



35th ANNIVERSARY

SAN FRANCISCO

# ETHNIC DANCE FESTIVAL

.....  
JUNE 7 - 30, 2013

HONORING  
CULTURAL LEGACY

World Arts West



*“When we dance together,  
we fill our hearts and our  
communities with hope...”*

– ANTOINE HUNTER

# Welcome

I am excited to welcome you to the 35th Anniversary *San Francisco Ethnic Dance Festival*, a unique opportunity to savor the passion, wisdom, and beauty of dance rooted in cultures that span the globe. Together, the dances offer a glimpse into the richness of world dance and the essence of community celebration, ritual, and prayer.

The greater San Francisco Bay Area is home to the most magnificent and diverse dance community in the world, with over four hundred local dance companies sustaining a hundred different dance forms ranging from ancient to contemporary. *The San Francisco Chronicle* summed it up like this:

“Yes, we have various and glorious ballet companies. We have a hopping, popping, contemporary dance scene ranging from hip-hop to traditional modern dance to the farthest reaches of experimentalism. Still, a major reason that the Bay Area is or should be front and center on everyone’s list of top dance destinations is ... an iceberg. That iceberg is the multitudinous, rich, belief-defying ethnic dance scene around here, and the easily visible tip of it is the San Francisco Ethnic Dance Festival.”

Throughout the *Festival*, you will see a breathtaking range of dance and music featuring thirty-five local dance companies often performing with special international guest artists, such as the legendary Pandit Birju Maharaj from New Delhi, India and master artists Peta Robles and Javier Gordillo from Peru. Some of this year’s *Festival* artists are working at the crossroads of cultural survival—for example, Chaksam-Pa artists are sustaining rare, sacred dances from Tibet while LIKHA dancers offer a glimpse of rituals from the indigenous Tumandok/Suludnon tribe living in the Visayan Islands of the Philippines. Other *Festival* artists are working at the frontiers of cultural innovation: It is thrilling to watch Charya Burt’s multi-media Cambodian dance piece accompanied by mesmerizing cello compositions by local composer Alexis Alrich, and Urban Jazz Dance Company’s stunning piece encompassing the poetic gestures of sign language.

Each dance form embodies and transmits many layers of meaning and, together, they reveal insights not only into the cultures which created and sustain each expression, but also into our shared humanity.

Dance and music, sustained by culture-bearers in every corner of the world, has been passed from one generation to the next, and continues to spread throughout the Bay Area’s diverse communities. We are grateful to the artists who work so hard to share their cultural traditions with us. As always, the artistry is deeply inspiring and while I enjoy watching each dance performance individually, it is the collective experience that elicits a sense of awe and appreciation for the majesty of cultural wealth that can be experienced in the new globalized climate.

I love the way this *Festival* gathers the community together, and I thank you for participating both as audience member and, hopefully, as a *Festival* donor. May your spirit soar as mine does each *Festival* season!

With heartfelt thanks,

Julie Mushet  
Executive Director

# Festival Honorary Committee

## HONORARY FESTIVAL CHAIRS

Mayor Edwin M. Lee  
and First Lady Anita Lee



## FESTIVAL HONORARY COMMITTEE

*The Honorable Ambassador*  
**Carlos Félix Corona**

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*Patricia G. Hayes*  
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Leung's White Crane  
Chinese Lion Dancers  
launch the Festival's  
June 15 Dance Marathon.

This performance is  
made possible, in part,  
thanks to the generosity  
of Marilyn Hall Patel  
and Magan Patel and  
Yank Sing Restaurant

# 2013 FESTIVAL LINE-UP

## WEEKEND 1

SAN FRANCISCO CITY HALL  
June 7, 2013

Ballet Folklórico  
Netzahualcoyotl / pg. 8

Fogo Na Roupas Performing  
Company / pg. 9

LEGION OF HONOR MUSEUM  
June 8, 2013

Charya Burt Cambodian  
Dance Company / pg. 10

## WEEKEND 2

YBCA LAM RESEARCH THEATER  
June 15 & 16, 2013

Colectivo Anqari / pg. 12

Chaksam-Pa / pg. 13

Parangal Dance Company / pg. 14

El Tunante / pg. 15

Tarangini School of Kathak Dance  
with special guest Pandit Birju  
Maharaj / pg. 16

Ballet Folklórico Mexicano  
de Carlos Moreno / pg. 17

Gamelan Sekar Jaya / pg. 18

Shabnam Dance Company / pg. 19

De Rompe y Raja Cultural  
Association / pg. 20

Cheikh Tairou M'baye and

## WEEKEND 3

YBCA LAM RESEARCH THEATER  
June 22 & 23, 2013

Special Family Event: Ballet  
Folklórico Costa de Oro + Ojo de  
Dios Workshop / pg. 11

Chinese Performing Arts  
of America / pg. 22

OREET / pg. 23

La Tania Baile Flamenco / pg. 24

Vishwa Shanthi Dance Academy  
/ pg. 25

Ballet Folklórico Mexico Danza  
/ pg. 26

Hālau o Keikiali'i / pg. 27

Ensohza Minyoshu / pg. 28

Xpressions / pg. 29

Diamano Coura West African  
Dance Company / pg. 30

## WEEKEND 4

YBCA LAM RESEARCH THEATER  
June 29 & June 30, 2013

Bolivia Corazón de América / pg. 31

Charlotte Moraga / pg. 32

Dimensions Dance Theater / pg. 33

Łowiczanie Polish Folk Ensemble  
of SF / pg. 34

Mona Khan Company Emerging  
Performers / pg. 35

LIKHA- Pilipino Folk Ensemble  
/ pg. 36

Suhaila Dance Company / pg. 38

Grupo Folklórico Raíces de  
Mi Tierra / pg.39

Urban Jazz Dance Company  
/ pg.40

El Wah Movement Dance Theatre  
/ pg.41

## FROM THE FESTIVAL ARTISTIC DIRECTORS



In January, we were relieved to see the return of the *Festival's* auditions, which serve as the important beginning of our *Festival* Season each year.

As you may remember, the cancellation of the 2012 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 and with building materials in the street surrounding the construction site, parking at the Palace became very difficult. Given the parking situation and the lack of public transportation serving the Palace of Fine Arts, we relocated to new venues while we waited to see what the future holds for returning to the Palace of Fine Arts after the Doyle Drive project completion.

This is the *Festival's* third year away from the Palace of Fine Arts, and although we have found venues to continue our work, we speak for many thousands of dancers who long to return home to the Palace. To do so, we need much support and we ask that you consider becoming involved in our efforts for a permanent home where we can present the *Festival's* artists year-round in a grand celebration of the world's cultural legacy.

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 a vision and strategy to make this happen coalesced in time for its 100th Anniversary in 2015! We have recently formed a World Dance Leadership Council and will be working together to craft our vision and strategy throughout the remainder of 2013. The San Francisco Recreation and Parks Department, which will oversee the pending redevelopment of the Palace of Fine Arts, will soon be starting a proposal review and selection process. You can follow developments via the *Festival's* website [www.sfethnicedancefestival.org](http://www.sfethnicedancefestival.org) and on the *Festival's* Facebook page and we urge you to get involved!

All that said, as the *Festival's* Artistic Directors (our 7th season!), we are proud to welcome you to the 35th Anniversary Festival. Once again, we have had the very difficult task of programming the four *Festival* weekends due to the abundance of excellent artists and superlative performances that we saw throughout the *Festival's* auditions process. As in past years, 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...and we are very sorry for this.

Our goal is to see the performance opportunities expand for the extraordinary Bay Area dance community, from which all will benefit. Given the continued economic crisis at the governmental level, we call upon the Bay Area's corporate and private angels [donors] to help us sustain our mission and allow *Festival* artists to thrive. 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 embodied these values for 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 hoping that you will want 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 7th 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 7th season as an artistic director of this Festival.*

## 2013 MALONGA CASQUELOURD LIFETIME ACHIEVEMENT AWARD PRESENTED TO DR. ZAKARYA DIOUF

We are proud to present this year's Malonga Casquelourd Lifetime Achievement Award to Dr. Zakarya Diouf, for his excellent achievements in music and dance. His exemplary leadership has been a beacon for thousands of people throughout the Bay Area and beyond.

Dr. Diouf is known for his brilliant career as a choreographer and performer, teacher and esteemed scholar of African music and dance. He is founder and director of Diamano Coura West African Dance Company. He has also choreographed works for Dimensions Dance Theater, Harambe Dance Company, and worked with the San Francisco Ballet, and Ballets of Utah, Florida, Indiana, Singapore, and South Africa.

Dr. Diouf has also served as director of the Mali Ensemble, a multinational performing company representing the unity of the West African countries of Mali, Senegal, and Guinea, and also with Les Ballets Africains and the Senegalese National Dance Company. He has served on the faculties of Southern Illinois University and San Francisco, Sonoma, and East Bay State Universities; and UC San Diego, LA, and San Francisco. Dr. Diouf currently teaches West African music, dance, and history at Laney Community College in Oakland and is an Artist-In-Residence at the Malonga Casquelourd Center for the Arts in Oakland. In 2005, Dr. Diouf was presented with the San Francisco Foundation's Community Leadership Award for his vision in unifying the African cultural arts community, for serving as a mentor and educator of young artists, and for his artistic contributions to the African-based performing arts.

CK Ladzekpo, artistic director of this festival and director of the African Music Program at UC Berkeley says, "Zak has been largely responsible for making Oakland one of the premiere centers of African dance in the US. His leadership as choreographer and director of Diamano Coura, his dedication to doing what he loves even when the resources are so limited—I don't know where the history of African dance would be without him.

"In the beginning, we had to fight for theaters for African dance in the Bay Area, and join together to find funding sources, and Zak has been at the center of this struggle. When he moved to San Diego, the African Heritage coalition brought him back because we needed him. His strength is that he thinks pan-African, not just about Senegal, where he is from. He welcomes African dance professionals under a large umbrella, and sees ethnic dance as a way to bring people together. Beginning with the African Cultural Festival, and now with the Malonga Center, Oakland has become a magnet, bringing younger dance professionals here from all over Africa. Now with the companies under one roof, people with common goals and common visions, we are a major arts destination, moving forward with a distinctive and professional African voice. He has also furthered multi-cultural policy for the benefit of all. When people are empowered they reach out to people naturally, and we can point the way.

"Zak's been doing this a long time. In fact, he and I met when we were kids, though we didn't know it. In the 1950s, when Ghana was trying to gain independence, the United Nations and African Leaders brought a delegation of young African performers to New York. Zak was among the young dancers in that delegation, and so was I.

Here in Oakland, Zak could easily invite the young African professionals who come here to join his own group, Diamano Coura. But, instead, he and Naomi (Diouf) have always supported the dancers and drummers in following their own vision: reaching out to them, encouraging them to start new companies, showing them how to sustain themselves as artists. Zak is like the papa. I have great admiration for his longevity and his energy—at 75, he's so energetic up there on the stage when he's performing. We should have given him this award a long time ago."



# Dance Origins 2013

Over 500 performers presenting dance from 19 countries spanning 5 continents

## WEEKEND 1

June 7 / San Francisco City Hall

- 8 Ballet Folklórico Netzahualcoyotl
- 9 Fogo Na Roupas Performing Company

June 8 / Florence Gould Theater,  
Legion of Honor Museum

- 10 Charya Burt Cambodian Dance Company

## WEEKEND 2

June 15 & 16 - YBCA / Lam Research Theater

- 12 Colectivo Anqari
- 13 Chaksam-Pa
- 14 Parangal Dance Company
- 15 El Tunante
- 16 Tarangini School of Kathak Dance/  
Pandit Birju Maharaj
- 17 Ballet Folklórico Mexicano de Carlos Moreno
- 18 Gamelan Sekar Jaya
- 19 Shabnam Dance Company
- 20 De Rompe y Raja Cultural Association
- 21 Cheikh Tairou M'baye and Sing Sing Rhythms

## WEEKEND 3

June 22 & 23 - YBCA / Lam Research Theater

- 11 Ballet Folklórico Costa de Oro + Ojo de Dios
- 22 Chinese Performing Arts of America
- 23 OREET
- 24 La Tania Baile Flamenco
- 25 Vishwa Shanthi Dance Academy
- 26 Ballet Folklórico Mexico Danza
- 27 Hālau o Keikiālī'i
- 28 Ensohza Minyoshu
- 29 Xpressions
- 30 Diamano Coura West African Dance Company

## WEEKEND 4

June 29 & 30 - YBCA / Lam Research Theater

- 31 Bolivia Corazón De América
- 32 Charlotte Moraga
- 33 Dimensions Dance Theater
- 34 Łowiczanie Polish Folk Ensemble of San Francisco
- 35 Mona Khan Company Emerging Performers
- 36 LIKHA - Pilipino Folk Ensemble
- 38 Suhaila Dance Company
- 39 Grupo Folklórico Raíces de Mi Tierra
- 40 Urban Jazz Dance Company
- 41 El Wah Movement Dance Theatre

## BALLET FOLKLÓRICO NETZAHUALCOYOTL

WORLD PREMIERE FRI, JUNE 7, NOON / CITY HALL ROTUNDA DANCE SERIES

Mexico

*This performance is made possible, in part, thanks to the generosity of Amanda Almonte*

*Matlachines of Zacatecas* is a Catholic processional dance as it is performed in the city of Zacatecas to honor the virgin of Guadalupe. The dancers follow a baraguilla, a captain, whose steps and gestures signal commands. Everyone stays in the groove, while crossovers and exchanges shape crosses and circles, creating a footprint of the course.

Traditionally a men's dance, women now frequently dance *Matlachines* across Mexico and the southwestern U.S. During special events, dancers perform along pathways and in town squares in indigenous villages. Sometimes dancers weave their steps and patterns for several days—for example during a novenario, a nine-day period of prayer following someone's death. When a dancer grows tired, a family member takes his or her place.

The form and style of the dance shows a mixing of indigenous Mexican and Spanish elements. It's generally thought to have originated with the conquistadores, as the name is the same as an old Spanish swordfight dance. It's also described as a morality play triumphing good over evil, Christianity over "pagan" beliefs, with suggestions that the Virgin Mary imagery is modeled after the Aztec goddess Tonantzin. Another version mentions an older indigenous style with concentric circles and a similar spinning in straight lines. And yet another version has the dance named for—and styled after—the Nahuatl malacotzin beetle, an insect that spins. This account says Christian friars found the dance so beautiful they kept it, adding Christian imagery, crosses, and kneeling movements, and used it to attract people to the Christian faith.

Maestro Erik Diaz learned this piece from Don Pedro Sanchez Ventura in Zacatecas in 2011 and created this World Premiere presentation. The company made their costumes, brightening them up for the stage. The direction of a dancer's sash signifies marriage status, and the overall design signals a dancer's village or parish. In Zacatecas, *Matlachines* are dressed with a chamois-like skirt adorned with reeds, sequined religious images, and feather headdress with reed adornments. The dance is accompanied by drums, gourd rattles, and additional rhythms come from the rattling of the reeds on costumes and striking of the three-layered metal-soled leather sandals.

Director Netza Vidal founded Ballet Folklórico Netzahualcoyotl in 1996. He was born in the city of Compostela, Nayarit, Mexico, and studied Mexican folkloric dance at the Escuela de la Danza Mexicana Jaime Buentello Bazán. The dance company is currently composed of more than thirty students, with Netza teaching both adults and children in different locations, including San Rafael, Concord, and Santa Rosa. Ballet Folklórico Netzahualcoyotl's highest goal has been to research Mexican folklore and share with the world some of Mexico's most prized gifts: its dances, customs, and traditions.

[facebook.com/ballet.netzahualcoyotl](https://facebook.com/ballet.netzahualcoyotl)

**Dance Origin:** Mexico • **Genre:** Folkloric • **Title:** *Matlachines of Zacatecas* • **Artistic Director:** Netza Vidal • **Choreographers:** Erik Diaz, Netza Vidal • **Dancers:** Gabriela Arellano, Samantha Arellano, Sandra Contreras, Ginna Dassow-Dee, Alexandra Durán Esparza, Angela Espinoza, Delia Espinoza, Leslie Espinoza, Laura Flores, Michelle López, Rocio López, Oswaldo Mares, Stephanie Mares, Daisy Martínez, Bertha Morales, Juan Carlos Morales, Mayra Naranjo, Antonio Palacios, Alejandro Pulido, Stephanie Ramos, Stephanie Raygoza, María Elena Rentería, Dennise Rodriguez, Francisca Rodriguez, Xanat Rodriguez, Daniela Sandoval, Dianna Santarosa, Miranda Soto de León, Karla Toledo, Anna Valencia, Jorge Valencia • **Musicians:** Erik Díaz (drums), Óscar Santarosa (drums), Gabriela Velasco (drums), Netza Vidal (drums)



## FOGO NA ROUPA PERFORMING COMPANY

WORLD PREMIERE FRI, JUNE 7, NOON / CITY HALL ROTUNDA DANCE SERIES

Brazil

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

In a performance called *Carnaval do Fogo*, Fogo Na Roupá brings their unstoppable street party to the stage, dancing clothes-on-fire samba, a full contingent of drummers and dancers parading together—and their shared goal is euphoria.

The style is urban-derived, funky samba, inspired by Brazilian samba-reggae. It features the company's unique, signature parading style, regalia, and movement—coined "Fogolystic" by loyal fans. Samba-reggae is a music and dance form from Salvador, Bahia. It was developed by Brazilians of African descent as carnival parade music they could call their own, with elements from the reggae rhythms of Jamaica and Afro-Brazilian samba.

The dancers wear full carnival regalia. Red, green and yellow represent Africa; headpieces of coque feathers honor Brazil's indigenous people; and the regalia reflects the influence of both cultures.

The Brazilian Carnival is an annual spring festival, held just before the period of Lent, when Catholics traditionally abstained from eating meat. As Carnival was the final party before over a month of religious discipline, prayer, and repentance, it had to be a big one! Today, Brazilians are famous for their enormous, six-day, city-wide extravaganzas of dancing and singing in the streets. In southeastern Brazil, and in Carnival celebrations around the world, small parties called blocos invite everyone to dance, but the parades are filled with skilled, extravagantly decked-out, and minimally-dressed samba schools. In San Francisco's own Carnival—celebrated the Sunday before Memorial Day—Fogo Na Roupá is known for fantastic and lively contingents, some two hundred dancers and drummers deep!

The dances and rhythms in this performance were inspired by the teachings of Mestre Carlos Aceituno, which artistic directors Jose Rivera and Metzi Henriquez continue to study and teach to company members. This piece was created and set for stage in 2012 by choreographers Metzi Henriquez and Alicia Brooker. The music is played by the Fogo Na Roupá bateria led by Jose Rivera, a full ensemble of parading drums playing Afro-Brazilian rhythms in "Fogolystic" style.

Founded in 1989 by Mestre Carlos Aceituno, Fogo Na Roupá is a Bay Area, award-winning, Brazilian Carnival dance and percussion company and carnival group, a diverse community of dancers, musicians, and carnavalescos rooted in the study of Afro-Brazilian dance and percussion. Before his untimely passing in 2006, Mestre Aceituno developed one of the largest, strongest San Francisco Carnival contingents. Fogo Na Roupá, under the artistic direction of Jose Rivera and Metzi Henriquez, continues to fire up the crowds. The group has won multiple San Francisco Carnival Grand Championships, most recently in 2011, as well as Best of the Bay 2011, and a 2012 "Corazon Del Barrio Award" from Mission Cultural Center.

[www.gofogo.com](http://www.gofogo.com)

**Dance Origin:** Brazil • **Genre:** Baile Carnavalesco • **Title:** *Carnaval do Fogo* • **Artistic Directors:** Jose Rivera, Metzi Henriquez • **Choreographers:** Alicia Brooker, Metzi Henriquez • **Dancers:** Helen Alfaro, Renee Ananda, Alicia Brooker, Belen Bohan, Alexandra Candia, Angelica Dewitt, Mariko Drew, Princess Adjahni Fields, Rafeah Alexander-Fields, Asatu Hall, Metzi Henriquez, Lisa Lopez, Tara Love, Rosa Machuca • **Musicians:** Hector Benitez, Victorino Cartagena, Pedro Marroquin, Kimberly Moore, Jose Rivera, Ki Won Yoon, Marcos Zaragoza



## CHARYA BURT CAMBODIAN DANCE

SAT, JUNE 8, 8PM / FLORENCE GOULD THEATER, LEGION OF HONOR MUSEUM

Cambodia

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

Cambodian dancer and choreographer Charya Burt presents *Blossoming Antiquities: Rodin's Encounter with the Celestial Dancers of Cambodia*. This is a traditional Khmer performance and a personal response to drawings and sketches made by 19th-century French artist Auguste Rodin, a creative dialogue between artists and epochs. Ancient Cambodia meets 1800s Europe meets contemporary America; and dance meets music meets visual art.

This performance made possible, in part, by a grant from the Creative Work Fund, a program of the Walter and Elise Haas Fund, supported by generous grants from The William and Flora Hewlett Foundation and The James Irvine Foundation.

This conversation began more than 1,000 years ago, among the ancient carvings, inscriptions, and complex court rituals of Cambodia's Angkorian Khmer, where exquisite dances of prayer, prophecy, and kingship were born. In 1906, the discussion traveled to France, when Cambodian King Sisowath brought his Royal Ballet to Paris and French sculptor Auguste Rodin was enamored by the graceful postures and elegant hand gestures of the court dancers, saying how the dancers had "brought antiquity to life again." Rodin followed the ballet to the Colonial Exhibition in Marseille, creating one hundred and fifty sketches. He wrote that the dance that held the delicacy and beauty of flowers and a "natural knowledge of harmony and truth."

The collaboration continues today with a new inspiration, affection, and respect. The melodies of a Cambodian pin peat orchestra merge with a contemporary cello solo, as a celestial princess—Charya Burt—leads her dancers into a heavenly garden, symbolizing the magical world that captivated Rodin. The choreography, grounded in classical form, reflects flowing brush strokes of Rodin's watercolor sketches, with costumes also based on his drawings. Visual artist Mario Uribe responds in real time, sketching the dancers, and his artwork is projected as snapshots of dance in time.

*Blossoming Antiquities* was developed through a collaborative process, originated by Charya Burt. It's a model beyond the "collage" presentation of the *San Francisco Ethnic Dance Festival*. World Arts West recognizes the San Francisco Bay Area as unique among cities in the world for its breadth and quality of culturally-specific traditional dance. This performance at the Legion of Honor begins a long-anticipated plan to foster multi-platform, multi-venue, city-wide events; to work with companies and art institutions towards ground-breaking collaborations that reinvigorate and sustain cultural traditions. The conversation of dance is an ancient one, and (as Rodin illustrated) it can creatively expand through collaboration, challenging assumptions of what is possible within and among traditional forms.

Charya Burt is a graduate and former dance faculty member of the Royal University of Fine Arts in Phnom Penh, Cambodia. Her training began in 1982 under the direction of the foremost dance masters of Cambodia. Charya has performed throughout the USA, including the Kennedy Center and 12 times as a featured performer at the *San Francisco Ethnic Dance Festival*. A recipient of the Isadora Duncan Award for Outstanding Achievement in Individual Performance, Charya has been awarded numerous grants for her innovative new works including three from both the Irvine Dance in California Program and CCI Investing in Artists and twice from the Creative Work Fund.

[www.charyaburt.com](http://www.charyaburt.com)

**Dance Origin:** Cambodia • **Genre:** Traditional and Contemporary • **Title:** *Blossoming Antiquities* • **Artistic Director and Choreographer:** Charya Burt • **Dancers:** Charya Burt, Chey Chankethya, Sophy Julie Nuth • **Composer:** Alexis Alrich • **Musicians:** Alexis Alrich (piano), Ruth Lane (cello), Darcy Rindt (viola) • **Live Visual Art:** Mario Uribe



## SPECIAL FAMILY EVENT: BALLET FOLKLÓRICO

COSTA DE ORO + OJO DE DIOS WORKSHOP SAT, JUNE 22, 11:30AM, YBCA FORUM

Mexico

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

*Los Huicholes de Nayarit* is a staged interpretation of three dances from the Huichol (Wixáritari) people of the northern state of Nayarit. *Danza del Maiz* celebrates the importance of maiz (corn), from planting to harvest. *Danza del Mono* is an offering to a sacred doll, featuring the bright symbol of the Ojo de Dios, (Eye of God). *Danza del Venado Azul* celebrates the mysterious and sacred blue deer, a mystical creature connected to peyote rituals and the moonlit sky. In Huichol tradition, men perform this trance-like dance while carrying a wooden image of the blue deer, and a shaman interprets the meaning.

The Huichol are a relatively nomadic group, mostly living in Jalisco, Nayarit, and Zacatecas. When the Spanish arrived, these indigenous communities withdrew into remote regions of the Sierras. Even today, few outsiders are allowed to participate in Huichol life, so their dances, symbols, and rituals hold a mysterious spiritual significance. All aspects of life are prayer, from agriculture to shamanic ceremonies, with special reverence towards corn, blue deer, peyote, and the eagle.

The yarn weavings known as Ojos de Dios are possibly related to sacred talismans called *nieli'ka*: the hole design in the center is experienced as a portal through which humans and God perceive each other. Some accounts describe the Ojo de Dios as a stunning image experienced during peyote-inspired trance. Since the 1960s, Ojos de Dios have become known as works of art, providing income for Huichol communities. Creating these bright yarn weavings is also a form of meditation and they are displayed for healing and protection, the four points representing the elements. Families weave them for their children, adding a woven layer for each of the first five years.

The costuming is modeled after traditional dress, and the danzas, drum, and chanting are modeled on ceremonial pieces performed for hundreds of years. The basic choreographies/movements have been staged for performance, originally by Cipriano Galindo Flores, and adapted here by Steven KoneffKlatt with the intention of sharing the sanctity and mystery of Huichol danza.

Ballet Folklórico Costa de Oro is dedicated to the preservation of Mexican traditions and culture. Dance and music are the tools used to educate the youth and community about Mexico's rich and beautiful history. The company welcomes people of all walks of life to learn and dance with them. They have been performing in the San Francisco Bay Area since 2006 primarily for schools, weddings and private events. The year 2009 marked the opening of the Ballet Folklórico Costa de Oro Dance School, allowing the company the opportunity to grow exponentially. The excellent reputation of the company has allowed them to perform for professional sports organizations, local theaters, and community festivals.

[www.bfcostadeoro.com](http://www.bfcostadeoro.com)

**Dance Origin:** Mexico • **Genre:** Folkloric • **Title:** *Los Huicholes de Nayarit: Danza del Maiz; Danza del Mono; Danza del Venado Azul*. • **Artistic Director:** Steven KoneffKlatt • **Associate Director:** Benito Murietta Valles • **Choreographers:** Cipriano Galindo Flores, Steven KoneffKlatt • **Dancers:** Analyssa María Briones, Elizabeth Briones, Fabian Briones, Lorena Morales Castañeda, Mónica Flores, Itzel Nayeli Gómez, Carmen Hernández, Veronica Jauregui, Zoe Lopez, Chris A. Lundell, Lyzette Madero, Melissa Madero, Isabel Alexandra Magaña, Laura Elena Mendoza, Dianna Melissa Muñoz, Benjamin Musson, Myriam Ochoa, Rubiliza Pelayo, Ronnie Romo, Jonathan Rubalcava, Silvia Salcedo, Dulce María Torres, Benito Murietta Valles, Sergio Zamora



## COLECTIVO ANQARI

WORLD PREMIERE

*Bolivia and Peru*

*This performance is made possible, in part, thanks to the generosity of Ann Gordon / TerraNova Natural Body Care*

Luis Valverde presents *Mistisikuri*, an urban expression of indigenous Andean dance. It's a joyful baile alegre from Aymara-speaking peoples near Lake Titicaca in the high altitude plains of the Andes, danced in the streets from La Paz to Puno and also along the pathways of Andean pueblos. This performance recreates a festival scene where ensembles gather to play and dance. In the altiplano, a festival procession can last all day, a dance party fueled by community spirit, laughter, dance, drink, twirling dancers that resemble flowers, and the haunting panpipe flute.

The Kollao Altiplano is the home of Quechuas, Aymaras, Uros and Chipayas, ethnic groups living there since before the Incan empire. Seventy percent of the population still speaks the native languages. This dance is called sicuriada in Bolivia, and sikumoreno in Peru. Sikuris are the musicians and siku is the name for the panpipe flute, originally a pre-Columbian ceramic or bone instrument, invented and played in the altiplano. The siku is a two-part instrument, with each "half" sounding the alternate notes of a complete scale. Siku players use an interlocking technique to play a melody, a technique called *trenzando*, or "braiding".

The *Mistisikuri* tradition performed here was developed in the 19th century in Bolivia and Peru among urban indigenous and mestizo (mixed descent) communities. They adapted the indigenous dance and music, "borrowing" the siku panpipe from the pueblo. They built shorter, higher-pitched bamboo pipes to play rapid, light-hearted music, and they also created a separate percussion section and added a corps of non-musician dancers. In the 19th century, to be of indigenous descent carried a social stigma, so the original *Mistisikuri* costumes were exotic, the clothing of sailors, matadores, and soldiers. The dance returned in its present form to the pueblos in the 20th century, and urban ensembles turned again towards indigenous dress. *Colectivo Anqari* is dressed according to this later tradition, with ponchos and *ch'ullus*, or woolen hats. The piece was created by Luis Valverde in 2012 and set for this presentation.

*Anqari* is the name of the Aymara deity that represents the wind. *Colectivo Anqari* is a collective of musicians dedicated to the performance of traditional music and dances of the Kollao Altiplano, a culturally-rich region in the heart of the Andes mountains. Formed in 2012 by artists with different backgrounds in Andean Music and Dance, the *Colectivo* focuses on the instruction, practice and promotion of traditional and understudied dance and music of the Altiplano. This repertoire is played upon indigenous wind instruments, and corresponds to the seasons and festivals during which it is played. Present acting Artistic Director is Luis Valverde.

<http://www.facebook.com/colectivoanqari>

**Dance Origin:** Bolivia and Peru • **Genre:** Traditional • **Title:** *Mistisikuri*  
• **Artistic Director:** Luis Valverde • **Choreographer:** Luis Valverde • **Dancer/Musicians:** Miles Bainbridge, Pamela Darrington, Tajin De la Torre, Gabriel Escóbar, Edith Leni, Jaime Luna, Alex Ramirez, Sebastian Ramirez, Jose Rivera, Fernando Torres, Luis Valverde, Edson Veizaga, Freddy Veizaga, Chris Yerke, Milene Yerke, Hector Zapana • **Dancers:** Carolina Flores, Claudia Gonzales, Jenny Guillen, Susana Rivero, Franxis Rodriguez, Claudia Saldaña



## CHAKSAM-PA

*Tibet*

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

*Ngonpai Dhon* is a purification dance to open the Tibetan Ache Lhamo Opera. It is adapted here for the stage not as performance, but as a precious blessing for community prosperity. To the calls of drum and crash of cymbals, local spirits of place and Tibetan deities are invoked through mantra-like chants, and the characters prepare for performance.

*Lying behind the mountain of Shel Drong, A-Ho - what a wonder - the Divine Juniper tree! Incense purifies the air and invites the gods, beautify the gods, spirits come from air, burn butter and bali flour. Chaksam Pa! I sing to you, May these songs and dances entice all minds towards the pure Dharma, path of righteousness.*

Ache Lhamo Opera in an endangered dance-drama form, not usually seen outside of Southeast Asia. Its repertoire and performance are a UNESCO Performance Heritage. 14th-century Saint Thangtong Gyalpo is honored as its founder. He is also known as Bridgebuilder, for helping build fifty-eight suspension bridges over Himalayan rivers so pilgrims could reach sacred Buddhist sites. Prior to 1959, this sacred and secular opera traveled across the vast Tibetan landscape, imparting Buddhist history and ethics to villagers. It is now preserved in exile by artists trained at the Tibetan Institute of Performing Arts (TIPA) in Dharamsala, India. *Chaksam-Pa* learned the form at TIPA directly from opera master Norbu Tsering, now in his 90s, representing the last generation of teachers/performers to perform inside Tibet.

The clothing displays traditional bright colors and materials. The *Ngonpa* dancer's blue mask has auspicious symbols: sun, moon, and wish-fulfilling jewel. The jacket design is considered ancient and authentic and *Ringa* (dakinis, or female deities) wear headpieces with sacred mantras and images of protectors. The onstage setting is like that of the Potala Palace in Lhasa, Tibet, once the home of his holiness, the Dalai Lama. Ache Lhamo music is played on drum and cymbal, with the drummer leading the dancer through the repertoire. The singers' calls and motifs are complex and require years of practice, and the haunting vocals are meant to evoke an atmosphere in which other-worldly beings and spirits are present.

*Chaksam-Pa* was founded in 1989 by three graduate musicians of the Tibetan Institute of Performing Arts, founded by His Holiness, the 14th Dalai Lama, to preserve Tibet's unique cultural heritage in exile. *Chaksam-Pa* is the only Tibetan opera company outside South Asia performing Ache Lhamo and this invocation dance annually during celebrations for His Holiness the 14th Dalai Lama's birthday and also for Losar, the Tibetan New Year. This master dance company has been based in California for 25 years, offering this unique performance art—a UNESCO World Intangible Heritage—to a world audience in hopes of keeping it alive for another generation.

[www.chaksampa.org](http://www.chaksampa.org)

**Dance Origin:** Tibet • **Genre:** Traditional • **Title:** *Ngonpai Dhon* • **Artistic Director:** Tsering Wangmo • **Choreographer:** Master Norbu Tsering • **Dancers:** Nyima Gyalpo, Tsering Lodoe, Tsering Pelmo, Tashi Tsering, Tsering D. Sangpo • **Musicians:** Tsering Wangmo, Tsering Youdon





## PARANGAL DANCE COMPANY

### Philippines

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

*Sayap* is from Maguindanao, in Mindanao's Pulangi River basin. The region is Islamic—Maguindanao has three Sultanates—and its rich heritage is seen in this performance of the legend of a Maguindanaoan princess:

*Once, the Sultan's favorite daughter ran away to escape an arranged marriage. She fell in love with a man beneath her social class, and disguised herself in a sayap hat to meet with him. Some people say she turned to stone for disobedience, but others say she returned home, and her father forgave her. A royal banquet was held in her honor and there, among her suitors, she saw her true love was not a common man, but a prince after all! The prince still had to prove himself through brave dancing feats. But eventually the prince and princess rode happily away in a decorated boat on the Pulangi River.*

Eric Solano created this U.S. premiere presentation. His choreography follows the arc of this traditional story:

The piece begins with *Bayok*, a sequence of storytelling chant. Then *Kabpanggedung* brings us inside the royal house, as the groom's kin whisper their intentions to arrange a marriage. Next, *Silong sa Ganding* showcases the continuous flickering of wrists to a rhythm called *silong*. The rest of the dances are: *Malong*, the wearing of tubular cloth in preparation of the princess wedding; *Sayap*, the princess meeting her lover disguised in a sayap hat; *Kuntaw Minaguindanao*, the fight between the groom and his rival, featuring ancient martial arts brought to the Philippines by Indonesian, Malaysian, and Chinese immigrants; *Mussah*, with handkerchiefs of Maguindanao's royal colors, and flowers to show the princess's feelings; *Pagana*, the royal banquet held when the princess returns; *Sagayan*, a dance recalling the epic of prince Bantugan; *Singkil*, the well-known Philippine dance with bamboo poles, showing the love triangle; *Kawing*, the wedding; and *Guinakit*, where the boat with royal flags sails away.

The company learned the legend and dances for *Sayap* from Faisal Monal, appointed as cultural bearer and master artist by Maguindanao Sultanates; also from Bryan Batu Ellorimo from the Philippines. Today's performance includes special guests from Eskabo Daan (Filipino Martial Arts) and the music is by Kawayan Folk Arts on a palabuniyan ensemble of dabakan drum and several sets of gongs.

Parangal Dance Company, under the direction of choreographer Eric Solano, is a Filipino Folk Dance Group based in the San Francisco Bay Area that aspires to inspire. The company's mission is to give tribute to Philippine heritage by preserving and promoting ethnic attire, music, and dance through research, workshops, and performances. They aim to serve as a bridge, inspiring and connecting Filipino Americans to their roots to give them a sense of pride and identity, while educating diverse communities to foster awareness and appreciation of Philippine culture.

[www.parangaldance.org](http://www.parangaldance.org)

**Dance Origin:** Maguindanao, Mindanao, Philippines • **Genre:** Folkloric - Maguindanaoan • **Title:** *Sayap* • **Artistic Director/Choreographer:** Eric Solano • **Resources:** *Chant:* Hadiya Bantugan *Costume Design, Props, Music & Dance:* Bryan Batu Ellorimo, Faisal Monal • **Dancers:** Don Aquillo, Rey Amado Arcilla, June Arellano, Hazel Benigno, Vanessa Brake, Alex Jayson Catiggay, Julius Claros, Marissa Cruz, Jo Ann Daguman, Deanna De Castro, Phol Degalicia, Hazel Belga Dela Cruz, Mark De Leon, Marlon Dumlao, Armando Gazo, Armando Gazo, Ritche Gazo, James Hafalia, Victoria Hafalia, Ron Inocencio, Major Julian, Gilbert Laylay, Ingrid Liggay, Maricris Macabeo, Michael Macayan, Aikenne Mauricio, Melisa Mayeda, Mariflor Medrano, Ron Mendoza, Rachel Perey, Patricia Ong, Kimberly Requesto, Rafael Salazar, Ophelia Nombrado Sampang, Eric Solano, Jet Tagle, Renalyn Tan, Steven Tomas, Luigi Topacio, Che Che Trask, Dio-Ann Valmores • **Guest Artists:** Eskabo Daan Filipino Martial Arts: Aemilius Bautista, Joseph Bautista (Master) • **Musicians:** Kawayan Folk Arts: James Bartolomé, Leeann Mangoba, Robert Guillermo, Victor Trinidad

## EL TUNANTE

### Peru

This performance is made possible, in part, thanks to the generosity of Audrey Barris and Randall Barkan

Champion Peruvian dancer Néstor Ruiz presents the classy couple's dance, *La Marinera Norteña*. The marinera is the Peruvian National Dance, a form with three distinct styles. In Lima, dancers perform the marinera Limeña: on the coast, the style is marinera costeña; and this performance of marinera norteña comes from northern Peru— from Trujillo.

Like many dance and music forms in Peru, marinera norteña draws from Peru's culturally-diverse communities, especially port towns where Spanish, African, and indigenous dancers shared traditional styles and rhythms. In 1893, during a concert with the dancer Rosa de Morales, Abelardo Gamarra—also known as “El Tunante”—formally dubbed the dance la marinera, in homage to the Admiral of the Peruvian Navy.

This elegant performance is like a seductive, stylized courtship with tightly synchronized sequences. In Peru, this dance is sometimes performed outside, with El Chalan—the male dancer—on horseback. Peruvian Paso horses are trained in subtle dance steps, and their male riders lean gracefully towards their partners, women dancing barefoot in the dirt. In staged choreography, the men's high steps imitate the horse and the women draw pictures on the floor with their expressive bare feet. Watch also for the very close partner dancing known as coqueteo, and the championship level footwork of cepillado and zapateo.

El Tunante is the first dance academy of marinera norteña in Northern California. Artistic Director Néstor Ruiz is a renowned Peruvian dancer, teacher, and director. He learned to dance marinera norteña in Peru and danced professionally there for many years, receiving a championship award naming him one of the best marinera dancers of all time. He took his talent to the United States in 1998, and formed “El Tunante.” Ruiz is responsible for what many call “The Marinera Movement” in the U.S. and the company has produced quality dancers that compete at an international level. Néstor Ruiz dedicates his time to teach and mentor professional dancers, and many original members of El Tunante continue to dance with the company.

**Dance Origin:** North Peru • **Genre:** Marinera • **Title:** *Marinera Norteña* • **Artistic Director/Choreographer:** Néstor Ruiz • **Dancers:** Magally M. Cespada, Daniel; Choy, Farah Concha, Luciana Fernandini, Daniella Magan, Diego Magan, Renato Manay, Renzo Manay, Marjorie Quispe, Néstor Ruiz, Stephan Sester, Sissy Soria, Ashlie Vera, Junior Vilcherrez • **Musicians:** Marina Marchena (vocals), Pedro Rosales (percussion), Vladimir Vucanovich (percussion)



## TARANGINI SCHOOL OF KATHAK DANCE WITH PANDIT BIRJU MAHARAJ AND SASWATI SEN

India

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

Choreographer Anuradha Nag presents *Mere Dholna, My Beloved*, a North Indian kathak performance. The piece is danced to a Bollywood song that sings of love:

*My beloved, listen to the melody of my love. You are in every particle of my body. The jingling of my bangles brings you back to me.*

Kathak is one of the eight major forms of Indian classical dance. It has two principal forms of expression: abhinaya, the gestured storytelling aspect; and nritta, the pure dance form. *Mere Dholna* is a nritta choreography; it emphasizes the technical repertoire. This is an example of the Lucknow school of kathak, known for its grounded, sensuous, and subtle style and its spontaneous solos. Dancers stand in straight-legged position with toes pointing out. They stamp their feet in rhythmic play, splitting the time-cycle into triplets or quintuplets. Then, with a single step on the heel, they swiftly pirouette in timed unison.

Kathak has both Hindu and Muslim roots. An ancient Sanskrit text (3rd century BCE) notes that the kathakar's "duty is dance for the divine peoples." Long ago, ancient kathakars recited sacred epics in Hindu temples. Gradually they added gestures, embellishments, and created a refined dance. Eventually, in the 16th century, Muslim Moghuls, brought kathak dancers into their courts, and the style took on influences—such as dervish-like spins—from Persia and Central Asia. It was then that it separated stylistically from other classical forms.

Kathak tradition has been passed down through gurus, evolving into two schools, or *gharanas*. And the form is still passed down. Living legend Guru Pandit Birju Maharaj, whose ancestors danced in the 19th-century Moghul courts in the city of Lucknow, is a seventh-generation torchbearer of the Lucknow gharana. He has passed his cultural expertise to Anuradha Nag and her company dancers thanks to his senior disciple Saswati Sen. We are honored to have both of these extraordinary artists grace our stage as we highlight the lineages of cultural traditions this anniversary season.

This piece was created by choreographer Anuradha Nag. In order to merge sixteen-beat kathak dance with four-beat Bollywood song, Anuradha asked Indian musicians to meticulously re-record the song, adding kathak rhythmic words called bols.

Tarangini School of Kathak Dance was established in 1992 to preserve and promote knowledge and awareness of the Lucknow style of North Indian kathak. Founder and Artistic Director Anuradha Nag began training at age four in India with Nataraj Parimal Krishna, and later studied with veteran gurus including Pandit Birju Maharaj, Srimati Kalanidhi Narayanan,

and Pandit Vijai Shankar. Company members have worked with Anuradha Nag for ten to fourteen years, attended workshops with Pandit Birju Maharaj, and performed kathak all over the Bay Area. Tarangini supports creative self-expression for all ages, through stage and television programs for organizations and schools, artist-in-residence performances and workshops, and classes in Fremont, San Jose, and Sunnyvale.

[www.taranginischoolofkathak.org](http://www.taranginischoolofkathak.org)

**Dance Origin:** North India • **Genre:** Kathak • **Title:** *Mere Dholna (My Beloved)* • **Artistic Director/Choreographer:** Anuradha Nag • **Dancers:** Nikita Bhatnagar, Akruiti Gupta, Sumati Hasani, Prachi Joshi, Mahika Rangnekar, Ambika Rustagi, Isha Salian, Sonia Tagare, Shivalee Talati, Ashna Thaker



## BALLET FOLKLÓRICO MEXICANO DE CARLOS MORENO

Mexico

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

*Guerrero* is a dynamic set of dance and song from Mexico's coastal state, presenting themes of animals, courtship, and love. Guerrero borders the coastline west of Mexico City, and it's known for its distinctive music. And its dances feature rapid zapateado, swirling skirts, whirling handkerchiefs, and wonderfully animal-like acrobatics.

The first two pieces are danzas, Mexican dances with indigenous influences. The dancers wear Acateca dress, embroidered with floral patterns and birds. *Gusto de Tlapehuala* comes from the mountains north of Guerrero. *El Toro Rabon* features a choreography that mimics a bullfight. The men are the bulls and the ladies are the toreadores. In this case, the bullfight is a playful one, and the bull is treated very well.

The next two pieces take us to the vibrant city of Acapulco, where dancers grace the stage in colonial dress, and perform ballet folklórico, Mexican ballroom dance. The first number is *El Zopilote — The Vulture*, where the men show a light-hearted flapping of wings as they chase after the women. The second dance is *La Iguana* emphasizing the unique show-off qualities of the Guerrero style. The men's choreography shows characteristics of the iguana with acrobatic moves, some of them flat on the floor.

The choreography is a contemporary take on traditional Guerrero dance, created in 2012 by Carlos and Lisa Moreno. This performance also features the folk song form heard in great variety throughout Mexico, the son—evolved from indigenous, African, and baroque Spanish music. Son literally means "sound" and it's a form that alternates instrumental music and sung rhyming couplets. Guerrero's traditional son is called "Son Guerrerense." It's played with a violin lead, guitar, and percussion; or guitar and accordion; or—as in today's trio—the box drum known as cajón, the harp, and the guitar. The group will also play half-tempo songs called gustos; and the chilena, a son named for South American musicians who passed through southern ports in the 1800s.

Ballet Folklórico Mexicano de Carlos Moreno was founded in 1967 by Carlos Moreno-Samaniego, and has achieved recognition both in the United States and in Mexico. The company originated with a handful of youngsters eager to learn about their roots. Through the years the company grew, and now serves to teach about Mexico through its classes and performances. In 1980, the Mexican consulate in San Francisco named the company the official ambassador for ongoing cultural activities with Mexico. Drawing on the artistic variety of Mexico's regions, Ballet Folklórico Mexicano has built a dance repertory of over 120 pieces. Many of these are presented in their traditional form while others have been restaged to include artistic elements from contemporary choreography.

[www.balletfolkloricomexicano.org](http://www.balletfolkloricomexicano.org)

**Dance Origin:** Mexico • **Genre:** Folkloric • **Title:** *Guerrero: Gusto de Tlapehuala; El Toro Rabon; El Zopilote; La Iguana* • **Artistic Director:** Carlos G. Moreno • **Choreographers:** Carlos and Lisa Moreno • **Dancers:** Americo Alejandro, Rigo Amador, Francisco Arevalo, Brenda Banuelos, Francisco Barbosa, Eve Delfin, Samuel Delfin, Alan Diaz, Eloisa Diaz, Alexandra Flores, Daniel Franco, Gabriela Galvan, Olivia Grajeda, Christopher Guerrero, Celeste Hinojosa, Jaime Jimenez, Yuseira Jimenez, Yannessia Maldonado, Alyssa Manzo, Carlos Moreno, Lisa Moreno, Jorge Naranjo, Armando Orozco, Elida Padilla, Nancy Ramirez, Denise Ramos, Diana Robles, Adriana Rodriguez, Alexis Rodriguez, Ana Rodriguez, Claudia Rodriguez, Janitzia Rodriguez, Jonathan Sanchez, Omar Venegas, Cecilia Villegas, Slava Wexler, Jennifer Yuen



## GAMELAN SEKAR JAYA

*Bali, Indonesia*

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

*Tari Gabor* is a modern arrangement of traditional offering dances from a Balinese temple—known as ceremonial *rejang*—that are performed by women as community devotion. In the temple courtyard, dancers gracefully waft incense; others dance backwards through the temple gate, welcoming holy water brought from a sacred spring. This dance is a prayer, and it is also presented in secular contexts, as an opening dance of welcome and goodwill to you, the honored guests.

In all Balinese performance, the dance and music is tightly coordinated, as performers seek perfect unity with each other in gesture, nuance, expression, phrase, and rhythmic change. With amazing in-the-moment speed, dancers cue musicians to start and stop, speed up, or accent beats. Dancers also respond intuitively to the gamelan music: a fluttering hand mirrors a rapid musical figuration, or an eye movement falls with a deep gong tone.

Some Indonesian dance movements are based on sacred *mudra* hand gestures, but far more derive from nature—the swaying of trees, the flitting of a lizard, the quick movements of deer. Also, a dancer's skill often lies in portraying a character from an archetypal Balinese story. This complex form must be learned directly from master performers, through kinesthetic transmission of subtle movement, sensation, and physical energy.

In *Tari Gabor*, dancers wear headdresses of golden flowers and traditional batik textiles, evoking an ancient and deep respect for nature. This ceremony is traditionally danced to a bronze gamelan, but today's light-hearted and joyful music—arranged by Guest Music Director I Dewa Putu Berata—is played on the gamelan *rindik*: tuned bamboo (*grantang*) tubes, end-blown bamboo flute, and percussion. Musicians on *grantang* play core melodies with left hands and interlocking figurations with the right.

This dance was created in 1969 by I Gusti Raka and revised by I Wayan Beratha in 1970. Ni Luh Andarawati set the piece for Gamelan Sekar Jaya with additional arrangements by Ni Ketut Arini. All Sekar Jaya dancers are encouraged to learn this dance as a core piece of traditional temple offering Balinese dancers perform.

Gamelan Sekar Jaya is an internationally acclaimed group of musicians and dancers specializing in the performing arts of Bali, Indonesia. Founded in 1979, the group has presented more than four hundred concerts throughout California and on tours around the US, and in Canada, Mexico, and Bali. GSJ is committed to traditional repertoire and to innovative new work: it has sponsored the creation of more than eighty major works for gamelan, dance, and theater—often collaborations between Balinese and US-based artists. GSJ continues to win critical acclaim on both sides of the Pacific for its work at the forefront of Balinese performing arts.

[www.gsj.org](http://www.gsj.org)

**Dance Origin:** Bali, Indonesia • **Genre:** Traditional • **Title:** *Tari Gabor*  
**Artistic Director:** Emiko Susilo Saraswati • **Choreography:** I Wayan Beratha, I Gusti Raka, Arranged By: Ni Luh Andarawati, Ni Ketut Arini • **Dancers:** Ni Luh Andarawati, Anna Deering, Nina Herlina, Susan Lamberth, Rose Nisker • **Musicians:** Sara Gambina-Belknap, Phil Cox, Matthew Gleeson, Evan Gilman, Keenan Pepper, I Made Subandi (Guest Music Director), Paddy Sandino, Wayne Vitale, Sarah Willner



## SHABNAM DANCE COMPANY

WORLD PREMIERE

*Middle East / US*

*This performance is made possible, in part, thanks to the generosity of JP Morgan Chase California Branch*

*Arba'ah—Four*—is a World Premiere of modern belly dance from choreographer Shabnam—a performance celebrating the future of belly dance and summoning the vitality and life-energy of the four elements:

*Earth* is a drum dance, featuring the grounded Arabic rhythms of Saiidi, Baladi, and Fallahi with earthy and grounded movement. The beating of the drum symbolizes the sound of the beating heart of both humans and the Earth. The circular shape of the drum symbolizes the Earth and cycle of life.

*Wind* features movements from the tradition of *Zār*—a women's healing ritual of drumming and dancing from Eastern Africa and the Arabian Peninsula. *Zār* is performed to harmonize the inner lives of participants, and its mesmerizing movements often bring on a spiritual trance. Here, the dancers' swaying hair evokes the power, motion, and energy of the wind.

*Fire* is a performance of *raks al shamadan*, a daring balancing act performed with a candelabra—a headpiece adorned with candles.

*Water* features a high-energy solo, a rhythmic finale of thundering finger cymbals and wave-like body movements to evoke the flowing nature of water.

Persian-American Shabnam first learned belly dance as a child where it was commonly performed at family celebrations. Baladi—Middle Eastern dance—evolved from one of the oldest forms of dance and it is still evolving. Belly dance is known in Greece as *cifte telli*, in Turkey as *rakkase*, and in Egypt as *raks sharki*. In America, it's known as the flashy stage version called *danse orientale*, a form evolved from the glamorous group ensembles created for Cairo's 1920s casinos.

Modern choreographers like Shabnam continue to add their personal and contemporary touch. Shabnam brings western staging and an athleticism and physical strength to belly dance, evoking empowerment and femininity. In this performance, the dancers also honor glitz and glamour, with modern costumes in the old Cairo style of draped skirt and glimmering sequined and beaded tops. They play the middle-eastern *tabla*, or *darbukka*, as the lead voice of percussion, a drum traditionally played only by men.

Shabnam Dance Company was formed in 2010 with the goal to perform visionary and artistic interpretations on Near Eastern dance and to elevate the dance form for presentation on theatrical stage. All dance company members are hard-working apprentices of Shabnam, award-winning dancers with countless first-place titles. Artistic Director,/choreographer and dancer Shabnam is a multi-award winning performer and perhaps the most decorated belly dancer in the world, with an extensive repertoire in Near Eastern dance. She is dedicated to sharing the beauty of the art form, performing, teaching, and motivating women of all ages, shapes, and sizes at her dance studio on Grand Avenue in Oakland, California.

[www.shabnamdancecompany.com](http://www.shabnamdancecompany.com)

**Dance Origin:** Middle East and USA • **Genre:** Belly Dance • **Title:** *Arba'ah (Four): Dancing Drums, Mystical Zaar, Showstopping Shamadan, Hypnotic Hipwork* • **Artistic Director/Choreographer:** Shabnam Shirvani • **Dancers:** Anita Gaind, Mandanah Gallegos, Julie Huang, Karimah Keene, Paula Mitchell, Heaven Mousalem, Colleen Orlando, Diana Prendergast, Shabnam Shirvani, Emily Taft, Katrina Totten



## DE ROMPE Y RAJA CULTURAL ASSOCIATION WORLD PREMIERE

Peru

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

*Si me preguntan lo que más quiero,  
yo les respondo mi ritmo negro  
Por su saoco, por su salero  
y la sandunga siempre primero*

*If you ask me what do I love the most  
I will answer my Peruvian Black Rhythm  
For its wit and for its salt  
This is what always comes first*

*Ritmos Negros Del Perú means Black Rhythms of Peru, and this performance brings to life an Afro-Peruvian dance party. Six dances summon the unhesitating rhythms of freedom.*

The set begins with *Festejo*, a contemporary Afro-Peruvian number, and the next piece, *Landó*, exhibits ancient and ritual syncopations. Next, *Zapateo* is named for the intricate a capella footwork contest; and *Panalivio*, is an old mourning song that evokes memories and rhythms from slavery times. The final dance sequence is *Zamacueca and Marinera*. The zamacueca was born in poor neighborhoods as a New World interpretation of Spanish affectation: Peruvians of European descent regarded it as a low-class. It's a style with ancient Andean rhythms, and it evolved further into the Argentine zamba, the Chilean and Bolivian cuecas, and the Mexican chilena—and the Peruvian marinera, the national dance of struggle, independence, passion, and love.

Afro-Peruvian music, song, and dance are a single continuum of rhythms, developed during Peru's colonial period, when Africans, brought to Peru as enslaved workers, merged their syncopations with the lively dance and music of Spanish colonialists and indigenous Peruvians. These forms have been celebrated, preserved, and reinvented by countless drumming hands and dancing feet.

*Ritmos Negros Del Peru* is based on traditional dances, choreographed in 2012 and set for this stage by Gabriela Shiroma in collaboration with master artists Peta Robles, Braulio Barrera, and Javier Gordillo. The song was composed by Pedro Rosales. The company learned the traditional dances from master dancers of renowned Afro-Peruvian ensembles Peru Negro, Mamauca, Familia Vásquez, and Familia Ballumbrosio.

The costumes celebrate the colors of the Peruvian flag: red for blood, war, slavery, suffering, passion, love, and life; white for peace, purity, soul, survival, spirituality, and freedom. Afro-Peruvian music relies on percussion instruments developed by the Afro-Peruvian community. Cajón is the wooden box drum, possibly invented when dock workers played on crates. The quijada is a donkey jaw with loose teeth, shaken as rattle or scraped rhythmically with a stick. The cajita is a lidded box derived from the collection box in Catholic churches.

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. Gabriela Shiroma is Artistic Director.

[www.facebook.com/pages/De-Rompe-y-Raja-Cultural-Association](http://www.facebook.com/pages/De-Rompe-y-Raja-Cultural-Association)

**Dance Origin:** Peru • **Genre:** Afro-Peruvian • **Title:** *Ritmos Negros Del Peru* • **Artistic Director:** Gabriela Shiroma • **Choreographers:** Braulio Barrera (cajón), Javier Gordillo (dance), Peta Robles (zapateo, cajitas y quijadas), Gabriela Shiroma (original idea) • **Musician/dancers:** Braulio Barrera, Fernanda Bustamante, Javier Gordillo, Jose Roberto Hernandez, Peta Robles, Pedro Rosales, Rosa Los Santos, Gabriela Shiroma • **Dancers:** Roxana Ferreira, Zhayra Palma, Erica Sarmiento

## CHEIKH TAIROU M'BAYE AND SING SING RHYTHMS

Senegal, West Africa

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

A Master Senegalese drummer and griot (repository of the oral tradition) leads this high-intensity celebration from the Wolof people, presenting three sabar dances:

The first dance, *Barra M'baye*, is a traditional rhythm and dance performed for newborn children to protect them from evil spirits and other unknown dangers. Next, *Bak*, is the name for a type of original creative rhythm to which dancers create their own improvised steps. The final piece, *Thiebou Djeune*, is a dance of high energy and joy. Its title is the name of Senegal's national dish of marinated fish, to honor the country's premiere dancer who was a great cook.

Sabar is known as a dance of sensuality, flirtatiousness, and expression that uses every part of the body, from the arms and legs to the eyes. Its choreographic combinations are less weighted to the ground than other African styles, incorporating lots of jumping, arm movement, and high knee lifting. The movements of beauty, strength, and grace are accentuated by colorful costumes. Women wear bold jewelry and traditional head wraps, ankle-length dresses with skirts underneath—called lapas—and long sleeves to emphasize the arm movements.

Master Drummer Cheikh Tairou M'baye guides the performance, choosing beats and patterns, gesturing and moving about the stage to interact with the drummers and audience. He also plays syncopated counterpoint to the fundamental rhythms. In Senegal, West Africa, sabar drums once communicated in villages over long distances, and the dance that accompanied the drum also became known as sabar. Sabar drummers strike high-pitched accents with a stick in the right hand, while playing a tenor rim beat or a center bass beat with the left. Rhythms are fast and highly energized, often emphasizing the upbeat. The family of sabar drums include the lead drum, the Nder, and the supporting drums: mbeung mbeung, lamb, thiol, gorong talmbatt, toungouna, and mbeung mbeung bala.

Cheikh Tairou M'baye and Sing Sing Rhythms is a drum and dance company of Wolof griots that originated in Medina, Senegal in 1987 with members of same griot family. The group is named after their ancestor Sing Sing Faye, the first master drummer of Cape Vert peninsula, Dakar. After moving to the U.S., New York City, the group began including premiere dancers trained in traditional Wolof dance and drum. The ensemble is now headquartered in Oakland, California. Cheikh Tairou M'baye ("Cheikh") was born into a Wolof Griot family in Medina, Senegal and was called to the drums at an early age. Under the guidance of his grandfather, master Sabar drummer Mame Bouna Basse Gueye, Cheikh's love for his family's tradition blossomed.

**Dance Origin:** Senegal, West Africa • **Genre:** Traditional • **Title:** *Barra M'baye, Bak, Thiebou Djeune* • **Artistic Director:** Cheikh Tairou M'baye • **Choreographer:** Cheikh Tairou M'baye, Babacar M'baye • **Dancers:** Randi Clark, Danielle Delane, Aziz Faye, Tamika Harris, Kelly Kouyate, Nikka Maynard, Babacar M'baye, Madelyn M'baye, Sonja Travick, Ayanna Wicker • **Musicians:** Jamil Diop (mbeung mbeung), Mbor Faye (mbeung mbeung), Ousmane Gueye (thioul), Samba Guisse (mbeung mbeung), Abdou M'baye (Nder accompaniment), Cheikh Tairou M'baye (lead drum, Nder), Papa Kaba M'baye (lamb), Omar Mboup (mbeung mbeung bala), Ibou Ngom (mbeung mbeung)



## CHINESE PERFORMING ARTS OF AMERICA

### WORLD PREMIERE

China

*This performance is made possible, in part, thanks to the generosity of Melanie Lok*

*The Court Dance of Tang Dynasty* evokes the splendor and refinement of one of China's golden ages of culture—in a modern-day staging of Han (Chinese majority) classical dance. The piece features an elegant ancient technique called “water sleeve,” and costumes of extraordinarily light-weight silk, and extraordinarily long sleeves. The dancers delicately manipulate and flick their sleeves to create expressive effects and unison patterns. It is said this dance evokes the power of heaven as it symbolizes nature and its elements—the dashing rain, thundering wind, and tranquility after a storm.

In the Tang Dynasty, 618-907, trade flourished along the Silk Road, bringing progress and prosperity to China. This water sleeve dance is described in old writings as an example of the wondrous entertainments provided by wealthy families and in the royal court, where the Emperor was honored like a god. It is also known from the Beijing Opera. Traditionally, more elaborately coiffed dancers moved in a sedate and formal manner. Choreographer Yang Yang—who studied water sleeve technique under master Pei Ying Wang and worked with Dance Drama and Opera House of China in Beijing—takes a modern approach. Her dancers wear simple hairstyles so they can jump and turn, and their contemporary athleticism and control appears as effortless, dignified grace.

The costumes are traditional with a modern touch. They are made in China, of fine Chinese silk, an artform perfected by the Chinese at least 3,000 years ago. The musicians surround the dancers, playing Chinese guzheng, a zither-like instrument with 18-23 strings and a movable bridge. Guzheng is played by plucking strings with the right hand, and lightly placing the left hand on a string to sound harmonics. This Tang Dynasty instrument is the ancestor of the Japanese koto, among other instruments.

*The Court Dance of Tang Dynasty* is a World Premiere for the company, choreographed by Ms. Yang Yang, CPAA's principal dancer, a graduate of Beijing Dance Academy.

Chinese Performing Arts of America (CPAA) is under the direction of Ann Woo. Founded in 1991 as a 501(c) 3 organization, CPAA is chartered to introduce Chinese culture as an integral part of the American society through performing arts. In twenty-two years, CPAA has established itself as an acclaimed art institute in California. It serves annual audiences of 30,000 with its many programs and also appears frequently in guest performances in the Bay Area. The headquarters of CPAA in West San Jose is home to some thirty local art groups under the same roof, serving as a community center for the cities of San Jose, Cupertino, Saratoga, and Sunnyvale.

[www.cpaasv.org](http://www.cpaasv.org)

**Dance Origin:** China • **Genre:** Classical • **Title:** *The Court Dance of Tang Dynasty* • **Artistic Director:** Ann Woo • **Choreographer:** Yang Yang • **Dancers:** Christina Cheng, Allie Dong, Virginia Jian, Agnes Ko, Sheila Pan, Tammy Qiu, Jia Thompson, Michelle Xu, Yang Yang, Yun Zhang • **Musicians:** Chiffon Fu Guzheng Ensemble



## OREET

Egypt and Israel

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

Oreet presents a solo set that puts a new twist on contemporary Egyptian belly dance: *Modern Shimmy*.

She begins with an upbeat piece that features slow and lyrical taksim melodies—an instrumental version of the Egyptian pop song “Inta Omri.” Next she performs a drum solo, the traditional finale of a belly dance performance. This dance is usually performed while standing in one place, to emphasize isolation movements of the hips and belly. The song merges Egyptian, Turkish, and Latin rhythms, highlighting Oreet's control and precision as she matches every body movement to the intricate beat.

Middle Eastern belly dance is an ancient and beloved folk dance form with unrecorded origins. Most contemporary dancers say it is a dance form created “by women for women,” a style not originally meant for men's eyes. Most importantly, its history is an oral history and a danced history, passed down by women. The flashy form we know today—including the revealing two-piece bedlah dance costume—was invented in the 1920s. Choreographers re-invented the ancient form for large and extravagant stage performances in Cairo cabarets, and for Hollywood-inspired sequences in Egyptian film.

Oreet learned the dance in her homeland as traditional dance, from the women in her Yemeni and Sephardic Israeli families. It was danced—as in many Middle Eastern homes—as a

celebration of femininity. From both family and teachers she learned that undulations of the torso could instruct a young woman about her woman's body; the shoulder shimmy was about breast-feeding, and pelvic shimmies were great exercise to ease childbirth. Women danced as encouragement during childbirth, and in joyful celebration once the baby was born.

Oreet's choreography is based on a modern athleticism and she adds graceful ballet-inspired movement to the high-energy belly dance of her Middle Eastern roots. Her costume is a modern twist on an Egyptian style: the exposed belly is from the old Cairo design, and the silver wings are a grand, contemporary touch. Oreet created the introduction piece in 2012 and the drum solo in 2008.

Oreet, creator of SharQui – The Bellydance Workout®, is an award winning performer, choreographer, and teacher. Her specialty is high-energy belly dance style called Modern Egyptian dance, a contemporary, innovative twist on traditional Egyptian style that fuses modern dance, ballet, and Middle Eastern dance from Oreet's Yemenite/Israeli roots. Oreet certifies dancers and fitness professionals in her SharQui® format nationally and has recently expanded her teaching presence on the West Coast.

[www.sharqui.com](http://www.sharqui.com)

**Dance Origin:** Egypt and Israel • **Genre:** Belly Dance • **Title:** *Modern Shimmy* • **Artistic Director/Choreographer/Soloist:** Oreet J.S.



## LA TANIA BAILE FLAMENCO

Spain

This performance is made possible, in part, thanks to the generosity of Gregg Solem and Lynn Luckow

Three female flamenco dancers—including award-winning choreographer La Tania—perform *Tierra*, a traditional men's dance known as farruca. As in all flamenco forms, the dance and music of farruca are unified. The dance is austere, somber, and dramatic, with simple and stoic lines, and a strong, dignified stance. The music is also unadorned, played on guitar and violin with no singing, no handclapping, and no percussion. The dancers' footwork is the only percussive element. Its sharp and furious beat elaborates on intricate rhythms, and marks the farruca's ever-changing tempo.

Flamenco is an art form from southern Spain, with three main elements: cante is song, baile is dance, and la guitarra provides the melody. Much mystery surrounds flamenco's origins, as it was not until the 18th century that the form became known to the general public. It was born in a region dominated by diverse cultures and civilizations over the centuries, including seven centuries of Muslim rule. Its roots are said to be from Spanish Moors, Spain's Roma people, and the popular songs and dances of Andalusia. The art developed during flamenco's Golden Age (1869-1910) in southern Spain's cafés, known as cantantes. There it found its definitive form, including the cante jondo, or deep song, a serious form expressing deep feelings. The farruca music is in a somber 4/4, the only flamenco form wholly in minor mode.

Flamenco is a continuously evolving art form, where dancers and choreographers develop unique styles; some keeping close to tradition, and some pushing boundaries, adding contemporary elements. In the 1940's, Carmen Amaya danced the farruca and marked women's emancipation in the flamenco world, and women have continued to dance this form ever since. La Tania is the choreographer of today's performance, setting *Tierra* for our stage. She created this piece to widen her company's already broad understanding of flamenco forms—to experience a style that is more masculine in nature. The dancers follow tradition by wearing the men's high waist pants (traje corto) and a full-sleeved blouse.

La Tania Baile Flamenco was formed in 2009. In 2006, La Tania, after touring for many years with the company she previously founded—La Tania Flamenco Music and Dance—decided to settle in the Bay Area and establish a school. As part of that school, La Tania looks to develop professional local dancers. La Tania Baile Flamenco presents professional presentations as well as yearly student recitals.

[www.lataniaflamenco.com](http://www.lataniaflamenco.com)

**Dance Origin:** Spain • **Genre:** Flamenco (Farruca) • **Title:** *Tierra* • **Artistic Director/Choreographer:** La Tania • **Dancers:** La Tania, Gina Giammanco, Lea Kobeli • **Musicians:** Roberto Aguilar (guitar), Tregar Otton (violin)



## VISHWA SHANTHI DANCE ACADEMY

India

This performance is made possible, in part, thanks to the generosity of Jay and Monika Singh

*Prakriti - Abiding in Nature* is a sacred bharatnatyam dance that celebrates and manifests the cycles and rhythms of nature. The piece is based on the Gandharva Veda, and it begins with chants from the Rig Veda, describing the original creation from darkness:

*A thousand eyes and a thousand feet, Had the Cosmic man  
He encompassed the entire universe, And exceeded it by a hand*

And the dancers perform to create the world again. Wearing costumes with nature's hues and temple jewelry, solo and group dances form geometric patterns to summon the elements. The dancers form a circle for space; star shape for wind; triangle for fire, semi-circle for water; and square for earth. They also evoke the rays of the sun, cycle of days, planetary movements, undulating rivers, strong lines of tall mountains, and the gentle blooming of flowers. The piece ends in a prayer, Shanthi mantra, from the Upanishads, an invocation for abiding life in nature, and everlasting harmony and peace.

Indian classical dance has ancient and divine origins. Long ago—to save humanity from its vices—Brahma created the Natya Veda, the fifth scripture, taking speech, music, expression, and aesthetic experience from the four existing Vedas. Then Sage Bharatha added dance movements he learned from Shiva; and Indian dance has been traced through artwork and literary works for at least 2,000 years.

Choreographer Shreelata Suresh says, "Dance is a sacred movement of the limbs with deep divine feeling. The songs are devotional love songs with the dancer as devotee and God as her beloved. There is so much competition from cinema and TV and ideas of western culture, where many people think of ancient dance as mere entertainment or recreation on the physical plane. Today, it's only more important to emphasize the sacred nature of this dance."

Vishwa Shanthi Dance Academy was founded in 1999. Vishwa Shanthi means "universal peace," and the company promotes universal peace through dance, yoga, and allied arts, restoring the sacred and spiritual significance of these arts by helping audiences appreciate them for more than their entertainment or physical value; as a means to elevate their consciousness. Shreelata Suresh teaches students the art form of bharathanatyam, which she considers a sacred art and a fusion of music, rhythm, sacred geometry, yoga, worship, therapy, sculpture, poetry, harmony and beauty.

[www.vishwashanthi.org](http://www.vishwashanthi.org)

**Dance Origin:** South India • **Genre:** Bharatanatyam • **Title:** *Prakriti (Abiding in Nature)* • **Artistic Director/Choreographer:** Shreelata Suresh • **Dancers:** Pujitha Anur, Nisha Balaraman, Saatchi Bhalla, Janani Kumar, Bindu Nair, Savita Pillai, Sythara Radhakrishnan, Chandini Ramesh, Sameeha Rau, Shreelata Suresh



## BALLET FOLKLÓRICO MEXICO DANZA

Mexico

This performance is made possible, in part, thanks to the generosity of Olga Sanchez

Mexico Danza presents a set of lively ballet folklórico dances from Mexico's Nuevo Leon, a northeastern state that borders Texas.

The suite begins with *Viva Linares*, a dance that pays tribute to the city of Nuevo Leon. This elegant choreography is for women only, and its slow pacing is designed to show off the dancer's concise and delicate footwork. In the second dance, *Cafe Roma*, the men amp up the energy, joining in for the couples dances in their sombreros and leather jackets. Finally, *El Circo—The Circus*, exhibits the most representative dance style from the region, a high-energy piece with strong physical movements. This style shows the music that lives in the dancers' bodies and evokes the high energy of Mexico's circus acts.

Nuevo Leon shares most of its music, dancing, and other cultural expressions with the rest of the northern Mexico. Ballet folklórico is the name for Mexico's ballroom dance, a choreography that has origins in dances from nineteenth-century Europe. The Czechoslovakian polka was introduced to Mexico by German immigrants in the mid-1800s and it quickly became a favorite. Polka means "half-step" and it is recognizable by a rapid shift from one foot to the other. German settlers in the Nuevo Leon brought other popular forms, such as the chotis (chottische), a slower form of polka, and the varsoviana, a Bohemian partner dance that was a craze in Victorian ballrooms.

Regiomontanos (people from Nuevo Leon) adopted and modified European forms. Over the years they created the distinctive norteño style, a style more elegant and dignified than the original dances, and also more aggressive. These dances have a strong beat, a series of complex partner moves, complicated turns, and a lot of joyous foot stomping and yelling. This set was created five years ago by Jose Vences.

The music from Nuevo Leon is played by a conjunto norteño. The word conjunto means "combination" and the band is a Mexican folk ensemble reflecting its German roots. It has a 12-string guitar-like bajo sexto; double bass and drums; and the most distinctive norteño instrument, the German button accordion. Ballet Folklórico Mexico Danza is a Hayward-based Mexican folk dance company, founded in 1991 by Rene Gonzalez. Since 1992, with the collaboration of Martin Romero of Mexico City, the dance company has grown to include individuals of all ages and nationalities who originate from diverse communities throughout the entire San Francisco Bay Area. This dance company was created to educate the community and bring a cultural understanding and pride to this multi-ethnic East Bay community. Artistic directors are Rene Gonzalez and Martin Romero, and Romero is the maestro of the adult performing group.

[www.mexicodanza.org](http://www.mexicodanza.org)

**Dance Origin:** Mexico • **Genre:** Folkloric • **Title:** *Dances of Northern Mexico: Viva Linares, Cafe Roma, El Circo* • **Artistic Directors:** Rene Gonzalez, Martin Romero • **Choreographer:** Jose Vences • **Dancers:** Elyssia Alvarez, Illiana Alvarez, Alberto Anguiano, Gabino Camba, Sabrina Duenas, Melissa Flores, Miguel Guzman, Jennifer Gonzalez, Humberto Gutierrez, Salvador Hernandez, Vanessa Ledezma, Edgar Lepe, Mario Martinez, Norberto Martinez, Elizabeth Morales, Magdalena Nevel, Nancy Perez, Oscar Perez, Martin Romero, Samantha Romero, Jaime Rosas, Sergio Segura, Sofia Segura, Rurik Sanchez, Audy Trejo

## HĀLAU O KEIKIALI'I

Hawai'i

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

*Hula Pahu— Sacred Dances* presents hula pahu dances once used only for ceremony. The movements—hula basics—and the rhythms of the sacred sharkskin pahu hula drum, are specific and different than that of the hula pā ipu (hula with gourd drum). It's rare to see this form on a contemporary stage: chants, dances, and drums to honor the gods and the elements:

*Eō e Kahekili*, written by Hōkūlani Holt, is a song for chief Ali'i Kahekilinui. It also honors Kānehekili, god of lightning and thunder—King Kamehameha's father—who tattooed half his body black. This new choreography is built on a rarely used set of basic hula movements.

*'O Kahekilinui ka ola'i o ka honua, Ku'i ka hekili, wāhia ka lanī Kahekilinui is shaker of the earth, Thunder roars, heavens split.*

*Mele Laka* is a new piece, honoring hula goddess Laka who dwells in the deep forest, and sometimes emerges to check out what we're doing.

*E ke akua o ka nahelehele, E ola ia uka i ka wao Goddess of the wildwoods, you bring life from the mountains and inlands.*

*Nā Nalu o Hawai'i* is a traditional song with a difficult chant and beat, learned from Rae Kahikilaulani Fonseca. It's an old migration chant, honoring the ocean, calling out surf conditions, wave patterns, and canoe landings on Hawai'i Island.

The dancers perform barefoot, wearing lōle and kūpe'e (clothing and lei) with colors to reflect the songs. Although the materials are modern, dancers hand-sewed the garments in the traditional way, hand-dyeing materials, and stamping personalized patterns.

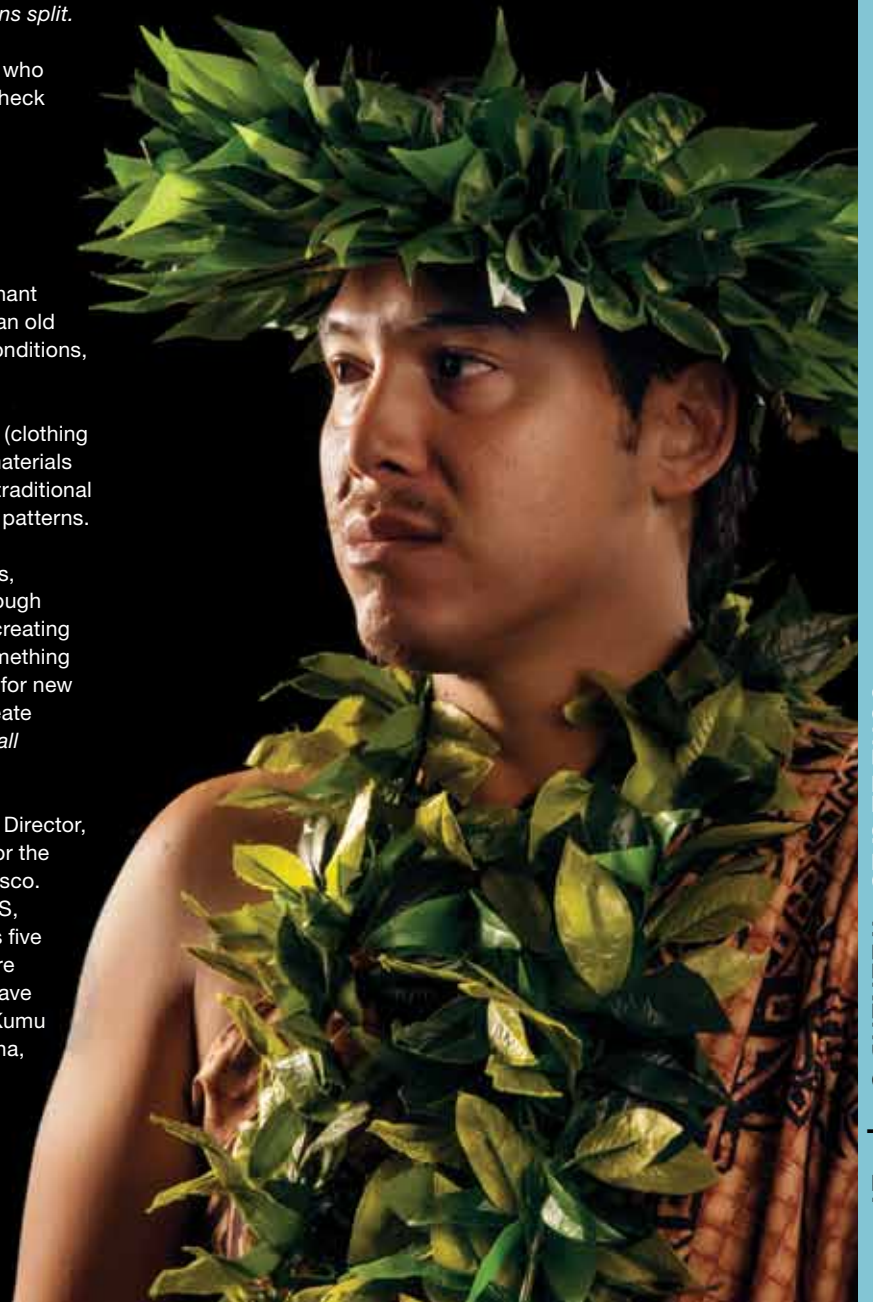
Kumu Kawika Alfiche says of these new choreographies, "A very small set of hula pahu dances have made it through from antiquity to today. Some lineages shy away from creating new work in this tradition: for them hula pahu is not something you create. However, I come from a lineage that allows for new creations. These songs are a respectful attempt to "create in tradition." *A'ohe pau ka 'ike i ka hālau ho'okahi—Not all knowledge is contained in one school.*"

Kawika Keikiali'ihiwahiwa Alfiche is Kumu Hula, Artistic Director, and Choreographer for Hālau o Keikiali'i and Director for the Kaululehua Hawaiian Cultural Center, South San Francisco. The company, founded in 1994, tours throughout the US, Mexico, Japan and the Pacific Rim. The dancers—ages five to eighty-five—study Hawaiian dance, chant, and culture extensively with Kumu Kawika. Kawika's Kumu Hulases have been Tiare Maka-Olanolan Clifford of Hanalei, Kaua'i; Kumu Hula Harriet Kahalepoli Keahilihau-Spalding of Keaukaha, Hawai'i; and in 1996, Kumu Hula Rae Kahikilaulani

Fonseca of Hilo, Hawai'i. In March 2007, Kawika was one of six at Rae Fonseca's only 'ūniki (traditional graduation). Also a Hawaiian musician, Kawika has released original songs on two CDs: "Nālei" and "Kalè'a."

[www.keikialii.com](http://www.keikialii.com)

**Dance Origin:** Hawai'i • **Genre:** Hula Pahu • **Title:** *Mele No Laka, Eō e Kahekilinui, Nā Nalu o Hawai'i* • **Artistic Director/Choreographer:** Kumu Hula Kawika Alfiche • **Dancers:** Kalei Alonzo, Courtney Chung, Kahaku Desai, Carina Duque, April Espaniola, Tiffany Evangelista, Valerie Evangelista, Kawika Fernandez, Cristin Fong, Rachel Guerrero, Kellee Hom, Darla Ippolito, Kalani Ippolito, Pi'i Lawson, Apana Lei, Teresa Lopez, Tess Lush, Kia'i Maurille, Raena McBride, Margaret Mendoza, Kaleipua'ena Monce, Antonio Nunez, Anjal Pong, Jen Valiente, Leilani Villanueva, Maryann Walton



## ENSOHZA MINYOSHU

Japan

This performance is made possible, in part, thanks to the generosity of Josephine and Ashish Sharma

There are more dancers than sheaves of rice in the rice fields in fall, coming to the Sansa dance. When you dance Sansa, dance elegantly. Pick the most elegant dancer for your bride.

Sansaodori is a folk dance from the northern prefecture of Iwate, danced in community circles during the Obon Festival, when families honor their ancestors. This is the Iwate area's

signature 'Bon' dance, handed down for hundreds of years. Although styles of Sansaodori vary throughout the region, all the variations are thought to derive from the Sanbonyanagi—Three Willows—Sansaodori, a dance named for its village of origin, near Morioka City, and said to have been a celebration when the gods banished a troublesome demon. This presentation shows a few of some thirty-three traditional Sansaodori variations on a theme. During these dances, you will see the masked Ippachi perform a "teaching dance", a loose solo interpretation of the variation that is coming next, before the other dancers join in. The Ippachi carries a stuffed weasel and wears a mask depicting Hyottoko, a fool whose mouth is twisted as if he's blowing on fire; and the other dancers move in circular patterns with large, flowing sweeps of the arms.

The opening variation is *Ayumi-daiko*, a stepping and walking dance.

*Yon-byoshi*, one of the seven basic dance variations of Sansaodori.

*Tae-odori kuzushi* is a rice-planting dance with movements that evoke rice blowing in the wind.

*Shishi-odori kuzushi* is a pair variation, loosely based on traditional lion dancing.

*Hikiha* is a dance meaning "leading to the end" and is often next-to-last, another pair variation.

*Rei-odori* is a stylized bowing dance that always concludes the performance.

Sansaodori features dancing musicians playing okedo taiko drums and dissonant hayashi bamboo flutes.

The company studied Sansaodori with Michelle Fujii, a student of Japanese master dancer Shohei Kikuchi and Japan's respected school of folk dance, Warabiza. Group member Clare "Jiro" Hess received permission to visit the Sanbonyanagi Sansaodori Hozonkai – a preservation group for this dance in its community of origin.

Formed in 2006, Ensohza Minyoshu is a Japanese folk performing ensemble based in the San Francisco Bay Area. The company performs songs and dances that evoke the festival spirit of Japan and the character of its diverse rural communities. In addition to regular performances at community events and festivals throughout the Bay Area, Ensohza Minyoshu promotes opportunities for community building through ongoing training in folk dance and the traditional festival arts of Japan. Dance Director is Nina Sazevich. Music Director is Takashi Sugimoto.

[www.ensohza.org](http://www.ensohza.org)

**Dance Origin:** Japan • **Genre:** Traditional - Iwate Prefecture • **Title:** Sansaodori (Sansa dance) • **Dance Director:** Nina Sazevich • **Music Director:** Takashi Sugimoto • **Choreographer:** Traditional; arrangement by Nina Sazevich • **Dancers:** Emiko Condeso (Ippachi), Sue Hirabayashi, Aya Okuma, Laura Rawson (taiko), Nina Sazevich (taiko), Arn Shimizu (fue), Irma Spars (taiko), Yukiyo Takaishi • **Musicians:** Clare "Jiro" Hess (fue), Karl Young (fue) • **Vocals:** Takashi Sugimoto



## XPRESSIONS

WORLD PREMIERE

India

This performance is made possible, in part, thanks to the generosity of Riaz Taplin / Artthaus

*Jai Jai Rajasthan—Victory to Rajasthan* is a showcase of folk songs and dances from diverse village within India's northwestern state, Rajasthan. Here is praise to the vibrant life in India's inhospitable Thar Desert, once the land of the Rajasthani kings:

*Glory to my land, Rajasthan. I cannot sing and dance enough in its praise...every grain of sand in this desert echoes as I sing "Jai Jai Rajasthan!"*

The dance styles presented are:

*Ghoomar*, from the Bhil Tribe and adopted by many Rajasthani communities, with a distinctive pirouette, measured steps, and a graceful weaving dance. A new bride dances ghoomar when entering her husband's home. The songs tell of young dancing women from Marwar, and of women dancing for Lord Shiva's wife, Gauri.

*Chari*, a dance of the Kisherigarh region. As women walk miles for water they balance chari pots on their head. In performance, they burn cottonseeds in these pots, so their processions create illuminating patterns. The song compares the beautiful chimi seed to beautiful Rajasthani women.

*Terah Taali*, a devotional dance from Kaamad communities. Terah refers to the thirteen brass manjeera or cymbals that dancers strike upon their costumes. The song tells of devotees singing, dancing, and praying to Saint Baba Ramdev.

*Kalbeliya*, from the Saperas of the Kalbeliya snake-charmer community when the nomadic Kalbeliyas caught snakes and traded snake venom. The dance movements and costumes resemble serpents, and the music is from the snake-charming been or pungli flute. These days, Kalbeliya is performed as entertainment, celebration, or for cultural pride, and it's protected as an UNESCO Intangible Cultural Heritage. The song means "jump in" and sings of joy, spirit, and ancient traditions. *Chakri*, performed by nomadic Kanjar girls who earn their livelihoods dancing at celebrations, showcase the beautiful costumes with chakri spins. The song is *Jai Jai Rajasthan*.

All of their Rajasthani costumes and jewelry, from head to toe, establish identity, religion, economic rank, and social status. The ghaghara skirt is worn short, to show foot ornaments; its width and pleats mark prosperity. Various tribes—Banjaras, Bhils, and Gayaris—deck up in jewelry, including borlas in the hair and the chudlas bangles of metal and coconut shells. This piece was choreographed and set in 2012 by Srividya Eashwar.

Artistic Director and Choreographer, Srividya Eashwar originally trained in bharatanatyam before finding her passion for learning, performing and teaching folk dances from India. She started Xpressions to keep the continuity of these beautiful traditions and to bind the present generation of dancers to their cultural roots. The company has presented five full-length productions, and won multiple awards at local dance competitions. Xpressions celebrates its 10th anniversary this year.

[www.xpressionsdancemusic.com](http://www.xpressionsdancemusic.com)

**Dance Origin:** India • **Genre:** Folkloric • **Title:** *Jai Jai Rajasthan (Victory to Rajasthan)* • **Artistic Director/Choreographer:** Srividya Eashwar • **Dancers:** Surabhi Biyani, Nimisha Devanagondi, Esha Krishnamoorthy, Meghan Lamba, Sameehita Mohan, Rujuta Munshi, Maya Murthy, Ria Parwal, Maya Prasad, Sanika Puranik, Madhuri Ravuri, Pallavi Saharia, Neythra Srinivasan, Avani Vaid, Kanika Vora, Devika Watave





## DIAMANO COURA WEST AFRICAN DANCE COMPANY

Liberia

This performance is made possible, in part, thanks to the generosity of Cynthia Plevin / Bekris Gallery

The *Leopard Ballet* is an excerpt from a Liberian dance drama of the same name, from the folklore tradition of the Vai Tribe. The story takes place in a village threatened by a leopard. When the king's daughter is killed by the leopard, he calls his best hunters to hunt down the terrifying animal, offering as a reward his other daughter in marriage. Thus begins the danced battle with the leopard, and the piece ends in a community celebration of victory.

The story is a folktale written in 1970 by Liberia's prominent novelist Bai Tee Moore. It's based on a similar event from ten years before in a village of the Vai people (Moore's own community) of Cape Mount County in Liberia. Moore worked at the Ministry of Culture and the Liberian National Cultural Troup turned his folktale into a living piece of folkloric ballet, now a national treasure. He spoke often about the significance of honoring indigenous Liberian culture. Upon his death in 1988, Liberian author and politician Wilton Sankawulo wrote, "The best tribute we can pay to the memory of Bai Tee is making our culture part of our daily life, for culturally we are dressed in borrowed robes . . . to replace these alien garments with ones of our own making..."



The Vai people use whole body ceremonial masks that transform dancers, signifying another being has entered the dance. In this piece, the leopard mask shows movements of the animal and signals that the dancer is taken over by its spirit. White chalk is a sign of purity and blessing, worn by hunters for protection.

The music is traditional, and it is specific to harvest, animalistic representation, and celebration, calling everyone together.

The *Leopard Ballet* was learned from Nimely Napla, and re-staged by Napla and Naomi Diouf with additional choreography by Ousseynou Kouyate and Ibrahima Diouf and some aspects from Dr. Zakarya Diouf's Serrer tradition. Costumes are by Nimely Napla, and music is by Madiou Diouf, Dr. Zak Diouf, Mory Fofana, Mohammed Kouyate, and Darian LaFoucade. The piece had its U.S. debut this year at Oakland's Malonga Center for the Arts.

Diamano Coura West African Dance Company is a nonprofit cultural organization dedicated to the preservation, education, and appreciation of traditional West African music, dance, theater, and culture. Since its inception in 1975, Diamano Coura, under the direction of Emmy Award-winner Dr. Zak Diouf and Artistic Director Naomi Diouf, has implemented its mission through ongoing workshops, performances, youth programs, national and international touring engagements, lecture demonstrations, community outreach, and creative partnership programs with renowned artists and performing companies. Diamano Coura in the Senegalese Wolof language means "those who bring the message."

[www.diamanocoura.org](http://www.diamanocoura.org)

**Dance Origin:** Liberia • **Genre:** Traditional • **Title:** *The Leopard Ballet*  
**Artistic Director:** Naomi Diouf, Dr. Zakarya Diouf • **Choreographers:** Ibrahima Diouf, Naomi Diouf, Nimely Napla • **Movement Contributions:** Ousseynou Kouyate • **Musical Director:** Madiou Diouf • **Musicians:** Dr. Zakarya Diouf (lamba, djembe), Madiou Diouf (nder, djembe), Naomi Diouf (vocals, sasa) Mory Fofana (djembe), Coco Kelly (gbongbon), Mohammed Kouyate (djembe), Darian LaFoucade (dance captain/gbongbon, dundun), Lia LaFoucade (gbongbon), Kiazi Malonga (dundun) • **Dancers:** Tavita Bass, LaTashia Bell, Marcus Cathy, Tamika Davis, Danielle Delane, Stefon Dent, Ibrahima Diouf, Kine Diouf, Jamila Fuller, Jessica Harden, Tamika Harris, Zion Harris, Ebony Henderson, Patrice Henderson, LaDonna Higgins, Antoinette Holland, Kelly Kouyate, Dedeh LaFoucade, Bismillah Loving, Nimely Napla, Christopher Scott, Kimberly Scott, Stephanie Wilson

*Diamano Coura's founder and master drummer Dr. Zakarya Diouf is the recipient of the 2013 Malonga Casquelourd Lifetime Achievement Award. We will honor Dr. Diouf at the June 22, 8pm performance.*

## BOLIVIA CORAZÓN DE AMÉRICA

WORLD PREMIERE

Bolivia

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

From the Altiplano—the Andes' twelve-thousand foot high inland plain—here is a presentation of *Kusisiña, Plumas y Bufones—Dances of Feathers and Fools*.

The first piece, *Suri Sicuri*, is an UNESCO Intangible World Heritage dance from indigenous Aymara and Quechuan communities, dating back to 800 BCE. It is thought to be originally a hunting dance and "suri" is the Quechuan name for the American Rhea, a large flightless bird similar to an ostrich. Sicuri is a musical form performed by marching musicians playing the "sicu," the Quechuan name for the zampoña panpipes.

Local history tells of the Inca once teaching the giant birds to dance to the pipes, opening their wings, spinning in place, and shaking their behinds as if in courtship. In this piece, the dancers' magnificent feather headdresses represent the bird's backsides, and their movements mimic the rhea's turns. Bolivia Corazón De América unites the ancient choreography with contemporary ballet-based movements, to amplify the suri's delicate movements and its majestic attempts to fly. The dance also shows a character named Tata Kusillo trying to play with the birds until they run off. His children arrive, filling the stage with jumps, turns, and tricks.

The second piece, *Kusillo*, features the dance of the traditional Andean clown said to represent many characters: a roguish devil, the Andean tiwula fox, and the parody of a Spanish colonizer. Kusillo's origins are not certain. His crazy and devilish attitudes are similar to the Greek god Dionysus and his earthiness is connected to the Aymara concept of Manq'ha Pacha, the spiritual-physical dimension of Earth's depths, profound thought and feeling, and realms of the past.

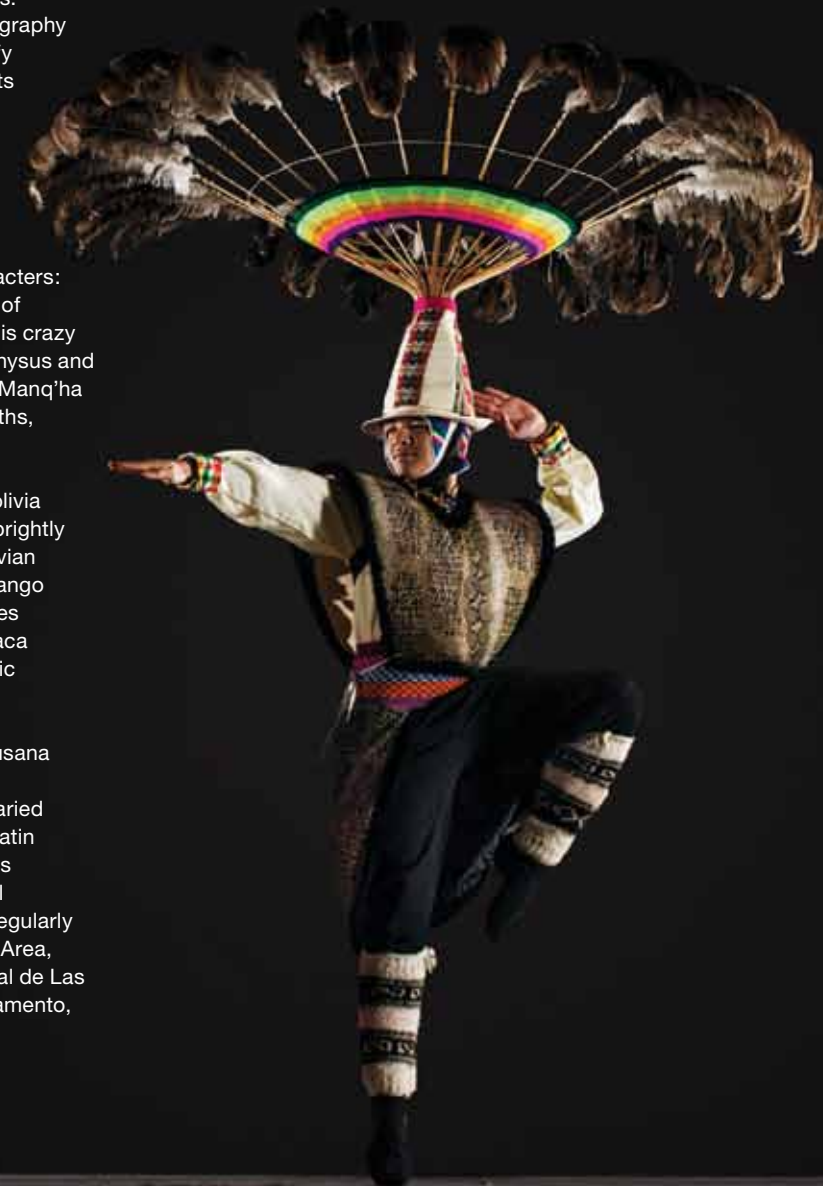
Choreographer Isidro Fajardo learned this dance in Bolivia and choreographed this World Premiere in 2012. The brightly colored costumes are similar to those worn in the Bolivian Andes, and musicians play regional instruments: charango lute; bombo drum; kkena flute. The zampoñas panpipes are the favorite traditional instrument of the Lake Titicaca region in present day Bolivia and Peru, flutes that mimic the high mountain winds.

Bolivia Corazón de América was formed in 2000 by Susana Salinas to connect Bolivian American children to their heritage. It continues to showcase Bolivia's rich and varied culture, and now includes young dancers from other Latin America countries and the U.S. The company educates audiences through innovative high-quality, professional performances, often re-creating Bolivian dances not regularly seen. The dancers perform frequently around the Bay Area, including at charitable events like La Peña Internacional de Las Damas, and COANIQUEM in Pleasanton; also in Sacramento,

LA, Chicago, and in China's Beijing Touring Festival. BCA works with students at Leadership High School, a school that most of today's dancers attended.

[www.facebook.com/BCASF](http://www.facebook.com/BCASF)

**Dance Origin:** Bolivia • **Genre:** Traditional • **Title:** *Kusisiña, Plumas y Bufones* • **Artistic Director and Choreographer:** Isidro Fajardo • **Dancers:** Denisse Aguilar, Diana Alemán, Viviana Alemán, Felisa Amaya, Isabel Elias, Isidro Fajardo, Alicia Fernandez, Jennifer Martinez, Oscar Mendoza, Sabrina Rabaneh, Krystal Siliezar. • **Musicians:** Edmundo Aliaga (roncoco), Jose Luis Arrazola (guitar, charango), Elvin Gutierrez (panpipes Zankas, Toyos), Rafael Laruta (native percussion), Gilmar López (guitar, panpipes, kkena), Edson Veizaga (panpipes Maltas, Antaras, Toyos)



## CHARLOTTE MORAGA

WORLD PREMIERE

India

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

For this World Premiere performance, *Conference in Nine*, soloist Charlotte Moraga has composed a kathak solo in an unusual rhythmic cycle of nine beats. The piece is based on a beautiful segment of Farid Al Din Attar's twelfth-century sufi poem, *Conference of the Birds*, a tale of spiritual awakening:

*Three birds embark on a long, arduous journey of self-discovery, and are asked to give up their precious possessions. The nightingale must relinquish her beloved rose. The peacock is banished from paradise and hopes to show off his true colors. The proud hawk must relinquish the security of his perch on the king's arm. These birds, along with many others, start out stubborn and foolish, but once they let go, the wondrous serendipity of life begins.*

Kathak is one of India's eight classical dance forms. It was a Hindu devotional form, danced to narrate history, scriptures, the epics—the Mahabharata and Ramayana—and the Puranas of Sanskrit literature. Hindu maharajas and Muslim nawabs brought courtesans into their courts to perform this sensuous dance, and in the 1800's kings and feudal overlords presented it as both entertainment and classical art.

Charlotte Moraga dances her story eloquently, presenting kathak's three traditional elements. Nritya is the technical aspect of rhythmic virtuosity; nritya is dance with expression; and natyam is gestured storytelling. She dances in the style of kathak's Lucknow gharana—the Lucknow school from Northern India—said to have developed with Wajid Ali Shah's court dancer Thakur Prasadji. This form has been passed down through the centuries through the guru-shishya parampara

tradition to Charlotte through Thakur Prasadji's nephews and disciples, to Ram Narayan Misra and Prohlad Das, and finally, through her guru, Pandit Chitresh Das. *Conference in Nine* honors kathak's Muslim influence: the story is mystical Islamic, and the silk costumes reflect the traditional Muslim agharkhar style.

This piece is performed with a nine beat taal (rhythmic cycle) accompaniment, composed and played by saxophonist Prasant Radhakrishnan, Ben Kunin, and Samrat Kakkeri. For the dance of each bird, the music has three rhythmic sections, ending with specific bundishes (compositions). We can hear rhythmic bols (syllables) sounding out the peacock's voice: *Tari tari ta, Koo Koo tari ta....* and then heavier pakawaj bols echo the pathos of the partridge's parting with her beloved rose. Finally, the hawk alights to ginti bols, a flurry of numbers.

Charlotte Moraga has studied and performed extensively in the U.S. and India for twenty years. She has imbibed the depth of knowledge necessary to master the heart of kathak dance: upaj, translated as "from the heart" and also as "improvisation." She has toured as a soloist and a company member playing lead roles in Pandit Das' works: 'Darbar', 'Sita Haran', 'Pancha Jati', 'Sampurnam', 'East as Center'; and as featured soloist in 'India Jazz Progressions' and 'Kathak at the Crossroads.' Charlotte began dancing ballet and jazz dance at the age of nine, and embraced kathak in 1992 when she met Pandit Chitresh Das at San Francisco State University.

[www.facebook.com/charlotte.moraga](http://www.facebook.com/charlotte.moraga)

**Dance Origin:** North India • **Genre:** Kathak • **Title:** *Conference in Nine* • **Choreographer:** Charlotte Moraga • **Musicians:** Samrat Kakkeri (tabla), Ben Kunin (sarcodé), Prasant Radhakrishnan (co-composer, saxophone)



## DIMENSIONS DANCE THEATER

US and Africa

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

This exuberant performance, *St. Ann and N. Rampart*, celebrates second line dance and music from New Orleans. When jazz funerals were sponsored by Social Aid and Benevolent Societies (SA&BS), community members followed behind the band in a second line, enjoying the music and honoring the deceased. In the late-nineteenth century, insurance companies replaced the SA&BS, and the second line detached from the jazz funeral and developed its own identity. Second line parades continue today—even post Hurricane Katrina—as members of Social Aid and Pleasure Clubs (SA&PC) dance and sing their way through the backstreets of New Orleans, making designated stops at houses and significant neighborhood sites, such as New Orleans's Congo Square.

At the head of the parade, club members wear elaborate suits, fancy shoes, fashionably fabulous chapeaus, or hats, and intricately adorned sashes that display the club's name; often they twirl handkerchiefs and matching decorated umbrellas above their heads. Next come the parade-goers, moving in sync with the band, everyone engaging in syncopated banter and call and response, buck jumpin', high steppin', and dishing out their best improvisational repertoire. A parade can cover up to five miles and last over five hours, so it's no wonder one signature step is called "the stagger step," the band leader calling out: *Put your right foot forward, drag your left to the rear and get on down the street!*

The costumes are typical attire for SA&PC, with fans made of ostrich feathers. The brass band is also traditional: with sousaphone/tuba, trombones, trumpets, saxophones, snare and bass drums, cow bells, tambourines, and whistles.

*The Last Dance: St. Ann and N. Rampart* is an improvisational piece created around the structural form of a second line parade, with elements of composed choreography based on typical second line dance. It was created in 2012 by Latanya d. Tigner.

Dimensions Dance Theater's mission is to create, perform, and teach dance that reflects the lives and historical experience of African Americans. Founded in Oakland in 1972, it is today one of the city's preeminent professional dance ensembles, known for its presentation of traditional African dances and contemporary choreography drawn from African, jazz, and modern dance idioms. Under the continuing artistic leadership of co-founder Deborah Brooks Vaughan, Dimensions serves as a beacon of creativity and a model of artistic excellence for a low-income, urban community with little access to the arts. The dance company is housed at the Malonga Casquelourd Center for the Arts, and presents performances and outreach programming throughout the East Bay and San Francisco.

[www.dimensionsdance.org](http://www.dimensionsdance.org)

**Dance Origin:** New Orleans, Louisiana, US • **Genre:** Funerary Dance Second Line • **Title:** *The Last Dance: St. Ann and N. Rampart* • **Artistic Director:** Deborah Vaughan • **Choreographer:** Latanya d. Tigner • **Dancers:** Laura Elaine Ellis, Dorcas Mba, Lavinia Mitchell, Chelsea Morris, Valrie Sanders, Elize Selvaragah, Denice Simpson, Phyllica Stroud, Latanya d. Tigner. • **Associate Artists:** Delina Brooks, Colette Eloi, Erik Lee, Justin Sharlman, Roquisha Townsend • **Youth dancers:** Miciah Bell, Isandla Blanc, Ava Travick-Best, Marianna Hester, Te'a Paden, Maurcedez Potts • **Musicians:** MJ's Brass Boppers: Big Chief Ray Blazio (of The Wild Apache Indians), Greg Gomez (trombone), Luke Kirley (sousaphone), Michael Jones (snare drums), Nazir Magbool (trumpet), Tom Salvatore (trumpet), Mike Waters (saxophone), Harold Wilson (bass drum)



## ŁOWICZANIE POLISH FOLK ENSEMBLE OF SAN FRANCISCO

Poland

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

From Poland's high Beskid Mountains, sixteen dancers present *Songs and Dances from the Region of Żywiec*. The suite opens with a traditional capella song about every girl's hope for the perfect suitor. The next dances are: *Koń—The Horse*, where singers promise their horses food and rest if it carries their carriage quickly and safely towards their beloved; *Siustany*, a popular couples' dance featuring a unique kicking step; *Pasterze*, a men's acrobatic dance, where shepherds display their prowess; *Sarna—Deer*, where girls imitate deer and sing of dancing just as gracefully. The suite concludes with *Hajduk*, the quintessential fast-paced Żywiec dance, with hopping patterns, and a song of dancing until one's shoes fall off.

Slavic clans have lived in the Beskid Mountains since the tenth century, and their mountain dance and music remains part of today's Polish folk culture, a style clearly born of high and rugged landscapes. The men's running and walking steps show the strength and stances needed to climb mountain paths, and their dance becomes an exhibit of mountaineering skills in high leaps, graceful and energetic rolls, squatting dances, and rapid and rhythmic push-ups. The simplest acrobatics bring to mind the shepherd boy testing his strength—jumping over his own foot, hooked cane, or hat.

A traditional Kapela folk band plays in Żywiec mountain style with fiddle, bass fiddle, and the thin reed pipes easily made by shepherds. At a highlander party, you might hear bagpipe or accordion, or perhaps only simple handclapping and singing. The dancers' decorated wool pants and leather kierpce shoes are from home-based Polish shoemakers and seamstresses for everyday mountain wear.

This Żywiec suite is an expanded choreography by Mary Kay Stuvland, created in 2012, based on a 2004 version by Piotr Łącki.

Łowiczanie Polish Folk Dance Ensemble was formed in 1975. The Artistic Director is Mary Kay Stuvland. The company creates authentic programs of Polish traditional music, song, and dance throughout the Bay Area and California, as well as in Oregon, Nevada and Washington. The Ensemble's mission is to explore, preserve, teach, and present Poland's rich cultural heritage through concerts, festivals, workshops and classes for Polish and non-Polish audiences. Łowiczanie's achievements were recognized by the Polish government in 1989 with the Oskar Kolberg Award for the exemplary service in preserving the cultural traditions of Poland for audiences outside the country's boundaries. In 2000, Łowiczanie was awarded a special citation by the Polish government for promoting cultural activities.

[www.polishfolk.org](http://www.polishfolk.org)

**Dance Origin:** Poland • **Genre:** Folkloric • **Title:** *Songs and Dances of the Żywiec Highlanders: Traditional Highlander Song; Koń; Siustany; Pasterze; Sarna; Hajduk* • **Ensemble Artistic Director/ Choreographer:** Mary Kay Stuvland • **Żywiec Choreography:** Piotr Łącki, Mary Kay Stuvland • **Musical score (from the traditional):** Susan Worland • **Dancers:** Jen Bzura, Kasia Chaberska, Dominik Dąbrowiecki, Ryszard Drellich, Witold Dudziński, Jola Jankowska, Phillip Kosiara, Ola Kozak, Brennan Kreller, Adam Kodzis, Anna Paśnik-Szymańska, Aleksander Poppe, Krzysztof Mokszan, Natalia Mulawa, Krysia Smoleń, Mary Kay Stuvland, Basia Suroż, Elżbieta Zieńczyk • **Musicians:** Carol Braves (violin), Barbara Deutsch (flute, piccolo), Nicolai Prísacar (accordion), David Mostardi (accordion), David Reyna (bass)



## MONA KHAN COMPANY EMERGING PERFORMERS

India

This performance is made possible, in part, thanks to the generosity of Sid Desai

*Jalsa* is a joyful performance of Bollywood dance, a form born in Mumbai's film studios and now a popular art form. The style merges classical dance—bharatnatyam gestures and postures, kathak turns, and folk dance forms garba, raas, and bhanga—with western styles of jazz, hip-hop, and modern dance. The company's emerging performers are seven to eleven years old. The music is from Bollywood film, and the piece pays tribute to four of India's thousands of festivals:

*Holi*, the Festival of Colors, marks the beginning of spring and it's dedicated to Lord Krishna. The girls dance with dupatta veils, and the boys dance with pichkaaris, toys used during Holi to spray water and color on people; just as Lord Krishna once playfully doused the gopi milkmaids. The song is "Rang Barse" telling of girls wearing dupattas and getting drenched.

*Ganpati* celebrates the birth of Lord Ganesh—the Hindu elephant-headed divinity, with a procession to immerse idols of Ganesh in the sea. The dancers play instruments from the western state of Maharashtra: leijims, with dangling cymbals; big cymbals called zanza; and tambourines. In the song, devotees beg Lord Ganesh to return to the world, and to remove all obstacles.

*Diwali* is the fall/winter Festival of Lights. It has different meanings in different regions, but everyone celebrates with new clothes, firecrackers, and gifts. Families also light clay oil lamps to honor good over evil. The song says: *Let my life burn, my spirit burn. Underneath my eyes, smoke rises*. The boys dance with swords to honor the southeastern region of Kerala.

*Janmasthan* celebrates Lord Krishna's birth with fasting and prayer. It's also traditional to form a human pyramid and break a hanging clay pot filled with buttermilk, a favorite dish of Krishna's. The song is from the perspective of Lord Krishna, who is trying to charm a girl.

Today's costumes are festival bright, with rich fabric and ornate designs. The girls wear karat tops and salwar pants typical of Northern India, specifically Punjab. The boys wear the traditional kurtas and pajamas worn by men all over India. The piece was created in Fall 2012 by Mona Sampath, using original choreography by Monika Ramaswamy and Shobana Shankar.

The Mona Khan Company is one of the largest Bollywood dance companies in North America, specializing in dance and fitness. Their professional dance troupe has performed with Bollywood stars such as Shah Rukh Khan, Amrita Rao, Kunal Ganjawala, Shankar Mahadevan, and Shaan. In addition, they have been featured at a Golden State Warriors' halftime event in 2010, and competed in NBC's "America's Got Talent" in Season 5. Recently, they performed at the Indiaspora Inaugural Ball in honor of President Obama in Washington D.C. They offer many classes for all age groups in several Bay Area locations.

[www.monakhancompany.com](http://www.monakhancompany.com)

**Dance Origin:** India • **Genre:** Bollywood • **Title:** *Jalsa* • **Artistic Director:** Mona Sampath Khan • **Choreographers:** Monika Ramaswamy, Shobana Shankar • **Dancers:** Prerana Acharyya, Sahil Adhawade, Nupur Agarwal, Tushar Agashe, Natasha Aji, Dakshata Anand, Sai Birla, Mithil Chakraborty, Twisha Chawla, Khushi Datt, Divya Ganesan, Alisha Grewal, Pranavshri Hariharan, Bhuvan Jammalamadaka, Hrithik Jariwala, Vega Jethani, Akhil Joondeph, Nikitha Kartikeyan, Aanya Khatri, Tanvi Krishnan, Tanya Lulla, Aastha Patel, Maiya Patel, Sakshi Prabhu, Ishika Seth, Anisha Sharma, Ashna Singh, Anya Srivatsava, Tanveen Singh, Milita Vazirani • **Music:** A. R. Rahman, Himesh Reshamiya, Shankar-Ehsaan-Loy



# LIKHA - PILIPINO FOLK ENSEMBLE

*Philippines*

*This performance is made possible, in part, thanks to the generosity of Bernardo Pedere*

This world premiere, *Binanog-Banog*, is based on three folk dances from the Tumandok/Suludnon tribe of the Philippines. The story opens with a peaceful village scene and ritual sacrifice. Then a banog arrives, a powerful and sacred eagle, and in the first dance—*Binanugan*—dancers imitate its flight. The next dance, *Inagong Sayaw-Sayaw*, is a celebration, until the eagle unexpectedly becomes a threat to the village. The third dance, *Dinagmay*, uses movements from a traditional courtship dance to portray a fierce battle. Warriors implement combat movements, defending the terrorized ardilya squirrel, and the piece ends in the heroic killing of the fearsome bird.

Choreographer Rudi Soriano created this presentation to share these rarely-seen forms of Philippine dance and translate them for a wider audience. The Tumandok/Suludnon, also known as Panayanon Sulud, are an indigenous Visayan group of people living in the Capiz-Lambunao mountainous area of Panay, Visayan Islands, Philippines. The group is small and is called a lost tribe: they kept their traditional culture hidden and unaffected by Spanish colonization. The group is known for its binanog dance, a dance showing a close relationship with the animal world. The banog is the Philippine Eagle, the rare and powerful Philippine National Bird. Now endangered due to deforestation, it is one of the largest eagles in the world, up to 3 ½ feet long and weighing up to 18 pounds. A different banog dance is also known in Mindanao.

## Festival Global Impact Spotlight

*A few years back, LIKHA's Artistic Director Rudi Soriano traveled to the island of Palawan in the Philippines and studied with Batak tribal chief Narino Maniapao. The Batak are one of the Philippines' ancient tribes, and for thousands of years, they have lived deep in the Philippine forest as nomadic hunters, fishermen, and farmers.*

*When Rudi returned to San Francisco, he created a piece called Semba for our 2008 San Francisco Ethnic Dance Festival stage. That year, the Festival was awarded \$100,000 funding to bring over and present 50 international artists as part of an initiative to present international artists in San Francisco. This new funding allowed LIKHA to bring Narino Maniapao and three other tribe members to San Francisco to participate in the June Festival. Prior to this journey, Narino had never left his island, nor traveled on an airplane.*

*When Narino arrived in San Francisco, he was gifted a video camera, which he subsequently used to record his experience. He performed on the Festival stage with LIKHA, offering a breathtaking invocation chant reflecting a profound reverence and connection with the natural world. The performance got a standing ovation, which the tribal chief videotaped to show to the rest of his tribe upon returning home. LIKHA also organized workshops for Bay Area artists to have the opportunity to learn directly from Narino before he left.*

*The lasting impact of Narino Maniapao's trip to perform in our Festival was tremendous. The young people of his tribe had become increasingly disinterested in their cultural traditions—their interest shifting to what was being imported from western "wealthy" cultures. When they saw their tribal dance and music presented on an American stage by Filipino-American dancers and musicians they were deeply moved and became re-interested in sustaining their traditions once again.*

*To read more about LIKHA's impact, visit our blog at <http://sfethnicedancefestivalblog.org/>*

Artistic Director Rudi Soriano learned *Binanog-Banog* from Mitchu Mordeno on a research trip to the Philippines in 2005. He choreographed this performance in 2013, adding contemporary Philippine folk movements and theatrical elements for the stage. Traditional movements include the small, repetitive side-steps with hands to the side, and the swooping and flying movements that imitate the flight of the bird. In the Philippines, the eagle dancer wears a simple costume of silky cloth with long draping sleeves: today's costume was made in the Philippines of rooster feathers. The music is also traditional to the Tumandok/Suludnon tribe, with instrumentalists setting the dynamics and the beat, improvising on four gongs and two goat skin drums, sticks, and wood.

Under the artistic direction of Rudi Soriano, LIKHA – Pilipino Folk Ensemble is a San Francisco based non-profit cultural organization. The company was founded in 1992, believing in the power of dance and music to educate the Pilipino American community and diverse audiences about Philippine culture. LIKHA works to showcase the diversity of Pilipino culture on the stage to bridge differences within Pilipino American communities and to educate Pilipino American youth and adults. They also aim to educate the general public who have never seen or heard about the Philippines.

[www.likha.org](http://www.likha.org)

WORLD PREMIERE

**Dance Origin:** Philippines • **Genre:** Contemporary Folkloric (Turmandok/Suludnon tribe) • **Title:** *Binanog - Banog* • **Artistic Director/Choreographer:** Rudi Soriano • **Dancers:** Eric Abad, Liza Allen, Noel Asiatico, Liza Atendido, Raisa Baula, Erin Bolick, Ron Cabarloc, Lolita Castillo, Catherine Centeno, Raymond Centeno, Beverly Cruz, Janice Cruz, Tina Cruz, Manuel De Vera Jr., Cassie Dominguez, Maurice Fortner, Vincent Hutalla, Chariss Ilarina, Laurie Laxa, Cynthia Lucero, Elsa Manlangit, Marie Oliveros, Kristin Pahati, Michael Palad, Pehnee Poblete, Maria Rios, Paulino Tamayo, Jenny Young, Martina Zabala, Sunshine Zabala • **Musicians:** Kevin Alicibusan (agong), Ed Cruz (kulintang), RP Cuenco (durugan), Arledge David (agong), Omar Pahati (tambol), Richard Rios (agong), Angelo Salumbides (durugan and sigitan) • **Costume Director:** Warren Manuntag



## SUHAILA DANCE COMPANY

WORLD PREMIERE

### *Egypt and Lebanon*

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

In this set of Middle Eastern dance—incorporating both Egyptian and Lebanese belly dance—choreographer Suhaila Salimpour revisits two beloved classical Arabic songs with her signature modern approach.

The first song, *Khayef Marrah*, sings of longing. The dance is the dream of a man who yearns to fall in love. Feminine forms move in and out of focus, because, *When love calls, we must obey; but I haven't heard it calling yet. Only if I find the one . . .*

The second song, *Ana Kol Maoul El Toba*, tells of tortured love: *How many times did you leave me? Never again will I believe your words! But just meet me once again!* The choreography shows western line and flamenco stylization, and the floor work is western contemporary, with big bold movements of exhaustion and fury.

The 2012 choreography for this performance is in Suhaila Salimpour's distinctive modern belly dance style. It's based on the western-influenced belly dance born in Egyptian casinos (1915-1930) and the dancers wear classical two-piece bedlah costumes. Suhaila pioneered her style in the 1970s, while studying belly dance, tap, jazz, and ballet.

The performance honors two songs of Egyptian musician Abdel Halim Hafez (1928-77). Hafez is a founder of classical Arabic music, the passionate "voice of the people" whose songs are

still played daily in the Arab world. Classic Arab music is known for its complex orchestration that merges traditional style and instrumentation with western phrasing and western instruments such as keyboard and clarinet. Suhaila says, "I want to honor this classical music right now because, since the Egyptian revolution, the recording industry has shut down, and no one knows what will happen. I am drawn to that era, an earlier time of great artistic collaboration."

Current Suhaila Dance Company members train under the artistic direction of Suhaila Salimpour, daughter of legendary Jamila Salimpour. Suhaila began developing her own belly dance format at the age of 12 and has been teaching workshops globally since. Her pioneering style is known for its "layering" of traditionally separate aspects of the dance: vibrations, figure eights, and isolation movements. In 2000, she launched her comprehensive and technique-based belly dance certification program.

[www.SuhailaInternational.com](http://www.SuhailaInternational.com)

**Dance Origin:** Egypt and Lebanon • **Genre:** Belly Dance • **Title:** *Khayef Marrah, Ana Kol Maoul El Toba* • **Artistic Director/Choreographer:** Suhaila Salimpour • **Dancers:** Rachel Duff, Anna Horn, Cheryl Lee, Eufemia Palomino, Lisa Price, Johanna Prink, Andrea Sendek (co-director), Lori Tawasha, Tina Toy



## GRUPO FOLKLÓRICO RAÍCES DE MI TIERRA

WORLD PREMIERE

### *Mexico*

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

*La Feria de San Marcos* is a suite of dances from the San Marcos Fair in Mexico's northern state of Aguascalientes.

The festivities open with *Danza de Ferrocarrileros—The Dance of the Railroad Workers*, bringing us across the state to the Feria Nacional. The word *danza* refers to folk tradition, as differentiated from ballroom dance. In *Las Bordadoras*, or *The Embroiderers*, the women dance with happy expectation, hoping to earn the tiara of festival queen. *Vista Alegre* and *Viva Aguascalientes* bring lively displays of regional music and dance, including a show of *floreo de reata* (trick roping), couples pairing, and the energetic celebration *Aguascalientes* is known for.

The San Marcos Fair began as a small indigenous religious event in the 1600s. In the 1820s it grew larger, as a harvest festival, and today it's a national fair, lasting three weeks. Several million visitors celebrate St. Mark, and they celebrate with just about everything from food, high fashion, nightclubs, and theater, to cockfights, wild animals, rodeo, casinos, and bullfighting. The fair has also become a yearly showcase for the arts, especially contemporary music and folkloric dance. The dances presented today were created for the San Marcos Fair by two of Aguascalientes's talented and influential folkloric choreographers: Maestro Jorge Alfredo Rodríguez (*Vista Alegre*) and Jose Luis Sustaita (*Viva Aguascalientes*, *Ferrocarrileros*, and *Bordadoras*). Raíces de Mi Tierra learned them in Aguascalientes in 1998 from Professor Jose Luis Sustaita Luevano. Gloria Rodríguez staged today's presentation.

The wardrobe is in the regional, semi-formal festival style. El Charro, the horseman, wears fitted pants and short bolero jacket, his finest silver corbata tie, and sombrero. The women wear colonial dresses with panels of lace and embroidered grapes, flowers, or fighting roosters.

This year, Raíces de Mi Tierra celebrates its 17th anniversary as one of Sacramento's premier Mexican dance companies. It was founded at CSU Sacramento in 1995 by Roxana Reyes to create a family of college students and alumni dedicated to the preservation and celebration of Mexican dance. In 2012, the group expanded to include "Raíces Infantil", a children's performance company, and welcomed the talented work of instructors Gloria Rodríguez, Karen Angel, and Fernando Castro to the organization. The company has a strong commitment to community: it produces and presents performances, hosts workshops, and teaches folkloric dance in local schools.

[www.RaicesCulturalArts.com](http://www.RaicesCulturalArts.com)

**Dance Origin:** Mexico • **Genre:** Folkloric • **Title:** *Danza de Ferrocarrileros (Dance of the Railroad Worker), Las Bordadoras (The Embroiderers), Vista Alegre and Viva Aguascalientes* • **Artistic Director:** Roxana Reyes • **Choreographer:** Gloria Rodríguez • **Dancers:** Karen Angel (Instructor), Edith Becerra, Fernando Castro, Moises Cordero, Esteban Escobedo (Trick Roper), Faustino Fuentes García, Jasmine Gonzalez, Fabián Iglesias, Martha Michel, Casandra Ayala Noriega, Omar Quintero, Roxana Reyes, Arturo Rodríguez, Sara Rodríguez, Emilio Ruiz, Lita Sandoval Nicole Vargas, Ramona Villarreal



## URBAN JAZZ DANCE COMPANY

U.S.

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

Soloist Antoine Hunter presents *Risk*, an improvisation that draws on diverse forms such as ballet, jazz, traditional African, hip-hop, gospel, modern, and American sign language. The piece begins in silence. When the music rises, the dancer lets his body respond. Hunter is deaf, and the unusual structure of this performance is designed to show how he—and other deaf dancers—feels a musical beat, and how he responds energetically through the athletic body. Hunter says, “Deaf is another culture, with different methods.” He calls his unique style American Sign Dance.

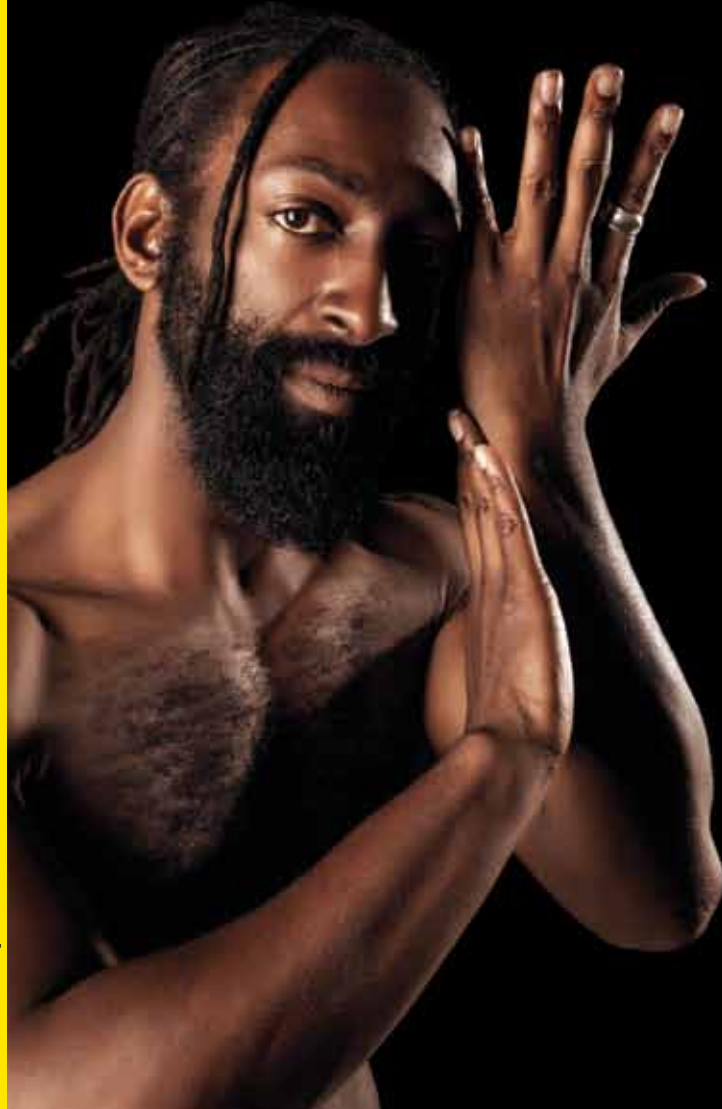
This performance is unusual in that it incorporates American Sign Language (ASL) as a form of dance, and it makes us aware that movement is a form of language, a language that is nonverbal and gestured. ASL most likely originated in the 1800s, from the intermixing of French Sign Language and local village signing in Connecticut’s American School for the Deaf. Some signs resemble the object or actions they refer to, and others have evolved to gestures that seem to have no relation to their topics. Like dance, signed language is performed within the medium of space, and like dance, ASL’s gestures and postures are linked in time to create meaning.

Members of the Deaf community tend to view deafness as a difference in human experience rather than a disability. Antoine Hunter studies deaf culture and has developed this new vocabulary in what he calls “Deaf Culture of Dance.” He has also referred to his style as “raw energy, rooted in freedom, uncontrollable passionate bombastic dance.”

Antoine Hunter is an American deaf choreographer, dancer, speaker, model, actor, writer and actor/dance/ASL instructor. He is currently President of Bay Area Black Deaf Advocates and Founder/Director of Urban Jazz Dance Company. Hunter was born deaf and was raised in Oakland. He began dancing with Dawn James at Skyline High School. He then studied and performed with many modern, jazz, and hip-hop dancers and groups, including: Reginald Ray-Savage and Zafra Miriam/Savage Jazz (two of his greatest mentors), Ramon Alayo, Robert Moses’ Kin Dance Company, London’s Sign Dance Collective, Zaccho Dance Theater, Kim Epifano, Ross Dance Company, and Paul Taylor’s School. He has been awarded numerous awards and teaches dance at East Bay Center of the Performing Arts, Dance-a-Vision Entertainment, Shawl-Anderson Dance Center, and Malonga Casquelourd Center for the Arts. He dedicates his talents to his Creator, Zula Hunter, his family, and to the deaf and African American communities.

[www.urbanjazzdance.com](http://www.urbanjazzdance.com)

**Dance Origin:** United States • **Genre:** American Sign Language Dance  
**Title:** *Risk* • **Artistic Director/Choreographer/Soloist:** Antoine Hunter



## EL WAH MOVEMENT DANCE THEATRE

WITH GUEST MASTER ARTIST BLANCHE BROWN

Haiti

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

West Coast Haitian dance pioneer, Blanche Brown joins El Wah Movement Dance Theatre in a ceremony that raises the positive energy: *Rele Tout Bon Moun Yo—Call All the Good People*. The style is from Haiti (Ayiti) and it features the song *Priye Djo’*, an adaptation of a traditional Haitian prayer chant song from the *Lakou Souvenans*.

*Call Bon Dye (Good God), Call Bon Zanj (Good Angels), call all the people, all the children, because we want things to change!*

This dance is a compilation of choreography and rhythm from the Rada Nation, a dance to summon an uplifting of spirits, urgency, and a call to action. Choreographer Colette Eloi recently visited Haiti, and she says, “The piece is dedicated to all the beautiful people of the world who responded to the call when Ayiti was hit by the devastating earthquake. Drummers, dancers and singers together uplift the beautiful spirit of Ayiti! Let’s rebuild Ayiti’s White House—that’s why we dance so hard, that’s why we sing so loud!”

To begin, dancers summon the Lwa spirit to open the door for positive opportunity. Then the intensity builds with two Rada rhythms. (Rada is the name for both the rites of Lwa practice

and also the pantheon of ‘cool’ spirits from West Africa). The first rhythm, Nago, is for Lwa Ogou, hero and protector spirit. A soloist represents the spirit of Ogou, dancing with a machete to symbolize justice, cutting away deceit and negative energy. Then a Mayi rhythm calls down Rada Lwa.

El Wah Movement means Movement of the Lwa (Haitian spirit) or “Movement of the Soul.” The company was founded in 2005 by Colette Eloi, born out of a commemoration dance she created with Ruth Beckford and Laila Jenkins for Katherine Dunham’s memorial (conceived by Caroline Himes.) The company is also a creative product of Project Reconnect, whose mission was to find and celebrate connections between cultural arts of the African Diaspora and Africa. Colette currently teaches at Laney College. El Wah Movement’s mission is to continue passionately in support of Haitian oral, musical, and dance traditions to create, inspire, and connect.

**Dance Origin:** Haiti • **Genre:** Traditional • **Title:** *Rele Tout Bon Moun Yo* • **Artistic Director/Choreographer:** Colette Eloi • **Dancers:** Ebonie Nefartari Banett, Blanche Brown, Holly Burnett, Annisa Carthen, Byrd Duckett, Empress Freedom, Kimberly Garrette, LaKiesha Golden, Akua Jackson, Wintana Kahsu, Muisi-Kongo Malonga, Ngalfourou Matingou, Anya McClenton, Tanzania Mucker, Eryka Kariamo Nadrea, Audra Lynette Tipton, Valenzia Wince • **Musicians:** Will Bellot (master drummer and vocals), Djems Dorsainvil (master drummer and vocals), Colette Eloi (vocals), Ron Jackson (drums), Kele Nitoto (drums), Hubert Saintil (drums)





## The Mission of World Arts West:

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

## The Vision of World Arts West:

The World United Through Dance

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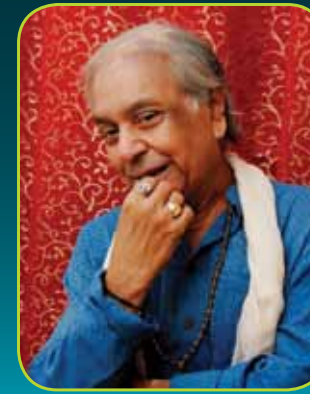
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# We are Proud to Honor Pandit Birju Maharaj

Pandit Birju Maharaj is an internationally renowned kathak dancer with an extraordinary mastery of rhythm and expressive abhinaya. He has been hailed by the *New York Times* as "a virtuoso of the finest nuance" and is the recipient of many awards including India's second highest Civilian Award Padma Vibhushan.

"He is a living legend alright, but humility could well be Pandit Birju Maharaj's middle name. The maestro credits all his amazing feats to "the blessings of Lord Krishna and the love of the people of this country." —*The Times of India*

We would like to thank the Indian Consulate and Indian Consul General Nagesh Parthasarathi, as well as the Indian Council of Cultural Relations for bringing Pandit Birju Maharaj to San Francisco to be part of this year's Anniversary Festival. We honor Maharaji for his tremendous contributions to sustaining classical Indian dance, and acknowledge his legacy through this year's breathtaking performances by Tarangini School of Kathak Dance, led by Anuradha Nag.

## Thank You for Your Support

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

The 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
- 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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Each ticket increases your chance to win  
Winners will be selected on July 1st, 2013

### GRAND PRIZE: Roundtrip tickets to India on Emirates Airline

Other prizes include a deluxe stay at the Mandarin Oriental Hotel, a spa package at the Mandarin Oriental, Park Hopper tickets for Disneyland, and a two-night stay with dinner and drinks at the Clift Hotel

• WE DEDICATE THIS YEAR'S FESTIVAL TO MARGARITA ROSENTHAL •

For more information, please visit [www.worldartswest.org](http://www.worldartswest.org)

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This year's Festival would not have been possible without the contributions of the many individuals listed below. We urge you to consider making a tax-deductible contribution to allow us to present the 36th Annual San Francisco Ethnic Dance Festival in June 2014. For details, please visit [www.sfethnicedancefestival.org](http://www.sfethnicedancefestival.org).

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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](http://www.sfethnicedancefestival.org).



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**Amanda Almonte** is a highly respected Bay Area arts leader, with over forty years of experience dancing and directing arts organizations. She is one of the founders of Ensembles Ballet Folklórico de San Francisco and served as their first Executive Director. She studied dance in Chicago at the Keith Alison Dance Academy, Goodman School of Drama, and the Art Institute of Chicago, dancing with the Ballet Azteca de Federico Rodriguez and graduating from the University of Illinois, where she created a program for teaching Latin American & Mexican folklórico dance. Her Mexican folklórico instructors include Jose Masias, Pilar Cerrigo, Federico Rodriguez, Silvia Losano, Carlos Moreno, and Zenon Barron. She studied flamenco with Diego de La Rosa, Miguel Santos, Cruz Luna, Rosa Montoya, and participated in intensive flamenco workshops in Seville, Spain. She has served in many advisory capacities including the Latino Advisory Board of the Oakland Museum of California and on the Board of Directors of World Arts West from 2001-2011. Her career has included event design and entertainment agency positions.

**Sharada Bose** is a dance teacher, a dance critic and a patron of the performing arts. She has been a teacher at the Abhinaya Dance Company (<http://www.abhinaya.org/>) since 1997 where she trains young children in the classical Indian dance style, Bharatanatyam. A keen critic of dance, she has published written reviews of a variety of dance performances in magazines and newspapers published both in India and the USA. Sharada received her advanced dance training under the guidance of Mythili Kumar, Artistic Director of Abhinaya Dance Company and performed her arangetram (solo dance debut) in 1997. Sharada has conducted joint workshops with other performing arts schools such as the San Jose Cleveland Ballet Company and the ArcLight Repertory Theater, and given several lecture demonstrations on Bharatanatyam in places as far away as Russia and Austria. She currently serves on the Board of Directors of the Abhinaya Dance Company. In addition to her passion for the performing arts, Sharada has been an executive in the information technology industry for over 20 years.

**Lily Cai** is considered a major authority and resource in Chinese dance. 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 has choreographed dozens of works expanding traditional Chinese dance forms into contemporary theatrical settings. Lily Cai's 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.

**Gladys "Bobi" Céspedes** is an acclaimed folkloric singer, storyteller, dancer, and percussionist. She 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. She creates and plays a variety of authentic folkloric percussion instruments, including the Chekere, a beautiful beaded calabash gourd. As a storyteller, she weaves the tales of the Orisas, deities of the Yoruba pantheon, in fluid words and gestures, and as a dancer, she gives color, form, and exuberant life to the intricate, polyrhythmic music of the Caribbean. As a priestess and Iyan Ifa in the Yoruba-Lucumi spiritual tradition, she carries, unbroken, the cord of spiritual tradition and inspiration of her ancestral heritage. She is the co-director and lead singer of the 12-piece Conjunto Céspedes, the Bay Area's oldest Afro-Cuban ensemble, and, in collaboration with VL Sounds, Bobi produced her latest CD "Patakin."

**Naomi Diouf** is the artistic director of Diamano Coura West African Dance Company. She was born in Monrovia, Liberia, where her artistic career was greatly influenced. She holds a BA in Sociology from the University of California, San Diego, and an MA in Organization Management from the University of Phoenix. Ms. Diouf has studied with prominent dancers

and musicians from other West African countries, and has also engaged in extensive research on world dance genres. An expert in West African dance, she has choreographed for the University of California, Berkeley; Dimensions Dance Theater in Oakland; and Kankoran Dance Company in Washington D.C. Ms. Diouf has also collaborated with the San Francisco Ballet, the Ballet of Florida, the Singapore Ballet, and the South African Ballet. A credentialed teacher with the State of California, she has conducted and organized various projects that introduce youth to the performing arts. She currently teaches West African dance and culture at Berkeley High School, at Laney College, and at the Malonga Casquelourd Center for the Arts in Oakland.

**Wayne Hazzard** is a native Californian and is proud to continue his work with the Bay Area dance community as the executive director of Dancers' Group, the regions much admired service organization for dance. Before his manifold career in arts management, Hazzard had a distinguished 20 year career performing with many notable choreographers and companies including the Joe Goode Performance Group, Margaret Jenkins Dance Co, Ed Mock & Co, June Watanabe and more. Coinciding with his life as a dancer, Hazzard has and continues to work as an advocate for dance. In 2000 he worked with the dance legend Anna Halprin presenting her work in a performance retrospective celebrating her 80th year, and in 2009 helped present Halprin's latest work, "Spirit of Place," that premiered in San Francisco's historic Stern Grove Concert Meadow. For his unique artistic vision, Hazzard has received numerous awards, including an Isadora Duncan Award for his innovation, dedication, and contribution to the field of dance.

**Carolena Nericcio** is the creator of American Tribal Style Belly Dance (ATS) and the founder and director of FatChanceBellyDance based in San Francisco. She began studying belly dance at the age of fourteen. She trained with Masha Archer for seven years before starting FatChanceBellyDance in 1987. Ms. Nericcio has authored two books on belly dance, Tribal Talk, and The Art of Belly Dance, a special edition publication by Barnes and Noble. Her dance company celebrated its 20th Anniversary in 2007, marking the completion of eleven dvds, five cds, and a Folkwear pattern. The improvisational choreography of FatChanceBellyDance incorporates movement vocabularies and design elements from the cultures of Northern Africa, Spain, India and the Middle East. Derived from traditions in which women danced together to entertain each other, this form of belly dance is a celebration of community.

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

**Māhealani Uchiyama** is a dancer, musician and composer. She holds a BA in Dance Ethnology and an MA in Pacific Islands Studies from the KaUaTuaHine Polynesian Dance Company. She and her companies have appeared in this festival numerous times. She has studied extensively with one of Hawaii's premier hula masters, Joseph Kamoha'i Kahā'ulelio, and has performed with numerous award winning Polynesian, and Caribbean dance ensembles. In addition to producing her own series of instructional and performance videos and CDs of Polynesian music and dance she has also performed internationally. She is the winner of the Hawai'i Music Award for Best World Music for her CD A Walk by the Sea, and is the executive producer of the award winning documentary Black Pearl. She is also the founding director of the Māhealani Uchiyama Center for International Dance in Berkeley.

# Kids United Through Dance

World Arts West is proud to have launched a new children's education initiative called Kids United Through Dance.



We began the program with children in grades K-3, and will expand programming as funding allows. There were a series of workshops in the Richmond School District, which culminated in a community performance at the East Bay Center for the Performing Arts where some of the students shared what they learned with their families.



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. Our goal is to create opportunities for students to learn about diverse dance forms and traditions from *Festival* artists year-round. 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 increase cultural literacy or, more simply: increase 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 youth dance 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 dance from around the world.

We are asking for help to secure funders for this program. With funding support, we will bring culturally-diverse dancers and musicians into communities through partnerships with schools and community centers.

Do you miss our People Like Me Arts Education Program in Bay Area theaters? We sure do! This program of nearly two decades was magnificent and we hope to once again offer dance performances for children in professional theater settings throughout the Bay Area.

What happened to arts funding in California? It is a dismal story that needs redress: California ranks last nationally in per capita state spending for the arts, spending 14 cents for each state resident— ranking California last behind Texas (15 cents) and Georgia (16 cents). The California Arts Council budget dropped 94% from \$32 million to \$5.6 million a year. Most of the funding currently comes from voluntary payments by motorists who spend an extra \$50 (\$40 for renewals) for special arts-supporter license plates. About \$1 million a year is federal money from the National Endowment for the Arts.

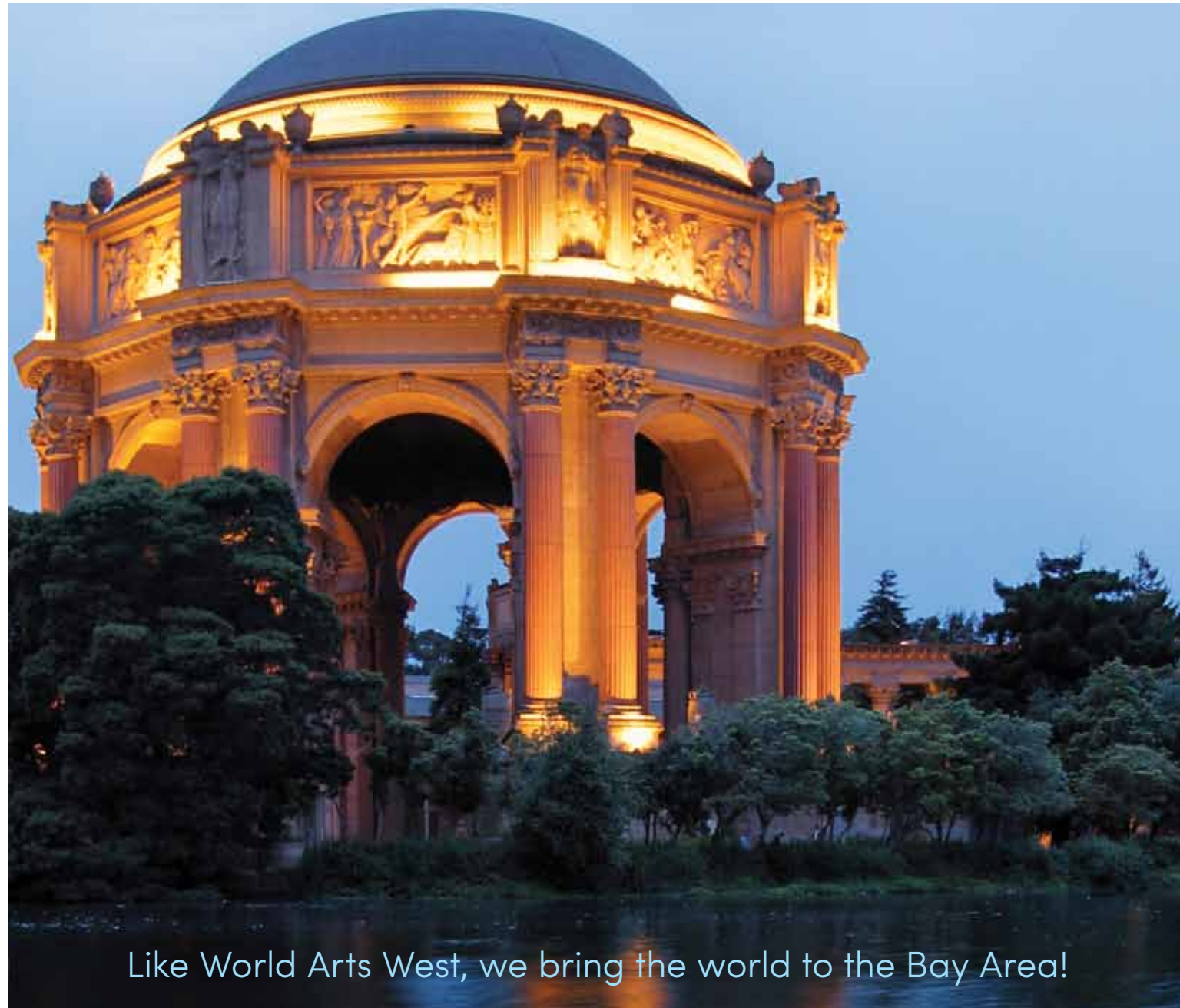
### What does the future hold for our kids?

Less than 2% of US public schools have any dance programming as part of their curriculum, although most schools have some sort of music or drama programming. Our dream is to have dance programming in all US schools one day.

There is much work ahead of us but, together, we believe it is possible!

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

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**Save the Dates: October 9 - 12, 2013 for the 3rd Annual San Francisco Big Time Gathering Supporting Ohlone Cultural Renewal in San Francisco / [www.ohloneprofiles.org](http://www.ohloneprofiles.org)**



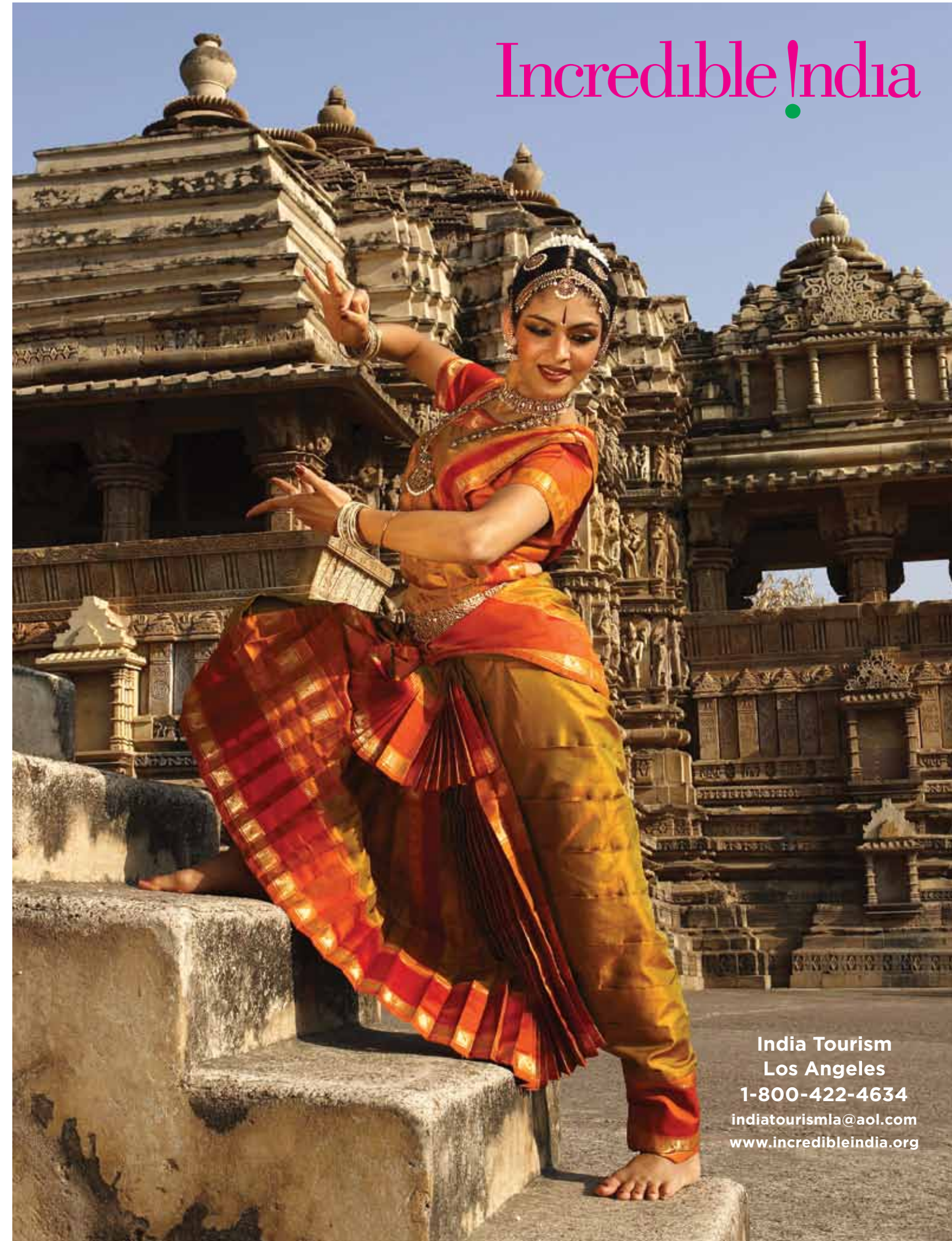
Like World Arts West, we bring the world to the Bay Area!

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Xpressions, RJ Muna photo

**SPECIAL THANKS TO:**

