artists-in-residence for periods of one month to two years. www.gsj.org

Gamelan Sekar Jaya performers: Ni Luh Andarawati, Sean Aquino, David Aue (Gong Kebyar Coordinator), Dan Bales, Brian Baumbusch, Tim Black, Alexis Brayton, Clive Brown, Lauren Buckley-Miller, Marianna Cherry, Phil Cox, Anna Deering, Bea Deering, Tom Deering, Carla Fabrizio (Assisting Teacher), Sara Gambina-Belknap, (GSJ General Manager), Ed Garcia (Angklung Coordinator), Gregory Ghent, Darren Gibbs, Evan Gilman (Vice President), Matt Gleeson, Lisa Gold (Gender Wayang Coordinator), Barbara Golden, Lisa Graciano, Todd Greenspan (Treasurer), Reiko Hasegawa, Zachary Hejny, Nina Herlina, Andrej Hronco (Gong Kebyar Coordinator), Steve Johnson (Angklung Coordinator), Colum Keelaghan, Susan Lamberth (Dance Coordinator), Dewa Ayu Dewi Larassanti, Debbie Lloyd, Lydia Martín, Paul Miller, Mudita Nisker (Member-at-large), Rose Nisker (President), Keenan Pepper, Ellen Perlman (Secretary), I Made Putrayasa, Dewa Putu Berata (Guest Music Director), Emily Rolph, Paddy Sandino (Member-at-large), Dewa Gde Sanjaya, Emiko Saraswati Susilo (Director, Guest Dance Director), Monali Varaiya (Secretary, Semaradana Volunteer Coordinator), Nia Vitale, Wayne Vitale (Assisting Teacher), Sarah Willner, Kim Workman, Rotrease Yates

This performance is part of the Inaugural Fort Mason Center Presents Season.



Photo: Jorge Vismara

ARTIST DIALOGUE WITH LILY CAI

SUNDAY, JUNE 3 / FORT MASON CENTER

Lily Cai is considered a major authority and resource in Chinese dance and we are excited to feature her in our first Artist Dialogue of the season. She will share insight into her artistic process and vision, connecting her work with her fascinating life bridging Chinese and American cultures. She is a passionate dance innovator, working both within traditional Chinese dance forms and blazing new territory in the contemporary dance realm with her Lily Cai Chinese Dance Company. A native of Shanghai and former principal dancer with the Shanghai Opera House, Lily Cai has been a prominent member of the Bay Area's dance community since her arrival in 1983.

Founder and Artistic Director of the Lily Cai Chinese Dance Company and the co-founder of Chinese Cultural Productions, Lily's strengths as a choreographer derive mainly from her ability to combine and integrate Chinese traditional, folk and classical dance, Western ballet, and American modern dance. Throughout her career, she has choreographed dozens of works expanding traditional Chinese dance forms into contemporary theatrical settings.

Established in 1988, the Lily Cai Chinese Dance Company bridges the continuum from past to contemporary from magnificent court dances of Chinese dynasties to contemporary works incorporating original music and multi-media designs. The company has an extensive touring schedule, serving as one of San Francisco's foremost cultural ambassadors around the country. In 1994, the company reached a large mainstream audience by opening a Grateful Dead concert at the Oakland Coliseum, and in 1995 performed for the United Nations' 50th Anniversary Celebration in San Francisco. In 1996, the company received two coveted awards for Outstanding Achievement in Choreography and Best Company Performance from the Isadora Duncan Dance Awards Committee for their collaborative performance with Oakland's

Dimensions Dance Theater entitled *Common Ground*. That same year, the company also premiered *Chinese Myths Cantata*, a successful collaboration with The Women's Philharmonic and Chanticleer.

Lily Cai's signature works include *Candelas* (1997) with lit candles, *Southern Girl* (1998) with the Alexander String Quartet, and *Detours: Common Ground II* (1999) with Dimensions Dance Theater, and *Strings Calligraphy* (2000) with the New Century Chamber Orchestra, *Bamboo Girls* (2001), *Silk Cascades* (2001) and *SHE: Portraits of the Chinese Woman* (2002). In Spring 2003, the company premiered *Si Ji* (Four Seasons) commissioned by the *San Francisco Ethnic Dance Festival* for its 25th anniversary celebration and *Madame Mao* for the Santa Fe Opera.

She currently travels extensively in the US, training dancers and working on new dance projects for her upcoming San Francisco home season. For more information, visit www.lilycaidance.org.



Lily Cai Photo: Bonnie Kamin



Special thanks to



PERFORMANCE & ARTIST DIALOGUE

WITH CAROLENA NERICCIO AND FATCHANCEBELLYDANCE AT THE DE YOUNG MUSEUM

Carolena Nericcio is a dance maverick. She is the founder of a dance style called American Tribal Style® Belly Dance, which is performed in majestic costuming with full headdresses and layers of textiles and ethnic jewelry from around the world. Her dance is deeply connected to her on-going study of folkloric textiles.

Carolena began belly dancing with Masha Archer in 1974. By 1987, she was teaching dance in a small studio in Noe Valley Ministry. Her on-going practice of belly dance led her to create what eventually became a very distinctive style within the genre. The movements of her American Tribal Style® Belly Dance are inspired by folkloric dances of the Middle East and India, and the choreography is improvisational, using a vocabulary of natural

movements and cues allowing the dancers to communicate via gesture when dancing together. The “tribal style” part of the dance description is linked to how the dancers work together as a group in intricate set formations and choreographic patterns which are often described as looking “tribal” by viewers.

The dance aesthetic is rooted in the richness and patterning of the dancers’ textiles and jewelry, which originate primarily from North Africa and India. For Carolena, the dance and the textiles are inextricably linked. In addition to her dancing, she works in her textile studio, filled with looms, sewing machines, and a spinning wheel. Even when on tour, she continues this daily practice, often knitting.



Photo: Bonnie Kamlin

Her dance company is FatChanceBellyDance® which is celebrating its 25th Anniversary.” FCBBD® is a Bay Area phenomenon that has become known around the world. Carolena has inspired many thousands of dancers and is now an icon in the belly dance realm remaining committed to “the sheer beauty of women dancing together as one entity.” Dancers include: Wendy Allen, Kristine Adams, Sandi Ball, Suzanne Elliott, Stefanie Kelly, Anita Lalwani, Carolena Nericcio, Kae Montgomery, and Marsha Poulin.

The FatChanceBellyDance® performance at the de Young Museum will be accompanied by members of the musical group Helm, based in Marin County. Helm plays acoustic music reflective of the traditions of the Middle East through classical, folkloric, and original compositions. In addition to their five CDs, Helm has been featured as part of the soundtrack for the PBS Series, *The New Heroes*, which took place in Egypt; the film *Asha Goes to India*; and many DVD releases with other artists, such as Steven Halpern (*Deja Blues*) and Henri Besancon.

Mark Bell started playing Arabic percussion in 1972 and has traveled extensively throughout the Middle East, studying percussion in Egypt, Iran, and Turkey. Mark plays the tabla (Arabic drum), and the zarb or dumbek (Persian drum), as well as the tabla beladi or davul (a type of bass drum usually played with sticks), and various instruments of the tambourine/frame drum family. He also performs with the Armenian group *Mirage*, the Arabic/American fusion band *Light Rain*, the Greek group *The Aegeans*, the Turkish group *Tufan*, and the Balkan group *Panacea*. Mark won a Grammy in 2005 for his tracks on *Beautiful Dreamer - Songs of Stephen Foster*.

Ling Shien Bell has studied Arabic and Turkish music since 1979 both in Cairo and Istanbul. Her interest in folkloric music, especially of Upper Egypt, led Ling Shien to pick up the mizmar (Arabic oboe), zumara (an ancient form of the clarinet), and kawala (a folkloric flute). She has added accordion into the mix, as well, to allow Helm to better represent the music of the Turkish Roma people, and to convey the atmosphere of the Golden Age of Egyptian compositions of the 20th century. Ling Shien is the lead vocalist of the group and the primary composer of Helm’s original music.

IL HYUN KIM PERFORMANCE AT THE ASIAN ART MUSEUM

Korea

The *San Francisco Ethnic Dance Festival* is proud to present a site-specific piece in partnership with the Asian Art Museum, a dialogue between visual art and dance. Korean dancer Il Hyun Kim performs a powerful dance ceremony inspired by a large-scale artwork by Sun K. Kwak. Kwak's artwork meditates on the spiritual and cosmological themes of the Asian Art Museum's *Phantoms of Asia* exhibit. Kwak's work strives to "make the invisible visible" using black masking tape on the gallery's white walls. Kim's response to Sun Kwak's work is a dance performance originating in traditional Korean shamanism—a religion in which death is part of a revolving cycle of death and rebirth, and the shaman is able to communicate with a soul through dance.

Shamanism is Korea's indigenous religion and it remains much alive in contemporary Korean society. Shamans, called mudang, are usually women, and act as an intercessor between the spirits, which could be ancestors, an unknown force from history, or a deity. Through ritual and ceremony, the shaman helps 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.

Kim's costume reflects the elegance of the shaman as she channels spirits. Often, the shaman holds a fan to represent dignity, and a bell to call the gods. She dances to traditional Korean music, played on gongs, drums, and the piri flute required in shamanic ceremonies. Today's performance reflects the Bay Area Korean dance community's longstanding interest in site-specific work. World Arts West, impressed with Il Hyun Kim performance at a recent event presented by San Francisco's Korean Consul General, proposed she create this work to be performed on-site at the Asian Art Museum amidst Kwak's dramatic artwork. The Asian Art Museum, a beacon for cultural literacy and education in the Bay Area, has been an enthusiastic partner in the presentation of this dance.

The first large scale exhibition of contemporary art organized by the Asian Art Museum—*Phantoms of Asia* explores the spiritual and supernatural roots of Asian art and culture through a compelling interplay of more than sixty contemporary artworks in dialogue with eighty historical objects from the museum's renowned collection. Spread over 40,000 square feet throughout—and even outside—the museum, the exhibition encourages visitors to view traditional objects not simply as relics of the past, but as vibrant and insightful connections to the present.

Il Hyun Kim studied Korean dance at Chung-Ang University in Seoul, as well as modern dance with José Limón and ballet with David Howard in New York. She taught at Chung-Ang University, founded her own modern dance group in Korea in 1987, and established a dance studio in San Bruno in 1994. As a soloist, she has performed across Asia, North America, and Europe. She is the director of the San Jose Silicon Valley Korean Traditional Dance Company, and has brought the beauty of Korean dance to the Bay Area for twenty years.

Dance Origin: Korea • **Genre:** Shamanic • **Dancer/Choreographer:** Il Hyun Kim

This performance made possible, in part, thanks to the generosity of The Honorable Jeong Gwan Lee, Consul General of Korea



Photo: Kaz Tsuruta

EL TUNANTE

Peru

The marinera is the Peruvian National Dance, one of the most elegant dances in Peru. In Lima, it's marinera Limeña; on the coast, it's marinera costeña; and in Trujillo and the North, it's the lively marinera norteña, the form on our stage today. The men wear traditional wide-brimmed hats and ponchos. The women's dresses are from cities of northern Peru, including Moche, the source of elegant lace, and Trujillo, the marinera capital.

The dance begins with the men demonstrating marinera norteña choreography. This version includes steps that imitate the Peruvian Paso horse, and the music directs the gait. Next the women dance, their expressive bare feet drawing images on the ground, their skirts swishing like ocean waves. To complete the set, the couples unite. Their steps include the coqueteo, with partners dancing very closely, and the skillful cepillado brushing footwork. El Tunante describes the dance:

She, with her gathered skirt seems to leave her agile feet free sweeping the ground with the fury and the passion of her joy. He, with his desire contained, expresses with the force of his dance the passion of his conquest.

The marinera has origins in much of Peru's cultural history: the Afro-Peruvian zamacueca, Incan artwork, Creole symbolism, Spanish fandango and jota, and the French minuet. The white

handkerchief is a wink (or wave) to the 17th-century French-Peruvian aristocracy. Once named "the chilena" the dance was renamed "marinera" for the Peruvian Navy in 1879, when Peru entered a war against Chile. Some versions of marinera have sweeping foot movements and leaps. Some use elements from indigenous Andean huayno. One form is danced outside: a graceful woman dances barefoot in the dirt, and an elegant male dances on an equally elegant Peruvian Paso horse—a horse bred for its steady four-beat gait. Marinera dancers are typically accompanied by Spanish guitars, an Afro-Peruvian cajón (box drum), spoons that substitute for Spanish castanets, and palmadas or handclaps. This presentation features the lively Banda Peru, including musicians on tuba, trumpet, trombone, drums, cymbals, and more.

Nestor Ruiz, director of El Tunante, was a national dance champion in Peru in 1978. With the growing number of Peruvians immigrating to the Bay Area, Señor Ruiz founded El Tunante in 1999 to promote Peruvian folklore within the youth of his community.

Dance Origin: Peru • **Genre:** Marinera • **Title:** *Marinera Norteña* • **Artistic Director:** Nestor Ruiz • **Musical Director:** Alberto Morales • **Dancers:** Alejandra Chumbe, Cesilia Fey, Renato Manay, Renzo Manay, Margorie Quisbe, Nestor Ruiz • **Children Dancers:** Luciano Fernandini, David Ferreira, Diego Hagan, Daisy Polanio • **Musicians:** Banda Peru: Ryan Black (euphonium), Mike Garcia (tuba), Hermann Lara (tenor saxophone), Alberto Morales (trombone), Augusto Sandoval (drums), Edward Sandoval (cymbals), Percy Sandoval (bass drum), Daniel Ventura (trumpet)



SEWAM DANCE - EDDIE MADRIL

These performances made possible, in part, thanks to the generosity of Susan and Jitu Somaya

Native American Plains, U.S

Sewam Dance presents the *Hoop Dance* from the Native American Plains. Some say the *Hoop Dance* was given to a dying man from the Northern Plains who wanted a gift to leave behind. The Creator gave him a series of wooden hoops, one for each living thing he created. In the Southwest, it is said cliff-dwelling children practiced this dance for dexterity.

Edwardo Madril describes the *Hoop Dance* as both an ancient and contemporary story of creation. The dancer begins with a single hoop, evoking the circle of life, with no beginning and no end; the circle through which the first humans arrived; a single cell; the circle of day and night; the Krebs cycle; the shape of birds nests, of the strongest winds and waters, and of animals' burrows. Next, two hoops represent man and woman; day and night; cold and hot; and the balance of life. The third hoop represents the birth of new life, and four hoops evoke stages of life, four seasons, and four natural colors and four directions. The dance continues to add circle upon circle, representing all living beings, and from a single cell, comes one sphere—our living world.

Traditional live drumming and singing by Marcos Madril accompanies Sewam Dance for this *Festival* performance.

Eddie is a member of the Pascua Yaqui tribe that straddles the border between southern Arizona and northern Mexico. As a dancer, educator, singer, playwright, and director, Eddie shares

his culture on the stage, in Bay Area classrooms, and through film, deepening appreciation of American Indian dance, music, cultural history, art, and sign language. He has taught Native American music at SFSU, and was a three-year recipient of the California Arts Council Artist-in-Residence grant. In 2008, he was nominated for an Isadora Duncan Dance Award for Best Individual Performance of the year. www.hoopman4.com

Dance Origin: Native American Plains • **Genre:** Native American Hoop Dance • **Title:** *Hoop Dance* • **Executive Director/Dancer:** Eddie Madril • **Musician/Vocalist:** Marcos Madril



Eddie Madril doing a hoop dance for hundreds of international diplomats at the APEC Conference (Asia-Pacific Economic Cooperation) at San Francisco City Hall, September 2011



CHHANDAM YOUTH DANCE COMPANY

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

North India

Kathak Yoga. Choreographed by kathak master Pandit Chitresh Das, and assisted by senior disciple Charlotte Moraga, the piece was created for young dancers for this *Festival*—both to showcase the virtuosity and energy of the next generation, and to carry kathak dance into the future. Pandit Das' choreography uses traditional movements, exhibiting aspects of tayaari (technical readiness and excellence), laykaari (rhythmic complexities), khubsurti (beauty), and nazakut (delicacy).

Kathak is among the major classical dances of India. In northern India, traditional storytellers known as kathakas once brought to life the great scriptures and epics, the Mahabharata, the Ramayana, and the Puranas of Sanskrit literature, while entertaining with dance, music, and mime. The lineage of kathak can be traced from generation to generation, parent to child, and guru to disciple. In the 1800s, India's kings and zamindar (overlords) celebrated kathak as both entertainment and a respected classical art. Several different kathak gharanas, or schools, emerged. The Jaipur gharana emerged in the Hindu courts of semi-desert Rajasthan; it emphasized the vigorous aspects of pure dance. Lucknow gharana developed to the east, in the Muslim court of Wajid Ali Shah; it focused on dramatic and sensuous expression. Kathak masters Ram Narayan Misra and Prohlad Das were—respectively—guru and father of Chitresh Das. At the age of nine, Pandit Das tied strings with his guru, and was schooled in the subtleties of both Lucknow and Jaipur gharanas. Pandit Das performed in one of the first *San Francisco Ethnic Dance Festivals* in the late 1970s, and was the first recipient of the *Festival's* Malonga Casquelord Lifetime Achievement Award. Pandit Das recently received the National Heritage Award and currently tours all over India and North America teaching and performing. His training institution, the Chhandam School of Kathak Dance, has branches in the Bay Area, Los Angeles, Sacramento, Boston, Mumbai, and Kolkata.

Kathak Yoga is a unique innovation within kathak tradition, focusing on the purely rhythmic elements of kathak rather than the storytelling aspects. Traditionally, a solo artist would take the stage for a two hour concert accompanied by virtuosic musicians on tabla, sarode, vocal, and sarangi. Pandit Das has developed a dynamic way for dancers to take on the role of the musicians by singing the melody of the rhythmic cycle and playing a percussion instrument such as the manjira, hand cymbals, while at the same performing complicated rhythmic patterns with the feet. It takes tremendous focus and integration of the aspects of kathak. *Kathak Yoga* is named for the Sanskrit root word yug, meaning union. *Kathak Yoga* is a mediation in motion, a union of mind, body, and spirit. The costumes are based on traditional Moghul designs. Bright, brassy bells wrapped around loose churiadhar pants transform the dancers into musical instruments. The Moghul dresses with brocade waistcoats are combined with flowers, to show both Hindu and Muslim influences in kathak.

Artistic director Pandit Chitresh Das established the Chhandam Youth Dance Company in 2002. Charlotte Moraga stepped into the role of Chhandam Youth Company Director in 2007. Charlotte, a solo artist herself, learned kathak in the traditional guru-shisya parampara from Pandit Chitresh Das in the US and India. Today's youth company members have studied kathak for four to ten years. They have the opportunity to train directly with Pandit Das, as they study technique and the rhythmic system of North Indian Classical Dance, Indian music, theory, history, philosophy, and etiquette. www.kathak.org

Dance Origin: North India • **Genre:** Kathak • **Title:** *Kathak Yoga* • **Director:** Charlotte Moraga • **Choreographer:** Pandit Chitresh Das, assisted by senior disciple, Charlotte Moraga • **Dancers:** Leela Amladi, Simran Arora, Jasmine Balsara, Ishani Basak, Neha Bhansali, Ishani Chakraborty, Moncia Chitre, Sarina Chitre, Anushka Das, Jaya Das, Ishita Dubey, Ayanna Givens, Nikita Hazari, Shreya Khandewale, Aditi Maheshwari, Vanita Mundhra, Athena Nair, Namisha Narayanan, Ritika Pai, Shruti Pai, Sneha Patkar, Ria Parab, Richa Patwardhan, Ruchita Rao, Aahana Sahai, Atmika Sarrukai, Mayuka Sarrukai, Anushka Shah, Sonia Shah, Kritika Sharma, Sonali Toppur



LA TANIA

These performances made possible, in part, thanks
to the generosity of RJ Muna

Spain

La Tania takes us on an intimate flamenco journey entitled *Alas al Viento*, an excerpt from the suite, *Despertar es un Color* (Awakening is a Color). Traditional flamenco movements and music blend with modern stylings to create a rousing atmosphere and tell a story of a shared passion for music and dance, and of unexpected cross-cultural communities.

Flamenco's lamenting lyrics and melancholic melodies are usually traced to 16th-century Andalusian communities, from a people impoverished and marginalized by the Inquisition. This dance and music form echoes indigenous Andalusian or Iberian traditions, the music of Sephardic Jews in Andalusia, Moorish forms, and music developed in the Spanish new world and modified by the Romani. Flamenco songs have distinctive rhythms called palos. Most palos—there are at least sixty-five—have roots in several sources, but they are categorized by their most prominent cultural origin and related rhythms. The style of palo used in *Alas al Viento* is an Alegrías, from southern Spain.

La Tania's choreographic style is deeply rooted in traditional music. She says, "I dance to escape the reasoning mind, the intellectual self. I create movement that feels organic, instinctual, musical, and visceral. Dancing is about learning to execute a musical score with your feet and interpreting the nuances of the singing."

La Tania was raised in Spain. Her mother was a Flamenco dancer and she began performing at an early age.

In 1993, after many years touring Europe, Africa, Asia, and North America, La Tania relocated to the Bay Area and founded La Tania Flamenco Music and Dance. She continues to teach and tour locally and internationally. The diversity and passion for dance La Tania has found in the Bay Area inspired *Despertar es un Color*. As she says, "a shared passion can form communities that become home to our hearts and spirit."

www.lataniaflamenco.com

Dance Origin: Spain • **Genre:** Flamenco • **Title:** *Alas al Viento* • **Artistic Director/ Choreographer/Soloist:** La Tania • **Musicians:** Roberto Aguilar (guitar), Kina Mendez (vocals), Clara Rodriguez (palmas)



HĀLAU O KEIKIALI'I

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

Hawai'i

This program commemorates Hawai'i's last chieftains and queens while celebrating diverse styles of hula kahiko (ancient dance). The dances, in order, honor:

King Kamehameha I. The accompanying chant, written at the time of the king's birth, describes signs that foretold his greatness, including Halley's comet (1758). King Kamehameha unified Hawai'i, but during his rule western disease and violence decimated the ancient society.

King Kamehameha's wife, Queen Ka'ahumanu (1772-1832), whose views on the position of women began to erode male-dominated tradition.

King Kamehameha II (1797-1824), who, along with his wife, died of the measles while touring London.

Queen Lili'uokalani (1838-1917). When her brother, King Kalākaua, who brought hula back into the light, died in San Francisco in 1891, she rode a train around the leeward side of O'ahu to reassure her people.

The pieces are in aihā'a (close to the ground) style, a form that honors specific gods, ali'i or chiefs, and natural places. The steps are flat-footed, to draw energy from the earth, and offer gratitude back to her. In the Hawaiian oral tradition, chant, song, and dance documented history and acted as guides to proper cultural etiquette. Also, in the oral tradition of hula, lineage is crucial: these dances were passed down from Tiare Maka Olanolan Clifford, stemming from Helen Kekua-Waia'u on Kaua'i; Harriet Keahilihau-Spaulding, stemming from Mary Ahi'ena on

Hilo; and Rae Kahikilaulani Fonseca, stemming from George Nā'ope on the islands of O'ahu and Hawai'i. The two middle dances are ancient, and the opening and closing pieces are choreographies by kumu hula Kawika Keikiali'ihiwahiwa Alfiche, based on traditions. Kumu Alfiche presented this piece originally in part to protest the Hawaiian government's recent proposal to sell pristine land held in trust for the Hawaiian people.

The implements and clothing are hand-made, to build mana spiritual energy for the dance. The colors represent the earth, from which dancers draw energy and inspiration. The primary ho'opa'a (chanter/drummer) plays the ipu heke (double gourd); the sacred pahu drum symbolizes beginnings as it calls to the gods; and the dancers' time-keeping implements are an extension of the dance.

Hālau o Keikiali'i and the Kaululehua Hawaiian Cultural Center formed in 1994 in San Francisco, and now has more than 150 members, from 3-85 years old. The center preserves and perpetuates the art of hula and all things Hawaiian. Kumu Kawika teaches at his South San Francisco hālau and works with groups in Utah, Sacramento, and Mexico. www.keikialii.com

Dance Origin: Hawai'i **Genres:** Hula Kahiko, Hula Pahu • **Titles:** 'O Kamehameha He Inoa - Hula Ali'i, E Ka Pua Hau o Maleka - Hula Ku'i, Maika'i Ke Anu o Waimea - Hula Pa'i Umauma, 'O Lanakila Ke Kaahi Ali'i - Hula 'Uli'uli • **Kumu Hula (Teacher/Source):** Kawika Keikiali'i Alfiche • **Choreographers:** Kawika Keikiali'i Alfiche, Rae Kahikilaulani Fonseca, George L. Nā'ope • **Dancers:** Kalei Alonzo, Melika Ancheta, Maika'i Chung, Kahaku Desai, April Espaniola, Tiffany Evangelista, Valerie Evangelista, Leilani Fernandez, Catie Flannery, Cristin Fong, Irwin Gonzales, Kawika Ho'olapana'i, Kellee Hom, Darla Ippolito, Kalani Ippolito, Pi'iali'i Lawson, Apana Lei, Tess Lush, Lulu Masaganda, Kia'i Maurille, Kaleipua'ena Monce, Margaret Mendoza, Antonio Nunez, Gabi Pabonan, Anjal Pong, Richard Santos, Michael Talento, Jennifer Tan • **Ho'opa'a (chanters):** Kawika Alfiche, Kale Ancheta, Steven Espaniola



ONGDANCE COMPANY

This performance made possible, in part, thanks to the generosity of Patricia Arellano and Friends

Korea

This performance—called *Hae Tal - The Way of Eternal Liberation*—is a contemporary Korean Buddhist performance based upon traditional Korean dance forms. OngDance Company expresses two differing Buddhist philosophies of nirvana (spiritual enlightenment) and hae tal (emancipation).

The first section expresses the path to nirvana of Hinayana Buddhism. Hinayana is the tradition of the “lesser vehicle”, where the vehicle is the means of transport to enlightenment. Here, the dancer portrays the modern world with its ties to sin, pain, and loneliness. The sins of the past pull down the human spirit, but the dancer eventually finds emancipation from her struggles, and she finds it within her human form. The Korean dance style is barachum, a form known to excite the weary spirit through the ringing cymbals on the dancers’ hands.

The second section illustrates the path to nirvana of Mahayana Buddhism (the tradition of the greater vehicle). The dancer expresses an emancipation that escapes the bonds of humanity and cuts ties with Earth. This section is performed in the Korean Buddhist dance style seungmu, in traditional dress with long flowing sleeves. Seungmu is a dance often performed by Buddhist

monks and is one of Korea’s famous traditional dances: it was designated as South Korea’s Important Intangible Cultural Asset #27 in 1969.

The final section is a Beopgochum ritual, a Dharma drum dance celebrating life as the pursuit of transcendence. The performers express their newly liberated state as they slowly fall back to earth.

Korean-born dancer/choreographer Kyoungil Ong is the artistic director of OngDance Company (formed in 2003), and was the artistic director of San Francisco Korean Culture Center, and AIR at Oakland Asian Cultural Center. With an M.A. from Korea’s Sungkyunkwan University, she achieved acclaim as principal dancer for the National Dance Company of Korea. She has choreographed over fifty works and performed in thirty countries (including at the Atlanta Olympics and “Wave Rising” in New York). OngDance awards include: the *San Francisco Ethnic Dance Festival* Choreography Commission Award, the Isadora Duncan Dance Award for Outstanding Company Achievement, Art Council of Korea, and the 24th Barcelona International Dance Competition. www.ongdance.com

Origin: Korea • **Genre:** Contemporary Korean • **Dance Title:** *Hae Tal - The Way of Eternal Liberation* • **Artistic Director/Choreographer:** Kyoungil Ong • **Dancers:** Gayoung Jung, Soomi Oh, Kyoungil Ong • **Musician:** Yeji Lee



CHINA DANCE SCHOOL & THEATRE

*This performance is made possible,
in part, by Admin Networks*

China

Sichuan is a large province in southwest China, home to 87 million people. Its capital city, Chengdu, has been famous since the 13th-century for luxurious silks, satins, brocades, and lacquer ware. The Sichuan Opera is Chengdu's sophisticated regional theater, known for its wit, lively dialogues, high-pitched tunes, and clownish stunts. Most of the Opera's over 2,000 repertoires are adapted from classical novels, legends, and folk tales. The characters of Sichuan Opera are classified into five main roles—Sheng, the male, Dan, the female, Jing, the painted-face, Chou, the clown, and Mo, the middle-aged male narrator—with sub-roles for diverse ages and personalities. Hua Dan, is the “Florist Role,” one of the most expressive characters. She is the pretty, cheerful, and coquettish young woman.

*Oh Attractive Hua Dan, Joie de vivre,
Facial expression of amusement,
Brightening of the face and eyes.*

In *Qiao Hua Dan*, a high-pitched soprano summons the Hua Dan girls, who are keen to show off their colorful garments and their coy demeanor. With nimble eye and hand expressions, they play a game of show-and-chase, inviting us into their playful world. This contemporary choreography uses the vocabulary of Chinese classical dance—waist twisting, head shaking, and silly, squatting clown steps. The silk costumes—with rainbow colors

and embroidery—are adapted from traditional styles, with extra-large peonies to symbolize happiness, harmony, and spring. The striking headress is often seen in Sichuan opera: the dancers flaunt their pheasant feathers and swing their braids to become the sassy and adorable females of the past. The music is played on traditional Chinese instruments: banhu, suna, erhu, and pipa, as well as Sichuan local percussion instruments, and electronic piano. The soprano singing is in the Sichuan style, and the yodeling chorus, which is unique among all the Chinese operas, creates percussion-like vocal rhythms with lyrics in the regional dialect.

China Dance School & Theatre was founded in 2003 by Kaiwen You and Aiping Zhou, professors and experts in Chinese ethnic and folk dance, hailing from the acclaimed Beijing Dance Academy. The company's mission is to introduce, celebrate, and nurture the rich heritage of Chinese ethnic and folk dance, and to open dialogue and mutual respect with communities in the San Francisco Bay Area. *Qiao Hua Dan* was choreographed in Sichuan in 2005, by Ling Li Liu. www.chinadancetheatre.com

Origin: China • **Genre:** Chinese Classical • **Title:** *Qiao Hua Dan* • **Artistic and Executive Director:** Kaiwen You • **Choreographer:** Ling Li Liu • **Dancers:** Jennifer Chen, Debbie Cheng, Stephanie Chuong, Sophie Go, Ruby Holman, Rebecca King, Emma Levine, Julia Li, Tayler Lim, Brittany Tam, Emily Thoman, Irene Wang, Jennifer Wong, Crystal Yao, Charlotte Young, Yiting Zhang



COLLAGE DANCE ENSEMBLE

Transylvania, Romania, and Hungary

Eastern Tides features dance from the Transylvanian Romani (Roma) people—once called gypsies. Transylvania is “the land beyond the forest” in northwestern Romania. Its wooded valleys are circled by Carpathian mountains, and the region is home to Romanian, Hungarian, and marginalized Romani communities. As a migrating people, the Roma carry their culture with them, and they also absorb elements of dance from their Eastern European neighbors. Roma dance is a fiery and proud tradition. It’s about feeling, a building of community through an expression of sorrow. The style favors individual style over unison work. For example, when they dance Transylvanian circle dances, Romani dancers don’t hold hands, but express themselves individually, showing off emotion, flair, and flexibility, with a soft upper body, incredibly rapid footwork, and exciting vocals. Roma dance has also adopted Hungarian boot slapping and claps, and a Hungarian military look, with straight arms and precision movements.

The first dance is based on the Hungarian mekereki/verbunk. Male dancers enter like a squadron, and with a flourish command the ladies to enter. A competitive duet highlights traditional steps, and the western staging includes precision lines. The song is “Lovers of Light” by Afro-Celtic Sound Machine. (Choreographer Ahmet Lüleci found an exciting connection between the amazing rhythms of Afro-Celtic music and European Romani dance.) The second piece, Fani, a typical Roma style, danced to the sorrowful song from Kalyi Jag:

Jaj Devla, Jaj Devla, Jaj Devla, Jaj e Fani...

*Oh God, Oh God, Oh God, This Fani
It is her, it is her, it is her who gives me sorrow
Aj le le le le, I must die from sorrow,
because Fani doesn’t love me*

The final number, staged with western-style geometry, celebrates rhythm, Roma a capella style. The dancers are wearing typical Transylvanian Roma costumes—Eastern European with a bit of bling—metal studs, printed shirts, mismatched fabrics, gold jewelry—and boots that are useful for dancing in muddy village streets.

Collage Dance Ensemble grew out of artistic director Ahmet Lüleci’s goal of showcasing the beauty, energy, and passion of neglected dance forms and their cultural heritage. Mr. Lüleci is a master of many traditional forms. The highly-acclaimed Collage performs in the U.S., Canada, and Turkey, integrating traditional performance with modern Western techniques. www.collageusa.org

Dance Origin: Transylvania, Romania, and Hungary • **Genre:** Contemporary Dance in Folk Style • **Title:** *Eastern Tides* • **Artistic Director/Choreographer:** Ahmet Lüleci • **Associate Artistic Director:** Sherene Melania • **Rehearsal Director:** Erica “Rikki” Nicolae • **Dancers:** Norma Adjmi, Gina Brignetti, Ryan Chan, Vadim Dribinsky, Courtney Kiel, Erman Kirtan, Lori Koch, Jeannette Quintana, Edgar Lepe, Ahmet Lüleci, Shelly Manber, Norberto Martinez, Hilda Fernandez Morales, Alberto Morales, Isaac Niederman, Erica “Rikki” Nicolae, Karen Oakley, Taner Oktar, Kayhan Özcimder, Rachel Yamahiro



LAS QUE SON SON

Cuba

Enter *La Clave Reina*, “The Clave Queen.” On wooden clave sticks, she sounds the emblematic 3/2 heartbeat of Cuban music, life, and tradition. Skirts billow, hips sway, and the rich history of Cuba simmers and sizzles—in three rumba dances: yambú, guaguancó, and columbía.

Yambú is the oldest known form of rumba: dramatic, slow, and seductive. The dance displays the mature woman’s coquetry towards the man, with the male dancer in a secondary role. Guaguancó is fast, complex, and defined by the *vacunao*, a rapid masculine thrust from the hips, hand, or foot—an attempt of the male to achieve union with the female, which she repeatedly encourages then rejects. The guaguancó reflects a natural sensuality without impropriety and is danced by young and old alike.

Rumba was originally condemned by the Cuban elite as overtly erotic, and was danced only by marginalized Afro-Cubans. Today, rumba has gained popularity and is respected as Cuba’s foremost national dance. Elements of it were most likely transplanted from the Congo during Cuba’s four-century-long Atlantic slave trade, then developed in the provinces of Matanzas and Havana. Many of its rhythms are from the *Abakuá*—an Afro-Cuban male secret society which honored forest deities—combined with Bantu traditions of the Congo.

Las Que Son Son’s costumes draw on both the cabaret style popularized by Carmen Miranda—flounces, leg-revealing skirts, and the simpler dress of the street culture and folk tradition from which the rumba emerged. For the last dance, the female dancers cross-dress, wearing a version of traditional male costumes.

This piece was envisioned by Las Que Son Son and choreographed by José Francisco Barroso and Yismari Ramos Tellez in 2009. This year, Gladys “Bobi” Céspedes will be performing with Las

Que Son Son. An acclaimed folkloric singer, storyteller, dancer, and percussionist, Bobi Céspedes has dedicated her life to sustaining Afro-Cuban traditions as a recording artist, theatrical director, accomplished historian, lecturer, and teacher. She sings in three languages: English, Spanish, and Lucumi, the mother tongue of the descendants of the Yorubas of West Africa in Cuba, and she creates and plays a variety of authentic folkloric percussion instruments, including the *Chekere*, a beautiful beaded calabash gourd. Bobi’s accomplishments include appearing in the films “Drums Across the Water,” “Follow Me Home,” “Ole Ola,” and “Fiesta Musical,” performing across the globe in such venues as Yoshi’s Jazz Club, Bill Graham’s World Beat Festival, the BAM Festival in Barcelona, and the Smithsonian Museum in Washington, D.C. Currently, she is the co-director and lead singer of the twelve-piece *Conjunto Céspedes*, the Bay Area’s oldest Afro-Cuban ensemble.

Las Que Son Son is a San Francisco based, all-women dance company performing a broad repertoire of Cuban dance genres ranging from contemporary popular to traditional folkloric. In 2009, Yismari Ramos Tellez assumed the role of director, choreographer, and principal dancer of LQSS. As a graduate of the *Escuela Nacional de Arte* in Havana with a degree in modern and Afro-Cuban folkloric dance, Ramos brings her rigorous training, stellar professional experience, and inspired creative vision to the company. Her original choreography draws heavily on Cuban traditional dance forms, but also cites movement from other forms such as tango and flamenco. www.lasquesonson.com

Dance Origin: Cuba • **Genre:** Rumba • **Title:** *La Clave Reina* • **Director:** Yismari Ramos Tellez • **Principal Dancers:** Erik Barbería, Ramon Ramos Alayo, Yismari Ramos Tellez • **Dancers:** Felice Gomez-Spencer, Osmar Hernandez, Jamaica Itule Simmons, Mary Massella, Vanessa Mellet, Luz Mena, Nicole Meyers, Kristina Ramsey, Deborah Valoma, Katy Yong • **Principal Vocalist:** Bobi Céspedes (soloist) • **Vocalists:** Erick Barbería (soloist), Sulkary Valverde Chibas (chorus, *chekere*) • **Musicians:** Colin Douglas (drummer, conga), Carlitos Medrano (drummer, conga, and *cajón*), Michael Spiro (drummer, conga), Remi Spiro (drummer, *gua-gua*)



ENSAMBLES BALLET FOLKLÓRICO DE SAN FRANCISCO

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in part, thanks to the generosity of
Olga Milan-Howells, Broker
Frank Allen Realtors

Mexico

Ensamble Ballet Folklórico de San Francisco performs a suite of dances in honor of the pueblo Yanga Veracruz in Southeastern Mexico. Together, these dances narrate the rhythms of village life from working in the fields to a town square celebration.

La Morena (The Dark-Skinned Lady), is an all-female dance about women working in the fields. The men play the wooden cajón box drum, while the women dance joyfully to share their pleasure and celebrate the fruits of their labors. The women's skirts evoke the very essence of life as they wrap and unfurl with each graceful turn throughout the dynamic choreography.

Café con Pan tells the story of a typical work day to the sounds of jarana, cajónes, and large drums. After work, villagers gather in the square and show off their finery: the women in floral skirts and flowers, and the men in their best white shirts.

The remaining songs and dances in the suite showcase the parties called fandango campesinos—family celebrations after a long day of work. The community gathers to share traditional dances and songs. The dancers exhibit dynamic and complex zapadado footwork and the stirring songs—*Fandango* and *Morena del Alma Miá*—bring to life the campesinos of Veracruz.

Choreographer Zenón Barrón created this suite to honor the marginalized history and cultural heritage of African slaves

brought to Mexico by the Spanish: to remind contemporary audiences that their descendants live in Mexico and their heritage is an important and vital part of Mexico's rich culture. (Zenón refers to Africa as Mexico's "third root", the first two roots being indigenous and Spanish influences.) The suite includes complex polyrhythms indigenous to West Africa as well as African musical instruments such as the marimbal, the cajón, the bote, and the quijada de burro.

The group is led by Artistic Director Zenón Barrón, a dancer and choreographer from Guanajuato, Mexico. He began his training at the age of twelve and later toured the world with Ballet Folklórico de Mexico of Amalia Hernandez. Ensamble Ballet Folklórico de San Francisco was founded in 1992 to preserve the tradition of Mexican folk dance with quality and authenticity. Ensamble's work has been recognized in the U.S., various states in Mexico, and China. In 1999, Ensamble began creating and designing full-scale productions which show the rich tradition and ritual of Mexican folkloric and dance history. www.ensambles-sf.com

Dance Origin: Mexico • **Genre:** Folkloric • **Titles:** *La Morena*, *Café con Pan*, *Morena del Alma Miá*, *Fandango* • **Executive Director:** Juan Carlos Tovar • **Artistic Director/Choreographer:** Zenón Barrón • **Financial Director:** Isela Galves Tovar • **Musical Director:** Jose Roberto Hernandez • **Dancers:** Guadalupe Aguilar, Maria Anaya, Salvador Arellano, Meredith Belany, Maricela Benavides, Marco Castellanos, Manuel Cuellar, Diana Chavez, Mayra Cuevas, Arturo Flores, Isela Galves Tovar, Antonio Gomez, Claudia Gomez, Jesus Gomez, Edgar Lepe, Maria Luna, Priscilla Lopez, Christene Pinter, Jeannette Quintana, Raul Ramos, Mario Sosa, Juan Carlos Tovar, Guadalupe Troncoso, Sandra Valdez • **Musicians:** Grupo Experimental de Musica Folklorica Vinic-Kay (La Gente y el Canto): Jose Roberto Hernandez (Jarana), Zenón Barrón (Cajon and percussion), Fernanda Bustamante (Violin), Manuel Constanancio (Guitar), Miguel Martinez (Jarana), Pedro Rosales (Cajon and Percussion)



VISHWA SHANTHI DANCE ACADEMY

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

South India

Indian classical dance is integral to history, art, and spiritual practice. Cave paintings, engravings, sculptures, and literature show dance forms at least 2,000 years old. According to Indian tradition, dance began centuries ago, when the world was steeped in anger and jealousy, greed and desire, pleasure and pain. To save humanity, Brahma created the fifth scripture—the Natya Veda, from elements of the other Vedas: speech, abhinaya (body, dress, and facial expressions), music, and aesthetic experiences. Sage Bharatha merged the Natya Veda with movements from Lord Shiva, and Indian dance and drama were created.

Bharatanatyam is a classical, devotional, dance form that developed and flourished in the temples of Tamil Nadu in Southern India, where young maidens called devadasis (servants of god) dance in praise of the Lord. The name derives from bha for bhava (mime), ra for raga (song); tha for thalam (rhythm), and natyam (dance). *Poorthi*, or fulfillment, is the story of the beautiful Queen Shantala Devi. The music for this performance was composed and recorded in 2006, using traditional instruments, as part of a dance drama. *Poorthi* is brought back to the stage with a combination of live and recorded music, with Anupama Ramesh playing the veena and Vani Suresh ringing the temple bell. The original choreographer is Shreelata Suresh, and the piece was adapted for this stage.

In the 12th-century, in present-day Karnataka, India, King Vishnuvardhana commissioned the construction of the Chennakeshava temple for Lord Vishnu. Inspired by his queen, he planned an exquisite dance hall with ten sculptures of dancers and musicians. The king died after the ninth sculpture was installed, the kingdom fell into turmoil, and construction stopped. As years passed, his queen—Queen Shantala Devi—grew restless, and one night, in her dream, she entered the incomplete dance hall. She heard music, and danced as an offering to the Lords Vishnu and Shiva—

Oh Lord Vishnu, you danced so gracefully in your feminine form of Mohini. Seeing this, Lord Shiva, God of Dance, complemented you by dancing with vigor. And together you danced with joy. We sing your praises. Om Namō Narayana!

The queen's sheer joy and ecstasy brought the nine stone dancers to life. When the song ceased, Queen Shantala Devi became the tenth sculpture, completing the temple and fulfilling her desire to remain a dancing devotee.

Vishwa Shanthi (Universal Peace) Dance Academy was founded in 1999. Artistic director Shreelata Suresh trained in India with Vyjayantimala Bali, and presently studies with Guru V. Krishnamoorthi of New Delhi. She has performed Bharatanatyam and Kuchipudi in over twenty countries, and received many awards, working to restore the sacredness and spiritual significance of these arts. The Academy helps individual dancers find joy and a higher expression of their true self through dance. It teaches Bharatanatyam as a fusion of music, rhythm, sacred geometry, yoga, worship, therapy, sculpture, poetry, harmony, and beauty. www.shreelatasuresh.com

Dance Origin: South India • **Genre:** Bharatanatyam • **Title:** *Poorthi* • **Artistic Director/Choreographer:** Shreelata Suresh • **Dancers:** Sonali Aatresh, Pujitha Anur, Nisha Balaraman, Saatchi Bhalla, Ambika Gopalan, Bindu Nair, Savita Pillai, Chandini Ramesh, Sameeha Rau, Shreelata Suresh • **Music/Lyrics:** P.R. Venkatasubramanian • **Recorded Musicians:** N.K. Kasavan (mridangam), Guru V. Krishnamoorthi (vocals/rhythmic syllables), T. Bhavani Prasad (veena), N. Srinivasan (flute), P.R. Venkatasubramanian (keyboard/special effects) • **Musicians:** Vani Suresh (temple bell), Anupama Ramesh (veena)



BARBARY COAST CLOGGERS

Appalachian Mountain Region, US

Appalachian dancing, which incorporates clogging, flat-footing, and buck dancing, is a mixture of several European step dance traditions that were brought to the eastern United States by immigrant farmers, miners, and industrial workers from the British Isles and Germany. Prior to the 18th-century, several forms of step dancing were practiced in England. During the Industrial Revolution, wool factory workers wore thick-soled wooden shoes to keep their feet protected from the muddy factory floor. The rhythmic reverberation of the machines coupled with the sound of the wooden clogs are said to have inspired the creation of the first forms of clog dancing. Once on American soils, clog dancing parallels the history of bluegrass music, as it blends elements from English, Scottish, Irish, and German settlers, with components of African and Native American traditions. Over many years of co-mingling, these various elements transformed in the southern Appalachian Mountains to become clog dance, also known as American step dance. Expressing these cultural sources, the Barbary Coast Cloggers perform a unique version of their own as the tradition continues to evolve with further influences.

The first of three dances, *Hambone*, displays the many cultural layers that comprise the foundation of clogging and is their only dance to feature Juba dancing. The second piece, *We No Speak Americano*, is a contemporary duet mimicking the popular, viral video by group, Up & Over It. The final piece, *Miser on a Pile of*

Gold, uses music from Los Angeles composer Shawn Kirchner's album inspired by the film *Brokeback Mountain*. The dance incorporates various circle and line formations—starting from a single line, going into two, and ending the dance in four.

This boisterous and jovial all male company was founded in 1981 by an Asian-American woman, Janice Yee Hanzel, who remained its artistic director for the next two decades until her retirement in 2001. The company was initially formed to bring the rowdiness inherent in this rural vernacular dance, to the heart of an urban community of men in San Francisco.

The company's mission is to perpetuate and educate audiences about this often overlooked dance style from the United States. Using clogging dance, the Barbary Coast Cloggers literally "tap into" the vital spirit inherent in the dance and music, and strive to convey this felt exuberance to audiences. Over the years, the Cloggers have developed a performance style uniquely their own, which has since carried them across the United States and Canada to perform with such celebrities as Earl Scruggs, Nancy Sinatra, Ricky Skaggs, and Faith No More. www.barbarycoast.org

Dance Origin: Appalachia, US • **Genre:** Clogging • **Title:** *Hambone, We No Speak Americano, Miser on a Pile of Gold* • **Artistic Director:** Ian Michael Enriquez • **Choreographers:** Matt Ellinger (*Hambone*) and Ian Michael Enriquez (*We No Speak Americano, Miser on a Pile of Gold*) • **Dancers:** Jose Arebalo, Kiernan Donleavy, Ian Michael Enriquez, Ming-Lun Ho, Antonio Ortiz, Richard Willyard, Brian Wines, Tom Winter



SHABNAM

Middle East & United States

Shabnam celebrates 21st-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 - Progression* 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



TE MANA O TE RA

Tahiti

Vahines de Tahiti is a tribute to the strength of Tahitian women. The piece combines traditional 'ōte'a forms—with fast shaking of hips and hand gestures from daily life—and complex contemporary steps based on polyrhythmic drumming. The dancers become both historical Tahitian queens and legendary goddesses to tell the story of Tahitian women's ongoing contributions, from ancient times to the 20th century. Among the women represented are Queen Pomare IV, the longest ruling Matriarch in the history of Polynesia, and the "Queen of the Heiva," Madeliene Moua. In 1956, Moua founded the first modern traditional Tahitian dance troupe, called Heiva Tahiti. Heiva Tahiti wore traditional costumes and restored pride and dignity to traditional Tahitian dance, which had been marginalized and suppressed by Catholic missionaries for many years. Also represented in *Vahines de Tahiti* are Pele, goddess of fire and passion, and Hina, goddess of love and the moon.

Artistic director and choreographer Lisa Aguilar chose the theme of the strength of Tahitian women. She says, "Tradition is very important no matter what era or millennium we are in: women's strength, beauty, love, and pride for who and what they are in Tahiti carries on."

The music of *Vahines de Tahiti* combines pre-1900 traditional rhythms with a modern style of syncopation. This creates a

beautiful and complex polyrhythm requiring a great deal of precision from the dancers and the musicians. The drummers play the pahu tupai, a standing bass drum called "the heartbeat of Tahiti," for its golden tone.

Te Mana O Te Ra is an award-winning Tahitian dance company from Walnut Creek, under the artistic direction of Lisa and Rey Aguilar. The group—approximately 140 members, from age four to 74—perpetuates and presents the culture of Tahiti (French Polynesia) in the most authentically traditional way possible. The group was established in 1997, when Lisa and Rey had already been teaching for over 24 years. Members compete and perform in the U.S. and other countries. The name Te Mana O Te Ra means "energy of the sun." www.temanaotera.org

Dance Origin: Tahiti, French Polynesia • **Genre:** 'Ōte'a • **Title:** *Vahines de Tahiti* • **Ra'atira Pupu (Directors):** Lisa & Rey Aguilar • **Musical Director:** Rey Aguilar • **Choreographer:** Lisa Aguilar assisted by Sarah Padrones and Tiana de los Santos in 2012 and Charity Offril in 2002 • **Dancers:** Joaneline Abria, Lisa Aguilar, Desirae Bill, Lauren Chow, Tiana de los Santos, Taylor de los Santos, Joseph Duff, Tamara Durley, Leandra Figueroa, Julia Herbert, Teresa Hollidge, Alakoka Kailahi, Victoria Lew, Alexandra Mariano, Vanessa Mariano, Angelisa Nichols, Charity Offril, Sarah Padrones, Jackie Sarmiento, Melissa Sischka, Nicole Smith • **Musicians:** Rey Aguilar (to'ere, pahu), Virgil Asuncion (pahu tupai), Jeremiah Castillo (toere), Michael Manlapeg (toere), Michael Peralta (pahu tupai), Savion Prieto (fa'atete), Arne Ragadio (fa'atete), Bayani Salinas (pahu tupai), Soane Veheamatahau (toere), Ahmad Yamato (toere), Heneli Kailahi (pahu tupai), Joseph Duff (pahu)



CHINYAKARE ENSEMBLE

*This performance made possible, in part,
thanks to the generosity of Sedgwick, LLP*

Zimbabwe

Chinyakare Ensemble presents Mbakumba, a harvest celebration from the Karanga subgroup of the Shona people, who originate from the Masvingo Province in southeastern Zimbabwe. The choreography uses playful theater to tell an ancient story, a sort of AA meeting from the African bush. Baba Bigee neglects his harvesting, following celebrations around, drinking way too much beer. His loving family takes away his beer pot and warns him of the dangers of drink. They tell Bigee “This is not who you are. You are known not for your drinking, but as a hard-working man,” so Baba sobers up.

Nyarara iwe, Nyarara ucha zviona . . .

*It's okay, everything will work out
Stop whining, you will see at the end*

*And please don't feel ashamed
There are no problems too big or small for us to solve together*

Mbakumba is noted for the jeketera, a polyrhythmic conversation between dancers and musicians. The story marks a time of rest and recovery after the harvest, Nhimbe, when the community celebrates together, sharing stories and food with those in need. As Karangan philosophy says: “I am because we are.”

Choreographer Julia Tsitsi Chigamba is from a long line of Shona musicians, dancers, and storytellers who lived in poverty for decades under British rule—1800s to 1960s—protecting and carrying forward ancient Shona traditions. This performance is a poignant testimony to that lineage: Julia’s children dance today with Chinyakare, having arrived from Zimbabwe in 2010, where they performed with the Mhembero Dance Company and under the tutelage of ceremonial mbira master Tute Chigamba, Julia’s father.

Zimbabwean costumes evoke the earth: green is for crops, gold for minerals, black for peace, and red for energy. The women hold tswanda—baskets of seeds. The men’s clay pots (hari) carry ceremonial beer, ritually brewed, blessed by the matriarchs, shared in friendship.

The deep earthiness of Shona music “fills up” listeners and opens a space for the ancestors to join. The ngoma drum—a carved tree trunk and cow hide—carries the conversation with the dancers. Hosho (gourd shakers) and marimbas (introduced in Zimbabwe in 1960) play circular cross-rhythms.

Chinyakare Ensemble presents authentic Zimbabwean music and dance, and merges powerful traditional art forms with innovative movement and soulful form. Native Zimbabwean artist, dancer, and choreographer Julia Tsitsi Chigamba founded Tawanda MuChinyakare (“We Are in the Deep Traditions of Our Ancestors”) in 2000. The group welcomes all who seek healing and spiritual experience through dance and music.
www.chinyakare.com

Dance Origin: Zimbabwe • **Genre:** Traditional • **Title:** Mbakumba • **Artistic Director/Choreographer:** Julia Tsitsi Chigamba • **Dancers:** Ella Allard-Chigamba, Gerald Basa, Julia Tsitsi Chigamba, Kanukai Chigamba, Baimdu Conté-Coomber, Ronnie Daliyo, Abby Fritz, Delisa Nealy, Marsha Treadwell
Musicians: Augusten Basa (drums, marimba), Cathy Crystal (hosho), Moeketse Boke Gibe (drums), Mohamed Lamine (marimba), Tom Melkonian (marimba), Melissa Cara Rigoli (hosho), Glenn Wilson (drums)



CHINESE PERFORMING ARTS OF AMERICA

This performance made possible, in part, thanks to the generosity of Julia K. Cheng

China

In honor of the Chinese Year of the Dragon, Chinese Performing Arts of America (CPAA) presents *Celestial Dragon*, a rhythmic, fast-paced tribute to the Chinese Dragon King. As the piece opens, small fish-like creatures swim peacefully, but the mood changes dramatically when the Dragon King surges up from the ocean towards the heavens, causing rain to fall, nurturing all life on earth.

The Dragon Dance is meant to be both frightening and benevolent – dragons are fierce but they also bring good luck. In Chinese literature, the Dragon King is the supreme ruler of all waters, ruling an undersea royal court of crab generals and countless armies of shrimp. He manipulates the weather, bringing rainfall, and—evoking the fluidity of water—can shape shift into human form. The Dragon King possibly originated from Hindu and Buddhist religions, and the Dragon Dance was performed in Han Dynasty China as villagers danced to bring rain and prevent sickness, with up to 50 performers moving the dragon puppet in undulating, watery patterns.

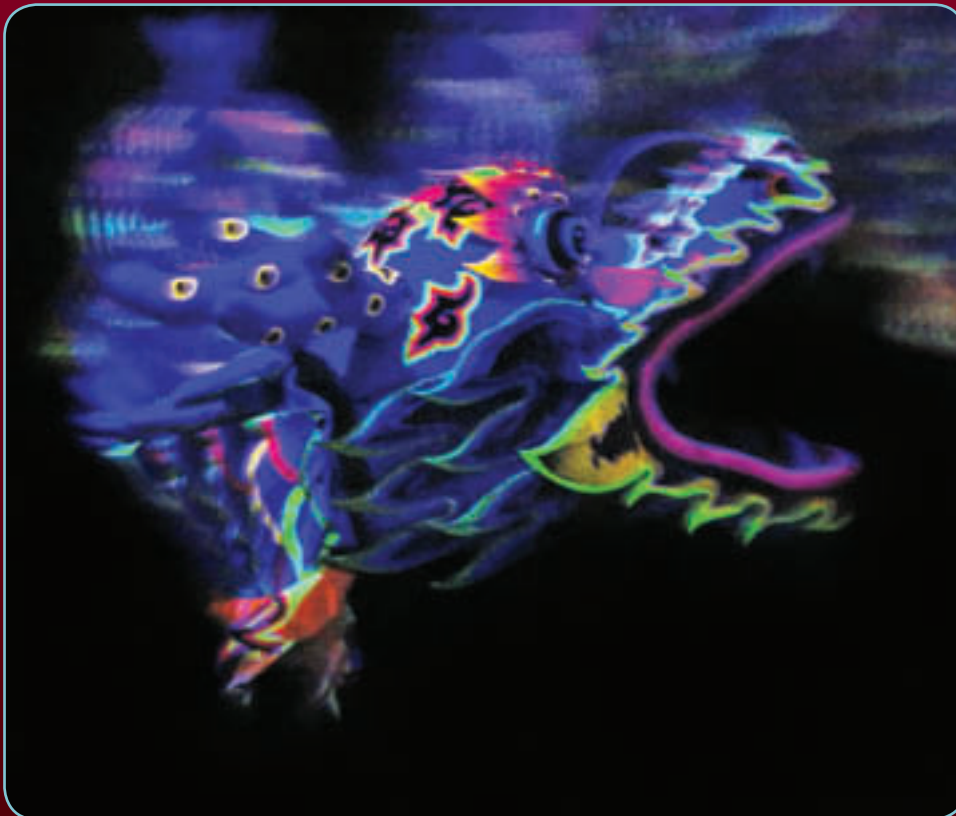
Creative director and choreographer Ann Woo was inspired to create *Celestial Dragon* by the approaching turn of this millennium: the year 2000 was also the Chinese Year of the Dragon. Woo traveled to Dailian in Northern China to learn and document

traditional acrobatic and martial art techniques of the Dragon Dance. Back in San Francisco, she taught the difficult moves to her dancers, for its first performance in 1998, only later incorporating professional martial artists.

Woo also brought from China the fantastic 160-foot-long hand-crafted dragon. CPAA painstakingly modified the puppet for black light technology, repainting each scale to make a glittering rainbow. Traditional Dragon Dance music is slow and flowing, but Woo asked composer Phil Young to compliment *Celestial Dragon* with up-tempo electronic MIDI (Musical Instrument Digital Interface) music.

Founded in 1991 as a non-profit organization, Chinese Performing Arts of America—CPAA—introduces Chinese culture as an integral part of American society. Its members are highly trained dancers, martial artists, and musicians from China and the Bay Area. CPAA serves an annual audience of 40,000 in the Bay Area and its members have been invited to perform in many cities, including Las Vegas, Reno, Miami, Honolulu, Beijing, and Taiwan. www.chineseperformingarts.org

Dance Origin: China • **Genre:** Acrobatic Dance • **Title:** *Celestial Dragon* • **Creative Director/Choreographer:** Ann Woo • **Musical Director:** Phil Young
Martial Artists: Yan Guo Chen, Sheng Wei Cheng, Guo Qiang Li, Dong Lu, Jin Yong Ren, Bing Sing Xu, Bing Yang, Jin Zhou



ESZTERLÁNC HUNGARIAN FOLK ENSEMBLE

Hungary

The beautiful Sárköz region in Southwest Hungary is known for its mild climate, its thermal baths, and its stunning vistas of the river Danube as it meanders through fertile plains. It's also home to the richest variety of dance styles of any of the Danube regions, with many unique variations on traditional styles.

For this year's *Festival*, Eszterlanc Hungarian Folk Ensemble will perform a *Sárközi Ugrós*, a jumping dance from Sárköz. Flirtatious young men and women try to impress each other with difficult maneuvers. The young women dance in circles while balancing bottles on their heads and singing love songs. The young men respond with vigorous jumping while twirling five-foot long shepherd's sticks. In the final section, the groups dance for each other, and the young dancers partner off. The women's costume is specific to the village of Decs, known for its longstanding excellence in folkloric arts. The men's costume is also traditional to the Sárköz region.

This piece is dedicated by the company to Katalin Persik Lazar, its choreographer. Katalin chose this as her first piece to appear at the *Festival* because of its importance to the Hungarian traditional dance revival movement: in the 1970s and 80s, it was commonly taught in Hungary because it is simple to learn and joyful to perform.

The Eszterlanc Hungarian Folk Ensemble has been showcasing Hungarian folk culture in the Bay Area since 1977. Ensemble dancers receive training from dancers within 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 to people of Hungarian ethnicity. Eszterlanc performs at international festivals, social events, patriotic holidays, and world dance events. Recently, the group toured to Los Angeles, Sacramento, and Vancouver, B.C. www.eszterlanc.com

Dance Origin: Sárköz, Hungary • **Genre:** Folk • **Title:** *Sárközi Ugrós* • **Director:** Viktória Szabó • **Assistant Director:** Daniel Cassell • **Choreographer:** Katalin Persik Lazar, assisted by Viktória Szabó on the bottle dance • **Dancers:** David Adam, Adriana Andres, Daniel Cassell, Guillaume Chartier, Levente Garda, Zoltan Kelemen, Borbala Kozek, Bill Lanphier, Sebastian Ligeti, Darren Lipski, Monty Low, Miamon Miller, Diana Nemethy, Anna Ordasi, Ever Palko, Vilmos Palko, Agnes Sonkoly, Gyongyi Sonkoly, Victoria Szabo-Lengyel, Viktória Szabó • **Musicians:** Levente Garcia, Bill Lanphier, Miramon Miller



DE ROMPE Y RAJA

Peru

*Del Africa hasta esta tierra, mujer negra . . .
Di de mamar a sus hijos, los cuidaba
Les presto mi risa, Les presto mi fuego
Les presto mi ritmo, Me celebro!*

*From Africa to this land, the black woman . . .
I nursed their children, I cared for them
I lend you my laughter, I lend you my fire,
I lend you my rhythm, I celebrate myself!*

Mujer Negra, or Black Woman, pays tribute to Peru's independence (1821), and to the contribution of Peruvian women of African descent. It is a unique all-women performance of the Afro-Peruvian Zamacueca, traditionally a courtship dance. *De Rompe y Raja* honors the femininity and authoritativeness of African women, and their joy in political freedom.

Zamacueca is known as the Mother Dance of the Americas, a dance of celebration, gallantry, romance, independence, identity, and struggle. Its folkloric children include the Peruvian marinera, Argentine samba, Chilean and Bolivian cueca, Mexican chilena, and several California Gold Rush dances. Lima's mostly-African population created the form in coastal Peru in the late eighteenth century Colonial period. For the Afro-Peruvians, it was a New World interpretation of Spanish affectation; for the European classes, it became the dance of dubious societies.

In the 1950s and 60s era, Peruvian folkloric pioneers Jose Duran Flores and Victoria Santa Cruz revived the zamacueca and choreographed it for stage. Today's performance is in this post-revival style, emphasizing the African elements of syncopation, conga, cowbells, exaggerated pelvic movement, and call and response song. The cajón box drum was ingeniously invented by African dockworkers; the guitar and vocals are Spanish; the pentatonic harmonies are indigenous Andean.

The post-revival costume is also by Duran and Santa Cruz, inspired by Pancho Fierro's 1800s era watercolors of original zamacueca dancers. The hats are from the colonial plantation; white and red handkerchiefs poke fun at the Spanish fandango and also represent Peru's life's blood.

Gabriela Shiroma created *Mujer Negra* in 2010. She learned the dance in Peru from Enrique Barrauto, Julio Casanova, Marlo Melgar, and Lalo Izquierdo, and she has researched this nearly-disappearing form for fifteen years.

De Rompe y Raja was founded in 1995 as a cultural organization dedicated to preserving and promoting traditions and culture from the coastal region of Peru, where the music and motifs of European, African, and Indigenous peoples intersect. www.derompeyraja.org

Dance Origin: Coastal Peru • **Genre:** Afro-Peruvian • **Title:** *Mujer Negra*
Artistic Director/Choreographer: Gabriela Shiroma • **Dancers:** Eleana Arizaga, Fernanda Bustamante, Roxana Ferreyra, Mariela Herrera, Zhayra Palma, Sylvia Pestana, Erica Sarmiento, Gabriela Shiroma, Tyese M. Wortham
Musicians: Jose Roberto Hernandez (guitar), Javier Nunton (cajón), Alberto Palomino (conga), Davis Rodriguez (cow bell), Pedro Rosales (cajón), Rosa Los Santos (lead vocalist), Miguel Sisniegas (donkey's jaw), Javier Trujillo (guitar), Daniel Zamalloa (guitar), Federico Zuñiga (bass)



ABHINAYA DANCE COMPANY OF SAN JOSE & SAN JOSE TAIKO

India and Japan

In 1993, two of San Jose's oldest cultural groups, Abhinaya Dance Company and San Jose Taiko, collaborated in performance. Today the next generation—choreographers Franco Imperial and Rasika Kumar—presents a new collaboration: *Synergy*. Dynamic Japanese taiko drummers awaken South Indian bharatanatyam dancers, and a playful exploration begins . . .

The piece underscores the unique qualities of each form, and it also accentuates what is shared: an underlying spirituality and ancient connection to religion; a dignified and commanding stage presence; commitment to rhythm and movement; and an energy that extends outward, through drumsticks and fingertips.

Bharatanatyam dance originated in South India's ancient temples as an exquisite blend of abstract dance (nritta) and graceful expression (nritya). The dancers' costumes are modeled after temple sculptures and festive bridal attire, with jewelry, flowers, gold brocade, and elaborate henna designs.

In North America, taiko names both the Japanese drum and the art of kumidaiko ensemble drumming. Taiko was integral to Japanese classical and folk culture and religion. It only recently emerged as an ensemble art form of physical endurance and singleness of mind, body, and spirit.

The art form of taiko continually integrates new rhythms, and San Jose Taiko is influenced by different meters present in various world music traditions, such as Latin and Cuban 4/4 beats.

Abhinaya dancers move to the intricate rhythmic cycles and changing meters of South Indian Carnatic music. To collaborate, Franco Imperial and Rasika Kumar created new rhythmic sequences within bharatanatyam signatures. The taiko drummers play hand-held uchiwa-daiko (fan drums) the mid-sized nagado-daiko drum, and larger chu-daiko with bachi (drumsticks). An Indian mridangam (drum) mirrors the dancers' intricate footwork, along with cymbals, flute, and ankle bells.

The Abhinaya Dance Company of San Jose was founded in 1980 by Mythili Kumar to transmit classical South Indian bharatanatyam dance through training and presentations of the highest quality. Our artistic programs maintain Indian Americans' connection to their cultural heritage, and strive to expand the tradition's expressive range, fostering its stylistic evolution in the U.S. www.abhinaya.org

San Jose Taiko was founded in 1973 in the San Jose Japantown community and has since flourished into a world-renowned performing company under the leadership of Roy and PJ Hirabayashi. Inspired by traditional Japanese drumming, SJT performers express the beauty of the human spirit through the voice of taiko, a vibrant, contemporary art form. www.taiko.org

Dance Origin: India and Japan • **Genre:** Bharatanatyam and Taiko • **Title:** *Synergy* • **Artistic Directors:** Mythili Kumar (Abhinaya Dance Company) and Franco Imperial (San Jose Taiko) • **Choreographers:** Rasika Kumar (Abhinaya Dance Company) and Franco Imperial (San Jose Taiko) • **Abhinaya Dance Company:** Yatrika Ajaya, Anjana Dasu, Nilufer Jain, Eesha Khare, Malavika Kumar, Rasika Kumar, Rekha Nagarajan, Sindhu Natarajan, Anu Ranganathan • **San Jose Taiko:** Rina Chang, Yurika Chiba, Alex Hudson, Franco Imperial, Rylan Sekiguchi, Meg Suzuki, Adam Weiner • **South Indian Musicians:** Mythili Kumar (nattuvangam or cymbals), Ganesh Ramanarayanan (mridangam), Sruti Sarathy (violin)



MARIAM GAIBOVA & ABBOS KOSIMOV

WORLD PREMIERE

Tajikistan and Uzbekistan

When the Red Army conquered the Emirate of Bukhara in 1920, the Soviet Union divided the land and people into three new countries: Tajikistan, Uzbekistan, and Turkmenistan. Since the collapse of the Soviet Union in 1991, political relations among these once-unified people have been increasingly strained. In this performance, Mariam Gaibova and Abbos Kosimov offer a prayer for peace between the people of Tajikistan and Uzbekistan.

Dusti-Duslik is a larzon—a fast, rhythmic musical genre—and a flowing kulyab dance where the artists offer a microcosm of Tajik-Uzbek cooperation and mutual respect. When Mariam and Abbos perform this piece together, they demonstrate the shared Bukharan culture between Tajikistan and Uzbekistan: this is evident both in Mariam's kulyab dance, and Abbos' rhythms on the doira.

The style is typically performed by a woman, and a consort of musicians including lutes, sato (large bowed tambour), and singers. Here Mariam is dressed like a woman, and is accompanied by Abbos on the doira, a medium-sized frame drum with jingles, used to accompany many styles of music throughout Central Asia, the Middle East, and Eastern Europe.

The choreographer of this piece is Mariam Gaibova's mentor, master Tajik dancer Sharofat Rashidova, who founded Tajikistan's

renowned Theater Padida along with her husband Habibullo Abdurazakov. Sharofat Rashidova created this new work especially for Mariam's performance in this year's *San Francisco Ethnic Dance Festival*. Mariam spent May 2012 in Tajikistan learning the new dance from her mentor and preparing to bring this message of peace to the *Festival* stage.

Mariam Gaibova began dancing traditional Central Asian dance in Tajikistan as a girl. In 2006, Aliah Najmabadi, Miriam Peretz, and Sharlyn Sawyer of the Bay Area-based Ballet Afsaneh traveled to Tajikistan to train with Theater Padida, learning traditional Kulyab dance. In 2009, Mariam came to the United States and joined Ballet Afsaneh Art and Culture Society. She has toured throughout Eastern Europe, Central Asia, and France, and in her three-year collaboration with Abbos Kosimov, she has toured the United States.

Abbos Kosimov is recognized globally as an ambassador of Uzbek culture and master of the doira. He was born in Tashkent into a family of musicians and trained from age ten with Ustad Tuychi Inagomov, a nationally recognized Uzbek artist. Abbos has won numerous awards for his worldwide performances, and has recorded with Stevie Wonder, as well as Zakir Hussein on a soundtrack for LINES Ballet. www.abboskosimov.com

Dance Origin: Tajikistan and Uzbekistan • **Genre:** Traditional Kulyab • **Title:** *Dusti-Duslik* • **Dancer:** Mariam Gaibova • **Musician:** Abbos Kosimov



LIKHA- PILIPINO FOLK ENSEMBLE

Philippines

Artistic director Rudi Soriano travels every other year with a research team to the Philippines to study indigenous dance, ritual, and tradition—to give his American-born dancers first-hand experience with their heritage and culture. Today, LIKHA presents dances learned in May 2007 from Batak natives on the island of Palawan in the southeast Philippines. This presentation is titled *Semba*, and it was created and choreographed by Rudi Soriano and Jay Loyola.

Semba is a stately invocation, reflecting a profound reverence and connection with the natural world. The Batak are one of the Philippine's ancient tribes, and for thousands of years, they have lived deep in the Philippine forest as nomadic hunters, fishermen, and farmers. They keep their distance from the modern world, and although their forest home has decreased alarmingly in recent years, they continue to live a nomadic way of life. As Batak nomadic groups move from place to place, they dance for the local spirits. They dance to ask permission or approval to inhabit a location, and for guidance before fishing, hunting, or planting. If the spirits don't answer with a sign—a wind, an animal cry—the dance is repeated.

When the Batak perform this ceremony, they dance in specific and diverse locations in nature. In this choreography, several dances are incorporated into one. Here, three priestesses act as mediators between the community and the spirits. Some dancers listen and some look up to the sky, searching for signs that their dance has been acknowledged. In the Philippines today, Batak natives wear western clothing, but men of previous generations wore a loincloth “g-string” made of the bark of a tree. They also wore a belt with a bamboo basket or pouch to carry their

beetle nut. Women were topless, and they wore skirts with a colored wrap, and adorned themselves with shell and wooden necklaces.

When this piece was performed in 2008, at the 30th annual *San Francisco Ethnic Dance Festival*, the village chief of the Batak tribe travelled across the Pacific to perform *Semba* on stage with LIKHA. When he returned to his community, he wrote a song about his extraordinary experience of flying halfway around the world to share his traditions, and astounded the Batak children with a video of the performance, encouraging them to maintain their heritage and pride in their culture.

LIKHA, whose name in the Tagalog language means “creation,” was established in 1992 by a collective of twelve individuals who came together to celebrate Philippine dance and culture. The company now boasts an active membership of over forty-five performers under the artistic direction of Rudi Soriano, former soloist with the acclaimed Bayanihan Philippine Dance Company. LIKHA's mission is to propagate Philippine folk traditions by practicing and educating community members and diverse audiences about Philippine culture through music and dance. This year is the 20th anniversary of LIKHA and, in celebration, there will be special performances at the Palace of Fine Arts on August 25th and 26th. www.likha.org

Dance Origin: Philippines • **Genre:** Traditional • **Title:** *Semba* • **Artistic Director:** Rudi C. Soriano • **Costume Director:** Warren T. Manuntag • **Dancers:** Eric Abad, Kevin Alicbusan, Noel Asiatico, Liza Atendido, Ceska Baula, Raisa Baula, Raymond Centeno, Beverly Cruz, Tina Cruz, Cassie Dominguez, Kyla Gerbacio, Vincent Hutalla, Chariss Ilarina, Laurie Laxa, Kristin Pahati, Michael Palad, Pehnee Poblete, Maria Rios, Marie Oliveros-Reyes, Paulino Tamayo, Mike Versoza • **Musicians:** Ed Cruz (Kulintang), RP Cuenco (Gong), Ledge David (Gong), John Laxa (Kulintang Kayo), Omar Pahati (Drum), Jayden Poblete (Babandil), Richard Rios (Gong), Angelo Salumbides (Gong)



NĀ LEI HULU I KA WĒKIU

This performance made possible, in part,
thanks to the generosity of Grace King

Hawai'i

The Hawaiian story of creation, *Kumulipo*, is an oral history 2,000 lines long that highlights our connectedness with nature and each other. Today, Nā Lei Hulu opens with two stories from this beloved chant. *Hanau Ka 'Uku* tells about the origin of coral reefs, sea worms, starfish, urchins, and mussels. *Hanau ke Po'o Wa'awa'a* tells of the coupling between the first man and first woman, La'ila'i and Ki'i, whose passion causes all life to multiply.

Next, the company performs excerpts from *Māui Turning Back the Sky*, first performed at this festival in 2008. The pieces are: *O Ka 'Au Moana* – Māui's Travels by Sea; *He Wahine Namunamu Ana* – The Grumbling Woman; and *He Pā Helele Ka Lā* – Ensnare the Sun. The choreography combines modern and traditional Hawaiian hula and the dancers use traditional Hawaiian percussive instruments, a kua (anvil) and holo'i (mallet), which are used for making kapa, or bark cloth.

Nā Lei Hulu I Ka Wēkiu created these dances in collaboration with Hawaiian scholar Lucia Tarallo Jensen, who translated *Kumulipo*. Jensen's book *Māui Dialogues* honors the oral histories of 1st-century Hawaiian navigator Māui. Stories include Māui's challenges and heroism, the help of islanders, and the Pacific Islanders wide practical knowledge of stars, winds, and currents. Nā Lei Hulu's performance mirrors the ancient model of cultural transmission: the teaching of traditional knowledge through dance, chant, and song. There was no written Hawaiian language until after the arrival of the first Western imperialists and missionaries. Prior to this, important cultural knowledge was passed from one generation to the next, through dances, chants, and songs.

Founded in 1985, Nā Lei Hulu I Ka Wēkiu (The Many Feathered Wreaths at the Summit, Held in High Esteem) is committed to the preservation and education of Hawaiian culture through hula. It offers classes in language, culture, and art; and its trademark hula mua performances present traditional hula as a living and evolving art form. Led by Kumu Hula Patrick Makuakāne, Nā Lei Hulu has garnered much critical acclaim, performing throughout California, and in New York, New Orleans, and Honolulu. www.naleihulu.org

Historian and author Lucia Tarallo Jensen is co-founder and curator of the indigenous Hawaiian contemporary art group, Hale Nau III. She is the author of *Māui Dialogues*, and her latest book, *Daughters of Haumea*, won the 2006 Ka Palapala Po'okela award for excellence.

The creation of *Māui Turning Back the Sky* was funded, in part, by the Creative Work Fund, a program of the Walter and Elise Haas Fund that also is supported by generous grants from ArtPlace, The William and Flora Hewlett Foundation, and the James Irvine Foundation.

Dance Origin: Hawai'i • **Genres:** Hula Kahiko, Hula Mua • **Titles:** *Kumulipo*, *Māui Turning Back the Sky* • **Artistic Director/Choreographer:** Patrick Makuakāne • **Dancers:** Maile Apau-Norris, Nicole Arguello, Janet Auwae-McCoy, Heather Barrett, Kahala Bishaw, Jerome Borjal, Kaipo Bush, Manny Dacalano, Makani da Silva Santos, Kaila DeFries, Jenny Des Jarlais, Marleen Esquerra, Ryan Fuimaono, Rose Guthrie, Malia King, Jason Laskey, Marlo Lualemana, Kiana Mabry, Edna Moran, Chris Pimentel, Jason Ogao, Tanisha Reshke, Neil Romabiles, Sylvia Tewes, Lola Tortolero, Chris Uesugi-Lauer, Princess Villegos, Heather Walton, Desiree Woodward-Lee, Lehua Zane, Linda Zane • **Musicians:** Kristopher Lee (ta'iri parau, to'ere, pahu tupa'i rima), Patrick Makuakāne (ipu heke)



GADUNG KASTURI

This performance made possible, in part, thanks to the generosity of Sydney Firestone and Julia Molander

Indonesia

This offering dance is inspired by elements of traditional temple ceremonies in the small village of Ngis, East Bali, the birthplace of choreographer/dancer Kompiang Metri Davies. It is called *Nyapuh Jagat* which means “sweeping the world”, and it portrays the preparation of a Balinese temple. A Balinese temple’s annual anniversary celebration occurs every 210 days (a year in the Bali Hindu calendar), and in preparation for this ceremony, the entire temple is cleansed and decorated.

The dancers wear white cloths on their foreheads to summon only good thoughts, and they carry flower petals and temple cloths for purification and decoration. Each dancer also carries one crucial ingredient for the rite: holy water, coconut water, sea water; or a mixture of Balinese herbs. A shower of flower petals symbolizes clearing the mind of all negative thoughts, leaving the fragile, natural beauty of a clear mind, body, and soul.

So that they can pray in peace, the dancers first give offerings to the lower spirits. They then sing about gathering, temple cleaning, and the placement of decorations. To close, Kompiang Metri Davies sings an original prayer in Balinese, after which the dancers toss flowers as the final blessing:

To God in all your manifestations: to the goddesses, the deities, our ancestors, and local spirits/ We kneel before you in

respect and beg your forgiveness/ We ask you to grant peace to the world, peace within ourselves, and safety to all living creatures/ We offer gratitude for all we have received and shall receive/ We ask you to accept our humble offerings, to bless them and make them worthy/ Santi Santi Santi Om.

Gamelan musicians weave melodies on bronze metallophones, tuned pot gongs, and bamboo flutes, over the complex rhythms of cymbals, drums, and gongs. In Balinese gamelan, lower-pitched instruments generally play more slowly than higher-pitched instruments, with the largest gong providing a single stroke marking the end of a rhythmic cycle.

Gadung Kasturi Balinese Dance and Music Inc. was conceived in 1994 to promote and preserve Balinese culture, and it was incorporated in 2007. Kompiang Metri Davies is composer, choreographer, artistic director, and primary dancer. She created *Nyapuh Jagat* in 2009–2010. www.gadungkasturi.org

Dance Origin: Bali • **Genre:** Traditional • **Title:** *Nyapuh Jagat* • **Artistic Director/Choreographer/Composer:** Kompiang Metri Davies • **Dancers:** Kompiang Metri Davies, Fenty Kaliman, Ninik Utami Kunti, Sri Laksmi, Joyce Lu, Mimi Sasaki, Irma Spars, Irene Wibawa • **Musicians:** Susanna Benningfield, Tim Black, Kathy Bouvier, Dudley Brooks, Marianna Cherry, Chandra Ayu Davies, Ralph Davies, Carla Fabrizio, Erica Fuenmayer, Ed Garcia, Evan Gilman, Barbara Golden, Lisa Graciano, Katie Harrell, Zach Hejny, Steve Johnson, Jane Magid, Lydia Martin, Silvia Matheus, Paul Miller, Samuel Wantman, Ken Worthy



THEATER FLAMENCO

This performance made possible, in part, thanks to the generosity of Philomena King

Spain

Una Nota Para Dos summons nostalgia for the beauty of the ultra-feminine, with an unusually soft and dreamlike performance of flamenco. The dancers are barefoot and they dress as elegant Spanish women. The dramatic bata de cola dress adds stunning and graceful curves as its long ruffled train lifts and flies around with the dancers. With an air of graceful sensuality, the dancers kick the cola behind them or lift it up into their hands. Spanish fans convey pride and power, as they echo the movement of the skirts and punctuate the rhythms.

The dance form is a milonga. In the Americas, the milonga is known as an Argentine, Uruguayan, and Southern Brazilian form which preceded the tango. In Spanish flamenco, the form musically derives from the Cantes de Ida y Vuelta, literally, the roundtrip songs.

The essence of flamenco is cante, or song. Cantes de Ida y Vuelta are flamenco forms that were born in Spain, carried to Latin America by Spanish immigrants and softened and sculpted by America's African and Indigenous rhythms. The songs were then carried back to Spain, and reintroduced to flamenco. They are known for their slow and easy rhythms.

The origin of flamenco is traced to the time of the Spanish Inquisition in Andalusia, southern Spain. For centuries, persecuted and marginalized communities of Romani, Greeks, Visigoths, Sephardic Jews, and Moors expressed their suffering, protest, and hope in song. In the 19th-century, in Spain's sophisticated cities, flamenco artists gathered in lively Café Cantantes. There, their spontaneous dances evolved into today's highly-polished art form, a tightly improvised collaboration between dancer, singer, and musicians.

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

Dance Origin: Andalucía, Spain • **Genre:** Flamenco • **Title:** *Una Nota Para Dos*
• **Artistic Director:** Carola Zertuche • **Choreographers/Dancers:** Cristina Hall and Carola Zertuche • **Musicians:** Jose Valle "Chuscales" (composer/guitar), Alex Conde (piano), Cristo Cortes (vocals), Tregar Otton (violin)



BALLET FOLKLÓRICO DE CARLOS MORENO

This performance made possible, in part, thanks to the generosity of Susan and Joseph Ducote

Mexico

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 20th-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.

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



DIAMANO COURA WEST AFRICAN DANCE COMPANY

*This performance made possible,
in part, thanks to the generosity
of the Bekris Gallery*

Liberia

The Breaking of the Sande Bush is a rite-of-passage dance of the Lorma ethnic group. It comes from one of Liberia's more remote regions—Lofa County, in the northeast mountains. The Lorma have two secret societies, which initiate and care for their members—Poro for males, and Sande for female. Young Lorma girls are taken from their families to a Sande Society Zardaygai—a center of learning—in the bush. There, they are guided by the Zoe, spiritual leader of female society. Maintaining total secrecy from men, they learn how to cook, dance, sing, and study biology and how to conduct themselves as women. This Zaazi dance, as it is called in Liberia, celebrates the girls' return to their parents and their initiation into adulthood. Under the eyes of the Zoe, the girls display their skills.

The ceremony celebrates differences— between women and men, forest and village, and invisible spirits and visible masqueraders. Dancers in outstanding full-body masks embody the spirit of the African bush and of the community. The Zaazi (the first mask to enter the stage) is the girls' guide and protector; it announces their readiness to leave and dances to celebrate their achievements. The Zaazi is followed by the Gbetu. The Zoe-Bar is the black mask that stands beside the Zoe.

The young women wear thread skirts woven on a hand-held loom. Beads around their waists represent protection and show their status. Dangling threads hide the girls' faces, as no one except family should see them. The white chalk signifies purity.

Diamano Coura's percussionists evoke Lorma's traditional sounds: a cow horn announces the masked dancers; an uncut gourd laced with seeds—the Saa Saa or Kpokui—imitates various forest birds. The Kingi log-drum communicates directly with the dancers and the "masks": it provides signals for movement and its beats emphasize specific gestures. It's understood that the Kingi drum speaks a language, and the initiates must learn the Kingi language before graduating from bush school. Musicians also play the Badige or Sangba drum and the Gbe-Gbe-Ge-bass drum.

The origin of *The Breaking of the Sande Bush* is unknown, as the secret Sande Society has no written history. Artistic Director Naomi Diouf studied the dance with Nimely Napla of the National Cultural Troupe in Liberia and in Oakland, CA. The

company, in apprenticeship, researched and trained intensively in movements and songs. It was performed in 2006 at the Malonga Casquelourd Center for the Arts in Oakland.

Diamano Coura is a community arts organization, located at the Malonga Center, dedicated to the preservation, education, and appreciation of traditional West African music, dance, theater, and culture. Founded in 1975 and incorporated in 1999, it is under the Emmy Award-winning director Dr. Zak Diouf and artistic director, Naomi Diouf. www.diamanocoura.org

Dance Origin: Liberia • **Genre:** Liberian/Lorma/Initiation and Masked Dances • **Title:** *The Breaking of the Sande Bush* • **Director:** Dr. Zakarya Sao Diouf • **Artistic Directors:** Naomi Diouf and Nimely Napla • **Choreography/ Costumes:** Nimely Napla • **Musical Directors:** Madiou Diouf and Nimely Napla • **Dancers:** LaTasha Bell, Marcus Cathey, Tamika Davis, Ibrahim Diouf, Kine Diouf, Naomi Diouf, Jamila Fuller, Diony Gamoso, Tamika Harris, Zion Harris, Patrice Henderson, LaDonna Higgins, Antoinette Holland, Dedeh Jaimah, Bis-Millah Loving, Christopher Scott, Johnathan Secrease • **Drummers:** Dr. Zakarya Diouf (sangba), Madiou Diouf (sangba/kingi), Mohammad Kouyate (sangba), Darian LaFoucade (gbe-gbe-ge), Nimely Napla (kingi), Richmond Wiggins (sangba), Stephanie Wilson (saa saa)



*Mark your calendars for Saturday night,
February 9, 2013, to join us in celebrating
director and master artist Dr. Zakaraya
Sao Diouf, pictured on the right, who will
be receiving the 2013 Malonga Casquelourd
Lifetime Achievement Award*

FESTIVAL FLAMENCO AFTER-PARTY

SUNDAY, JULY 1, 2012 AT 6PM / THIRSTY BEAR RESTAURANT AND BREWERY

661 HOWARD STREET (BETWEEN 2ND AND 3RD)

Every year, after the final *Festival* performance, many audience members and artists linger for hours talking and basking in the *Festival* afterglow.

Then comes the dreaded moment when the venue staff need to turn off the lights and lock the doors.

This year, we are initiating an after-party to keep the spirit flowing.

We invite you to join us at the Thirsty Bear Restaurant, across the street and one block down from the YBCA Novellus Theater, where we will be featuring Flamenco Room artists, Melissa Cruz and Kerensa DeMars, with special *Festival* guest artist, La Tania. Share your favorite *Festival* moments with friends and family while enjoying the flamenco dance and delicious food and drinks. Co-hosted by the Flamenco Room, featuring flamenco on Sunday evenings, this special performance will include solos and dynamic collaborations between these dance divas.



Melissa Cruz is a Bay Area-based flamenco artist who has been performing for the past ten years. Originally from New Orleans, she came to the Bay Area to pursue a law career. After being exposed to flamenco while studying Spanish at UC Berkeley, she began dancing with Rosa Montoya and soon thereafter, joined Ms. Montoya's dance company. Since then, she has built a career dancing, choreographing, and mentoring new dancers across the United States. She can often be seen performing at prestigious theaters, including the San Francisco Opera House and the Hollywood Bowl, as well as at smaller venues like Yoshi's Jazz Club and the Elbo Room. Recently, she served as Adjunct Dance Faculty at The University of San Francisco and, for the past two years, has been a guest instructor at Danceversity, a world dance youth program. Melissa is a soloist and choreographer for the San Francisco company, Caminos Flamencos. She has performed in seven *San Francisco Ethnic Dance Festivals*, twice as a soloist.

Kerensa DeMars was captivated by the art of flamenco while earning her Bachelor of Fine Arts at the San Francisco Art Institute. She moved to Madrid in 1997 to pursue intensive studies with some of Spain's foremost flamenco artists, most notably Toni El Pelao. A former member of FatChanceBellyDance, Kerensa pioneered the group's signature tribal style belly dance in Spain. Her highly stylized use of flamenco elements within tribal style belly dance led her to collaborate with renowned world music group Radio Tarifa, with whom she toured as a featured dancer throughout 2003. Kerensa has performed internationally at venues including the Royal Festival Hall of London, the Teatro Calderón of Madrid, the Tivoli Theater in Barcelona, San Francisco's Yerba Buena Center for the Arts, Fillmore Theater, and Palace of Fine Arts. In 2010, Kerensa was awarded a grant by the Azahar Dance Foundation to present the Flamenco/Arabic fusion work *Zahara*. She serves as Artistic Director for the weekly Flamenco Room show at Thirsty Bear, now in its eighth year.

La Tania- please see page 15.

We would like to thank the many Bay Area businesses providing performance opportunities to Bay Area dancers. These businesses support not only the dancers, but the entire ethnic dance community through increased visibility, promoting awareness of many different styles of dance year round. Today, we acknowledge: Bissap Baobab Village, two sister Senegalese dance "huts" which have become a community center promoting the cultivation of the arts, while celebrating the diversity of San Francisco. Café Cocomo celebrates Latin culture by providing a fun and upbeat site for salsa dancers of all levels. Pena Pachamama Restaurant – This marvelous Southern American restaurant features Latin American dancers and musicians five nights a week. El Mansour Moroccan Restaurant books a belly dancer every evening, during dinner. Thirsty Bear – hosts the Flamenco Room every Sunday night. Villa del Sol Argentine Restaurant holds low-cost, introductory tango classes and provides a fun place for patrons to dance. We are proud to be a part of this inspiring tradition. The Verdi Club - The Verdi Club Milonga is the longest running tango milonga in the Bay Area, offering low-cost weekly drop-in classes.

Save the Dates:
January 12-13, 2013 & January 20-21, 2013

We encourage all Northern California dancers sustaining traditions from all corners of the world to participate. Here is a list of dance presented at auditions in the last several years:

AFRICA

Central African
 Congolese • Zimbabwean
 Pan African (West/Central)
 South African (Gumboot)
 West African
 Guinean • Guinea Bissau • Liberian • Senegalese
 Pan-West African

ASIA

Far East Asia
 Chinese Classical / Theatrical {DunHuang (ribbon), Kunqu Opera, Lion dance}, Folk, Martial Arts, New Classical • Japanese Taiko, Kyogen • Korean • Mongolian
 Indian Classical {Eastern Indian (odissi), North Indian (kathak), South Indian (bharatanatyam)}, Folk {North India (bhanga), Western India (garba), South India (kolattam)} • Tibetan
 Southeast Asian
 Cambodian • Filipino • Indonesian Balinese, Javanese, Sundanese • Thai • Vietnamese
 Central Asian
 Afghanistan • Russian Kamchatka, Khakas region
 Tajik • Uygur • Uzbekistan

CARIBBEAN ISLANDS

Cuban Folkloric, Rumba, Salsa • Haitian • Puerto Rican (bomba) • Trinidadian

EUROPE

Eastern European
 Croatian • Hungarian • Polish • Portuguese
 Romani • Turkish
 Western European
 French Folk, Classical ballet • Greek • Irish
 Norwegian • Scottish • Spanish flamenco

MEXICO

Indigenous
 Huichol • Yaqui (Sonora)
 Folklorico (Regional)
 Aguascalientes • Chihuahua • Jalisco • Michoacán
 Nayarit • Norteño (polkas) • Tabasco • Veracruz

MIDDLE EAST / NORTH AFRICA

Afghan • Algerian • Egyptian • Iranian/Persian
 Kuwaiti • Moroccan • Nubian • Palestinian • Syrian
 Tunisian

LATIN AMERICA (SO. & CENTRAL AMERICAN)

Argentine • Bolivian • Brazilian • Columbian
 El Salvadorian • Guatemalan • Peruvian Coastal,
 Marinera Norteña • Andean Quechua, Ayacucho

NORTH AMERICA (U.S.)

African American Hip Hop, Hambone • American Southwest • Appalachian (Clogging) • Indigenous/
 Native American Miwok, Ohlone, Plains, Shaker,
 Yu'pik (Alaskan) • Modern

POLYNESIAN ISLANDS

Hawaiian • Tahitian • Tongan • New Zealand (Maori)

35
 TH ANNUAL

**SAN FRANCISCO
 ETHNIC DANCE
 FESTIVAL
 AUDITIONS**

For more information, visit our website
 at www.sfethnicedancefestival.org

Dance/USA National Conference

June 27 – June 30, 2012

World Arts West will be receiving The Host City Mayor's Award at the Honors Celebration, June 28, at Yerba Buena Center for the Arts. For more information visit <http://conference.danceusa.org>



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

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

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A SPECIAL THANKS TO THE BENEFIT COMMITTEE: Patricia Arellano • Sherée Chambers • Sydney Firestone • Diane Goldsmith • Norman Hersch Philomena King • Tony Le • Julia Molander • Cynthia Plevin • Gregg Solem • Susan Somaya

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FROM THE BOARD OF DIRECTORS

Thank you for attending 34th annual *San Francisco Ethnic Dance Festival*—a celebration of the extraordinary cultural diversity of the Bay Area. Since 1978, World Arts West has been presenting dance and music traditions from around the world that are being sustained by thousands of local artists. It is a network of networks, sharing cultural traditions from more than 75 countries spanning many centuries.

This has been an extraordinary year for World Arts West. We were chosen from the many arts groups in San Francisco to present the performances for the Asia-Pacific Economic Cooperation Summit, held in San Francisco over three days in September. When San Francisco Mayor Ed Lee was inaugurated in January, he asked World Arts West to bring our dancers to City Hall to perform for the hundreds of attendees. We began the process of creating a book about Bay Area dance, featuring RJ Muna's amazing photographs. Dance/USA, the national service organization for professional dance, is holding its conference in San Francisco this June and World Arts West will be awarded as part of their prestigious annual Honors Celebration. Our Rotunda Dance Series, at noon on the first Friday of every month at San Francisco City Hall, showcases individual dance groups for free delight by all. And of course, this all culminates in the fantastic *Festival*.

Our Executive Director, Julie Musher, has worked miracles in producing the *Festival* and the many additional special events with fewer resources and steeper challenges than in previous years. Her vision, energy and dedication to preserving the precious legacy of ethnic dance and music are boundless. Our Production Manager, Jack Carpenter, works seamlessly with Julie to make sure that each program flows smoothly. Our talented *Festival* Manager, Arlene Kato, and the rest of the dedicated WAW team have shouldered the burden of many people when we reduced our staff this year.

On behalf of the Board of Directors, we would like to thank *Festival* Artistic Directors Carlos Carvajal and CK Ladzekpo for curating a thrilling *Festival* line-up featuring so many superb artists. Most importantly, this magnificent *Festival* could not happen without the passion and hard work of the many dancers that we see each year.

We would like to thank the hundreds of volunteers that help us in dozens of ways, from serving as theater ushers to helping staff with administrative tasks like stuffing envelopes and hanging posters. A special thanks to the people who helped us realize this year's fundraising Benefit, including Chau Lam of Chilipepper Events, Gregg Solem, Tony Le, Amanda Almonte, Gigi Jensen, and Sherée Chambers.

Congratulations to Zenón Barrón, Artistic Director of Ensembles Ballet Folklórico de San Francisco, and to all of the previous awardees of the annual Malonga Casquelourd Lifetime Achievement Award who continue to inspire excellence.

Last but not least, we ask that you please consider supporting the *San Francisco Ethnic Dance Festival* with a financial contribution. Without your support, the cultural traditions represented in the *Festival* are in danger of disappearing. Together, as a community, we can help our artists thrive and ensure the continued success of this magical cultural event. Please go online to www.sfethnicedancefestival.org. Thank you.

With gratitude,

SUSAN SOMAYA / Board Chair

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ALL PHOTOS BY RJ MUNA EXCEPT WHERE NOTED

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

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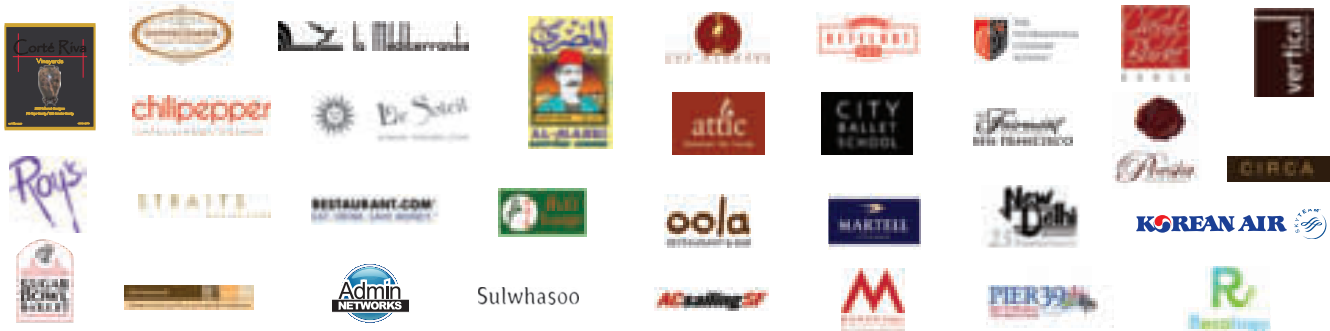
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Thank you to the companies that support the arts by choosing to match their employees' and retirees' donations. This year, due to the employees of Charles Schwab, Clorox, ExxonMobil, Hewlett Packard, we have raised thousands of dollars, helping us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

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



Thank You

FOR YOUR PARTICIPATION!

Shannon Tse of Hai Yan Jackson Chinese Dance Company

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

The truth is that there are few stages in the United States where dancers sustaining traditional dance forms are presented with respect and professional production standards. Most presenters who include ethnic dance as part of their season's offerings are presenting dance companies touring from abroad, rather than American artists who live and work right here. Our local dancers, featured in this *Festival*, are at the heart of our communities, and they are doing important work beyond sustaining and sharing beautiful cultural traditions.

Prominent Harvard professor Robert Putnam has written that "the central challenge for modern, diversifying societies is to create a new, broader sense of we." He advises that "to strengthen shared identities, we need more opportunities for meaningful interaction across ethnic lines where Americans (new and old) work, learn, recreate, and live."

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

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

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

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For more information, please visit www.worldartswest.org

OHLONE CULTURAL REVIVAL IN SAN FRANCISCO

SAVE THE DATE: OCTOBER 6, 2012 / PRESIDIO PARADE GROUNDS

2nd Annual San Francisco Big Time Gathering

In 2008, six Ohlone culture bearers and members of the Ohlone Profiles Project began four cycles of Ohlone Ceremonies in San Francisco. Their intention of this project, which will span many years, is for the ceremonies to heal a painful past, and restore the tribe and their cultural practices to the city.

Last June, during the 33rd Annual *San Francisco Ethnic Dance Festival*, we partnered with Chairman Tony Cerda of the Rumsen Ohlone Tribe to host the first San Francisco Big Time Gathering in nearly two centuries. It was a very joyful day at Yerba Buena Center for the Arts and Yerba Buena Gardens, renewing the tribe's relationship to its ancestors. The Ohlone once again danced and prayed at this ancient site, where ancestral remains were removed during the construction of Yerba Buena Center for the Arts and the Moscone Convention Center in the early 1990's. Although the human remains were reburied elsewhere, the four-day Ohlone healing ceremonies that need to accompany such a gravesite disturbance had yet to be completed. The healing ceremonies were finally completed on June 19, 2011, and thousands of people learned about the ongoing life of the tribe for the first time. We applaud Tony Cerda for all of his healing work and leadership, and we are especially grateful for his commitment to nurturing the music and dance of his culture.

Tony Cerda's relationship to the transmission and preservation of Ohlone dance is part of a long story of a broken-apart Native American community. The people called Ohlone, or Costanoan, have lived in western North America for many millennia. They arrived in the Bay Area around 500AD and they intermarried with Bay Area groups who had lived here for around 13,000 years. For tens hundreds of years, the Ohlone lived sustainably in the Bay Area, in villages from San Francisco in the northwest to Big Sur in the south and Mt. Diablo in the east.

When the Spanish arrived in the 1600s, the Rumsen were the first Ohlone people they encountered. Over fifty Ohlone villages then thrived in the region. The Ohlone helped the Spanish find food and build Christian missions. The first Ohlone baptisms were recorded at Mission Dolores in San Francisco in 1777. Ohlone who moved to the missions endured crowded conditions, mistreatment, disease, and starvation, and the missionaries strictly prohibited Ohlone ceremonies. Many Ohlone dances and songs were consequently lost, and more than 90% of the Ohlone perished.

Tony Cerda traces his ancestors back to a man named Sumu, and through mission baptismal and marriage records Tony has traced the journey of Sumu's descendants. Sumu's baptism was recorded in the record book at the San Francisco mission in 1811. When the missions were secularized in 1834, Sumu's son Tiburcio joined Native American communities at Mission Carmel, then at Missions Santa Cruz and San Jose. In the 1850s, the family was granted land in the Sierra foothills, but they fled south, to escape brutal deaths at the hands of racist miners. One great-grandfather found work on a vineyard, and another

rode south with a cattle drive, and by 1863, a group of Ohlone had settled in Southern California.

In the summer of 1876, Jocefa Silva led the first open Rumsen prayer dance in a field in Duarte, California, which was attended by Indians as far away as San Diego. They built a sweat lodge and participated in a talking circle around a fire before entering the lodge. Jocefa expressed the need to engage in tribal ceremony. Those that gathered shared a dinner and danced around the fire, while some sang and kept rhythm with clapper sticks and rattles.

Tony Cerda says, "That's how we started dancing again. Some of our songs and dances are now mixed with Pomo and Miwok, because we had all intermarried and lived together, and we had already lost some of what we knew. Also, our Rumsen Ohlone dances are different from other Ohlone groups in the north, because we came down here to Southern California in 1863, and have lived 400 miles apart."

Today, there are nine Ohlone applicants for Federal Recognition, and Tony Cerda's tribe is one of them. But without major reform to the Federal Government's recognition process, many think it is unlikely that any Ohlone will ever be recognized. San Francisco could choose to do so, however, and celebrate the cultural renewal of its indigenous people.

Ohlone dance traditions are at the heart of Ohlone culture. It is how the Ohlone connect with each other and with the spirit world all around them— including their ancestors. For the Ohlone, as with so many of the dancers that are part of this annual *Festival*, dance is a form of prayer or, as Malcolm Margolin would say, "prayer made visible."

Malcolm Margolin, who wrote the seminal book *The Ohlone Way*, has been instrumental in debunking the commonly-held belief that the Ohlone are an extinct people. In 1978, he published accounts of the Ohlone's dance traditions as reported by early European visitors:

"The dance went on for hours, sometimes for a whole day or even longer... Dancing for hour after hour they stamped out the ordinary world, danced themselves past the gates of common perception into the realm of the spirit world, danced themselves toward the profound understanding of the universe that only a people can feel who have transcended the ordinary human condition and who find themselves moving in total synchronization with everything around them...With dance and song they could restore order and balance."

For more information about the Ohlone visit ohloneprofiles.org, the website of the Ohlone Profiles Project, a non-profit organization building support for an ongoing Ohlone cultural presence in San Francisco.

Visit World Arts West's website at www.worldartswest.org for more information about the Big Time Gathering, and special thanks to the Christensen Fund for providing the financial support to make this event happen.

Kids United Through Dance

World Arts West announces the launch of a new children's education initiative. In September 2012, we will begin a Cultural Ambassadors Program (CAP) for young people in grades K-3.



After much research and community input, World Arts West created a strategic plan to transform the *San Francisco Ethnic Dance Festival* into a multi-platform, multi-venue, geographically-expanded series of programming. Education is core to our future goals. We will create increasing opportunities for people to learn about diverse dance forms and traditions from Festival artists. We are developing new programs to leverage introductory exposure into lifelong connections with dance forms and cultures from around the world. Over time, we aim to improve cultural literacy—increasing people's knowledge of world cultures.

Our strategic plan directs us to implement programs that get more children dancing. Childhood obesity is on the rise and helping our young people discover a love for physical movement is a key element of our youth programming. The larger goal for this initiative is to build the next generation of dancers and cultural leaders within the diverse communities of the Bay Area. By exposing children to diverse dance forms early, and building on-going relationships with dancers teaching in their communities, we hope to plant the seeds for a future filled with ethnic dance.

Our new Cultural Ambassadors Program (CAP) will bring a group of culturally-diverse dancers and musicians into communities through partnerships with schools and community centers. Our goal is to facilitate connections between the children and the ambassadors of diverse cultural arts forms, and eventually, enable participating children to become ambassadors of those cultural forms among their peer groups, as well.

This first round of CAP workshops will be conducted in the Richmond School District, and will culminate in a community

performance at the East Bay Center for the Performing Arts where the students will share what they learned with their families. We are beginning the program with children in grades K-3, and will expand programming as funding allows.

Do you miss our People Like Me arts education program?

Yes, the program was magnificent and one day we hope to once again offer dance performances for children in professional theater settings throughout the Bay Area.

We received a great deal of feedback from K-6 teachers during the last season of People Like Me. Teachers reported to us that it had become very difficult to bring students to performances as a field trip, due to financial and time constraints. More time was spent on the bus or in the car going to and coming from People Like Me performances than the children actually spent in the theater watching the dance. Participating teachers asked us to create dance programs in their schools, and we began talks with experts in the field to design our new programming. Research has shown that in-depth, in-school workshops over a span of time will be more effective at connecting young people with dance and music than one-time, resources intensive field trips.

That said, once in-depth, in-school dance programming becomes part of education in schools, then it will be exciting to bring back the inspiring field trips.

To contribute or become involved with our arts education programming, please call 415.474.3914.

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