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Ramón Ramos Alayo gives special thanks to Bissap Baobob, Guy Brenner, José Maria Francos, María Elena García, Barbara Graber, Augustin and Maca Huneus, Mike Nolan, Deborah Valoma, Rosa Williams, Spincycle, DJ Walt Digz of Añejo Production, Debra Lammam and Krissey Keefer of Dance Mission Theatre for lending their expertise, guidance and support.

Also thanks to all the dancers, musicians and volunteers who made this dream a reality.

mis ideas



mis sueños

Mis ideas  
Sueños  
Mis

February 13-15, 2004  
Dance Mission Theatre



Artistic Director: Ramón Ramos Alayo

Guest Choreographers: Silfredo La O Vigo, Carlos González, and Narciso Medina.

**Dancers:** Carmen Aguirre, Ramón Ramos Alayo, Nicki Alexiev, Reneé Allen, María Elena García, Carlos Gonzalez, Adriene Harrison, Luis Mariano Napoles, Susana Arenas Pedroso, Kristina Ramsey, Mela Saunders, Camille Steneck, Deborah Valoma and Patricia West.

**Musicians and Vocalists:** Olorun - Colin Douglas, Matt Lucas, and Andrew Ryan.  
Vocalists- Susana Arenas Pedroso, José 'Cheo' Rojas Ramirez & Naomi True.

Stage Manager: Barbara Graber

Lighting Designer: José Maria Francos

Lighting: Max

Sound Operator: Andy Keefer

Costumes: Deborah Valoma & María Velazquez

Graphic Design: Jamaica Itule Simmons

Publicity & Promotion: Nicki Alexiev, Michael Nolan, and Kristina Ramsey.

## Mis Sueños Mis Ideas Dance Program

All choreography by Ramón Ramos Alayo unless otherwise noted.

### Warm up

Performance by entire Company.  
Music by Olorun.

### Recuerdos Lejanos

Performance by Carmen Aguirre, Nicki Alexiev, Reneé Allen, María Elena García, Susana Arenas Pedroso, Kristina Ramsey, Mela Saunders, Camille Steneck & Deborah Valoma.  
Music by Polo Montañez.

### Yo..Bajo Mi Piel

Choreography & performance by Carlos González.  
Music by Attrition Group.

### Dos Culturas

Choreography & performance by Carlos González and Ramón Ramos Alayo.  
Music by Omara Portuondo, Joni Mitchell, & The Kronos Quartet.

### Despójate

Performance by Carmen Aguirre, Nicki Alexiev, Reneé Allen, María Elena García, Kristina Ramsey, Mela Saunders, Camille Steneck & Deborah Valoma.  
Music by NG La Banda

### Mosaico Haitiano

Choreography by Silfredo La O Vigo. Performance by Carmen Aguirre, Nicki Alexiev, Reneé Allen, María Elena García, Kristina Ramsey, Mela Saunders, Camille Steneck & Deborah Valoma.  
Music by Olorun, Susana Arenas Pedroso, José Rojas Ramirez & Naomi True.

### Intermission

### Renacimiento

Performance by Carlos González, Susana Arenas Pedroso & Patricia West.  
Music by Olorun, Susana Arenas Pedroso, José Rojas Ramirez & Naomi True..

### Las Ruleteras

Performance by Carmen Aguirre, Nicki Alexiev, Reneé Allen, María Elena García, Adriene Harrison, Susana Arenas Pedroso, Kristina Ramsey, Mela Saunders, Camille Steneck & Deborah Valoma  
Music by Pérez Prado.

### Metamorphosis

Choreography by Narciso Medina. Performance by Ramón Ramos Alayo, Carlos González, & Luis Mariano Napoles  
Music by Tomita.

### Carnaval

Performance by entire Company.  
Music by Olorun.



## Program Notes

### Recuerdos Lejanos : Distant memories:

The son was created by the rural people in the Eastern Provinces of Cuba. Its popularity spread in the late 20s as it developed in poor and black districts in Havana and became the first street genre to gain broad acceptance. For this reason it is considered Cuba's national dance. It is a mixture of both Spanish and African influences and the origin of the modern genre called Salsa. It is also called 'contra tiempo' because it is danced against the time of the music. The piece is dedicated to Polo Montañez who died tragically last year and left a legacy of Son music.

### YO...Bajo de mi piel : Me...under my skin:

"Dedicado a mi hermano Jose T. González, por su gran fuerza y valentia al cambio de vida." "Dedicated to my brother Jose T. González for his great strength and courage in changing his life." Text by Jaime Sabines y La Biblia. Voices by Pedro Palacios and Polo Diaz.

### Dos Culturas : Two Cultures:

Carlos Gonzalez and Ramón Ramos Alayo blend traditional and modern influences from their homelands of Mexico and Cuba.

### Despójate: Cleanse your spirit:

Salsa evolved from Son and incorporates many different traditions of music and movement. It varies from Son in that it is danced in the time of the music. It continues to transform in style and form and has become a world wide sensation. In particular this piece illustrates the inclusion of the spiritual in Salsa music, it refers to the principal Orishas and their characteristics.

### Mosaico Haitiano: Haitian Mosaic:

The piece is about the Haitian traditions in Eastern Cuba. The first part of the piece is the Masun, which shows the beauty and sensuality of women by emphasizing strong hip movements. The second part is Gaga, a representation of the street carnival scenethat occur during Holy Week amongst Haitian communities. It is lively, energetic and competitive.

### Renacimiento: Rebirth:

Un duet con dos cuerpos unidos buscando una manera para escapar.  
A duet with two united bodies searching for a way to escape.

### Las Ruleteras: The Players

The music of Mambo was created in the late 1930s by members of the Antonio Arcaño group, while the dance style started in the late 1940s by Erestes Lopéz and

made popular by Dámasco Pérez Prado. In the 1950s mambo mania moved to the U.S. and was visible everywhere from movies to jazz to clubs.

### Metamorphosis : Metamorphosis:

It is a depiction of the transformation of man and life. Originally performed by the Narciso Medina Contemporary Dance Company in Havana, Cuba.

### Carnaval : Carnival:

Conga is danced in the streets of the Eastern Provinces each summer night of the yearly celebration of Carnival. It is usually characterized by the sound of the 'trompeta china' and the beating of drums. Each night the local streets fill with a parade of people dancing and following the music. It is festive and fun, a tradition which carries on from the time of the African and Haitian Ancestors.

" Mis sueños son las cosas que siempre quise hacer como bailarín y coreógrafo por mucho tiempo pero por falta de recursos y otras cosas nunca tenía la oportunidad, pero ahora mientras más trabajo miro el futuro y veo como mis ideas y mis sueños están uniendo por un mismo camino. Son ideas que no terminan y son sueños que no van a dejar de soñar, y sueños que van a seguir más y más hasta que estas dos palabras se conviertan en una sola."

" My dreams are the things that I always wanted to do as a dancer and choreographer, but was unable to due to the lack of resources. But now, through the process of working, I can look into the future and see that my ideas and dreams are coming together as one. The ideas are never ending and the dreams that never cease to be dreamt. The two words converge into one."

-Ramón Ramos Alayo

### Dedication

On the occasion of Black History Month, Ramón Ramos Alayo wishes to dedicate this series of performances to his own African Cuban roots: his mother, Ana Mirtha Alayo, and his dance teachers, Narciso Medina, founder of the Compañía de la Danza Narciso Medina, and Eduardo Rivera, director of Danza del Caribe.



## Profiles

**Ramón Ramos Alayo** (artistic director/ choreographer/ dancer) Ramón Ramos Alayo started dancing at age eleven in Santiago de Cuba. In 1990 he earned a masters degree in contemporary and folkloric dance and dance education from the Havana's National School of Art. He was the principal dancer with Danza del Caribe, Narciso Medina Contemporary Dance Company and has performed in Cuba, Europe, Canada, Belize and the U.S. In 1997, Ramón moved to the U.S. and began his professional career in the Bay Area. He has performed with a variety of local choreographers including Robert Henry Johnson, Kim Epifano, Sara Shelton Mann and Zaccho Dance Theatre. Currently he dances with Robert Moses' Kin. He teaches Cuban Salsa and Afro-Cuban Modern dance at a variety of Bay Area studios and teaches children's movement classes at a variety of schools. In 2003 he founded CubaCaribe, an organization which promotes Cuban cultural and artistic programs throughout the Bay Area and produces Cuba Camp an annual summer dance camp. Recently, Ramón established the Alayo Dance Company and choreographs new work that is a unique fusion of Afro Cuban Modern, Folkloric and Popular dance.

**Carmen Aguirre** (dancer) Carmen is a lawyer with Serra, Lichter, Daar, Bustamonte, Gilg & Greenberger in San Francisco. She sends mil gracias to Susana Arenas, her teacher and inspiration over the last three years. She is currently a member of Omo Olorun, an Afro-Cuban Folkloric group founded by Susana Arenas.

**Nicki Alexiev** (dancer) Nicki has studied and performed various dance styles throughout the Bay Area and Latin America for the last six years including Afro-Brazilian, Dunham Technique, Haitian and Modern. Most recently, She was a member of the Ruben Aponte Dance Company, which performed traditional and modern dance, from Puerto Rico and the Caribbean. Nicki has been studying Cuban dance with Ramón Ramos for four years.

**Reneé Allen** (dancer) Reneé is a RN in the intensive care unit at SF General Hospital. Her dance experience includes Brazilian dance with Conceicao Damasceno and Cuban salsa and folkloric dance with Ramón Ramos Alayo.

**María Elena Garcia Cancio** (dancer) was born and raised in San Juan, Puerto Rico, she moved to the Bay Area in 2001 to continue her training in modern dance. She currently is a dancer for the Alma Esperanza Cunningham Movement Company and the Alayo Dance Company. She is the artistic director of Grupo Folclórico Paulé, dedicated to the Afro-Puerto Rican tradition of Bomba. She has been teaching Bomba for two years at Dance Mission Theatre.

**Colin Douglas** (musician) Colin studied classical percussion and jazz drum set at the Lawrence University Conservatory of Music in Wisconsin where he first took an interest in Cuban music. He later studied at the Manhattan School of Music. Since 1998 he has been playing professionally with various musical ensembles in the Bay Area.

**Carlos González** (dancer/choreographer) is from Colima, México. Currently he dances with Robert Moses' Kin. He is a graduate from the National College of Modern Dance in Queretaro, Mexico with a degree in Modern Dance (Graham Technique) and a BA in Mexican Folkloric Dance and Education from the University of Colima, Mexico. Carlos was a professor of dance at the University of Colima (1994-2001) where he was also a dancer and choreographer of Univerdanza Dance Company. He was a member of the Ballet Folkloric of the University of Colima touring: Europe, North and South America, and the Caribbean (1986-2000). He was a member of the Modern Dance Company at the National University in Mexico City (UNAM) (1990-1991), and performed with the Ensemble at the National College of Modern Dance in Queretaro, Mexico in 1996. Carlos has participated with Jose Limon Dance Company (in residency at Brockport, NY. 2003), Peninsula Ballet Theater in Belmont, San Jose Dance Project at SJSU and Mexican Heritage Plaza in San Jose.

**Adriene Amadis Harrison** (dancer) Adriene has danced with Petite La Croix, an Afro-Haitian performance company under the direction of Blanche Brown. Currently, she studies and performs with Susana Arenas Pedrosa in her Afro-Cuban folkloric performance group, Ono Olorun.

**Matthew Lucas** (musician) Matthew graduated from the University of Massachusetts at Amherst. In 1998 he began studying Afro-Cuban music and culture which brought him to the Bay area. He has been with Olorun since 2000. Presently he lives in San Francisco where he is pursuing a variety of musical projects.

**Luis Mariano Napoles** (dancer) Luis was born in Santiago de Cuba, Cuba. A graduate from Havana's National School of Art, he was the principal dancer with Danza Nacional de Cuba. He has performed worldwide, including The National Ballet of Spain and most recently with the Sacramento Ballet. He currently teaches at UC Davis.

**Susana Arenas Pedrosa** (dancer/singer) Susana began her artistry in dance at age twelve, studying at La Casa de Cultura in Matanzas. Her professional career began when she moved to Havana and joined popular, folkloric and theater dance troupes including Tierra Virgen, Alafia Ire, Oche Olorun, Oba Wemilere, Ban Rarra and Oriki. She was the female soloist for Raices Profundas, the country's premiere Folkloric dance company. Since moving to the U.S. in 1998, she has continued performing, choreographing and teaching. She has taught at the Katherine Dunham technique seminar and at Humbolt State University's Afro-Cuban workshop. She is the artistic director of performance groups including Sandunga Cubana, Omo Olorun, and Raices Cubanas. Most recently she traveled to Mexico to choreograph and dance in a new project entitled Jarocho by the producer of River Dance, Richard Neon. She now lives in the Bay Area where she continues to dance, choreograph and teach.

**José Rojas Ramirez** (musician) was born in Guantanamo, Cuba. He studied at Escuela Profesional de Arte in Oriente where he received his degree in Music and Dance, specializing in Afro-Cuban Folklore. He has taught at The National School of Art in Havana and was a choreographer and principal dancer with Ban Rarra. In the U.S., his teaching experience includes Humbolt State University's summer workshop, James Lick Middle School and a variety of Bay Area studios.

**Kristina Ramsey** (dancer) Kristina is a Spanish language interpreter striving to implement her talents in the legal system. Her dance studies began with African Dance in Colorado under Felicia Williams, Wyoma and Nii Odoi. She finds inspiration from Ramón Ramos, Susana Arenas, and Cuba's Ban Rarra.

**Andrew Ryan** (musician) Andrew studied percussion under the guidance of Robert Hohner at the Central Michigan University. He has performed and recorded all over the country as a member of the Robert Hohner Percussion Ensemble. He moved to the Bay Area with his interest to study Cuban Folkloric music in 1999.

**Mela Saunders** (dancer) Mela thanks the Creator, Juan Carlos Blanco, Mary-Joy Neru, Life, and all of her teachers. Her passion for music and dance has inspired her life for many years, and she intends to deepen that connection in Nigeria later this year.

**Camille Steneck** (dancer) Camille recently completed a BA in cultural studies of Dance at San Francisco State University. She has studied dance at the SF Performing Arts High School, Humbolt State University and City College studying Ballet, Modern, Haitian, Senegalese, West African, Cuban, Flamenco, and Capoeira.

**Naomi True** (singer) Naomi has been a professional musician and singer for fifteen years and has toured Europe and the U.S. playing with various groups including Rock, Hip-Hop, Jazz, and Latin. She has studied under Michael Spiro, Carolyn Brady, Raz Kennedy and John Santos. She is currently working on her own album fusing her influences.

**Deborah Valoma** (dancer/costume designer) Deborah has studied Cuban Dance with Ramón Ramos for the last four years. Deborah is also a professional artist and professor at the California College of the Arts, where she teaches textile studio arts and textile history. Deborah also studies and performs Brazilian dance with Conceicao Damasceno, and is currently on the Board of Directors of BrasArte, a non-profit organization dedicated to the preservation of Brazilian performing arts.

**Patricia West** (dancer) was born and raised in San Jose, California. Patricia graduated from U.C. Berkeley. She has worked with several independent choreographers and has also been a member of the Bay Area Repertory Dance, Capacitor, Lorraine Hansberry Theatre, and Levydance. Patricia will be receiving her Masters in Education from San Jose State University in May. Patricia lives, dances, and teaches in the Bay Area.