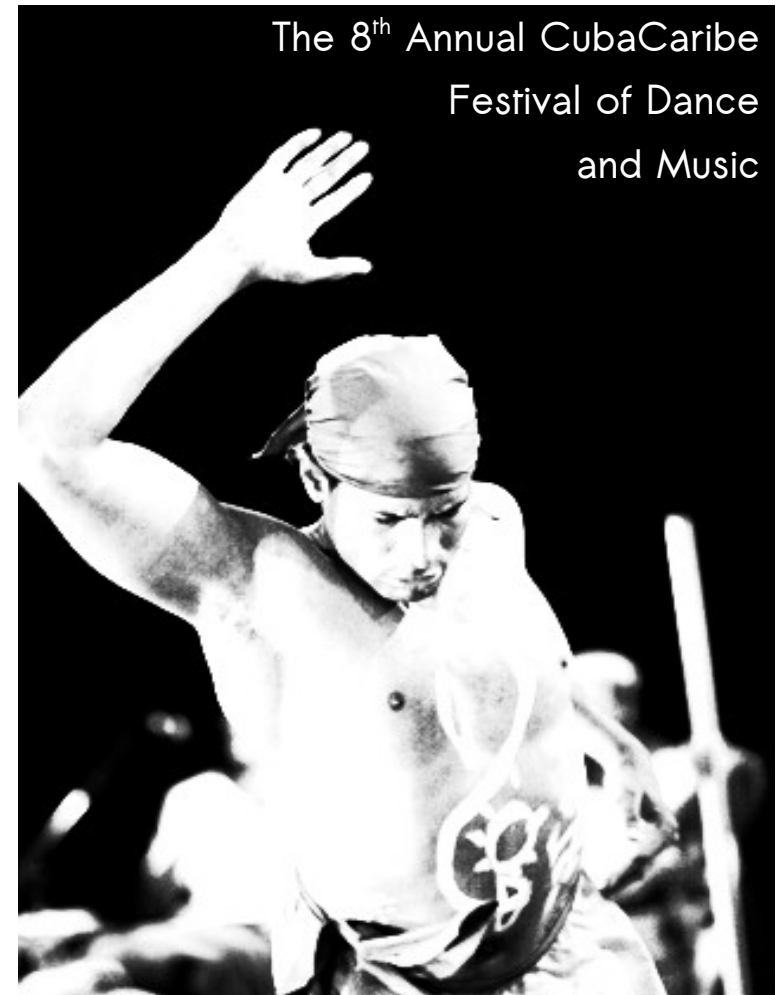


And thank you to the **Friends of CubaCaribe** who have donated at a variety of levels to help make our programming dreams a reality:

Selma Abinader	Heather Kuiper	Julie Poole
Eva Ame	John Kuo	Lisette Poole
Jessica Arroyo	Virginia Lopez	Joseph Price
Audrey Barris	Berta Low	Michael Price
Monica Conrady	Anita Lusebrink	Nathaniel Price
Dean Coley	Teresa Marchese	Loren Rauch
Sandra Coley	Mari Marquez	Jean Rodriguez
Liv Contreras	Eddy Martinez	Ricardo Rodriguez
Olivia Contreras	Orphan Martinez	Juan Carlos
Francee Covington	Christina Meyer	Sarmiento
Forrest De Lambert	Jay Mercado	Estelle Schneider
Dan Detzner	Clare Mid-Detzner	Marco Senghor
Amy Draizen	Wendy Miller	Richard Shapiro
Claudia Finkle	Cypress Molfino	Andy Sheldon
Felice Gomez-	Vigi Molfino	Robert Sheppard
Spencer	Taylor Nevis	Jeanne Slater
Michael Hegazy	Michael Nolan	Cally Sommerville
Norval Hickman	Kate Northcott	Rachael Suczek
Amanda Houston	Atanwaratna	Kelly Takunda
Dana Hymel	O'Brien	Adrienne Tillman
Ramona Itule	Luke O'Brien	Laurence
Lisa Jackson	Charytin O'Neill	Thompson
Tyree Jackson	Riccardo	Tatiana
Ulrike Kerber	Pagliarella	Vechniakova
Lena Koenig	Matt Peterson	Lisa Vieira
Isaac Kos-Read	Carol Pogash	Natasha Wild



The 8<sup>th</sup> Annual CubaCaribe  
Festival of Dance  
and Music

***Poder Popular***

April 20-22, 2012  
Dance Mission Theater  
San Francisco

***Poder Popular*** explores the power of the people and the art that they create when they gather, not in conservatories, but in living rooms and in the streets. The secular dances are fundamental to the daily survival of many cultures, traditions and artists themselves. Dance and music serves as a vital form of expression and as a release from daily problems, worries and hard ships.



**Cunamacué: *Zamcaueca***

The *Zamacueca* originated in 19th century Peru as a Black social dance. In its beginnings the dance was considered overly suggestive. It was later stylized in the salons of the upper classes. The *Zamacueca* traveled to other countries in America and it is said to be the precursor of dances such as the *Cueca* in Chile and *La Chilena* in Mexico.

**Cunamacué** uses Afro-Peruvian movement vocabulary as well as movements inspired by modern dance aesthetics and other dances of the African Diaspora to communicate its themes that are universal to human experiences.

Cunamacué is dedicated to sharing Afro-Peruvian dance with the community through performances, school residencies, and youth programs.

**Carmen Román** was a member and principal dancer of De Rompe y Raja Cultural Association from 1995 to 2009. Carmen has taught dance to children and adults with organizations such as the Village Dancers, Leap Imagination in Learning, East Bay Center for the Performing Arts, Mission Cultural Center, and DanceVersity. She has also traveled to El Salvador with the Colima Project to offer dance workshops for the rural children of the area. She is the founder and artistic director of Cunamacué.

Artistic Director & Choreographer: Carmen Román  
Performers: Vicky Alarcon, Holly Burnett, Aliah Dunn-Salahuddin, Eyla Moore, Carmen Román  
Musicians: Braulio Barrera (Cajón), Jeremy Mintz (Guitar)  
Music: “*Cimbreo*” by Braulio Barrera

**Las Que Son Son and Las Puras Dance Company:  
*Valoma's Tango and MamboCha***

The first dance represents a hybrid of two traditional popular dances: Argentine tango and Cuban son. The dancers twist and leap over chairs in a sensuous *tristesse*. In the second piece the dancers perform a classic Cuban mambo and chachacha using canes in a upbeat

cabaret style that evokes the last century when these dances were in vogue.

Founded in 2006, **Las Que Son Son** is a San Francisco based, all-women Dance Company performing a broad repertoire of Cuban dance genres ranging from contemporary popular to traditional folkloric. In 2009, Cuban dancer, teacher, and choreographer Yismari Ramos Tellez assumed the role of artist director of LQSS. As choreographer and principal dancer of LQSS, Ramos' original choreography draws heavily on her Cuban roots, but also cites movement from other genres such as tango and flamenco. The company's performances include San Francisco Ethnic Dance Festival (2008, 2009, 2012); The CubaCaribe Festival of Dance and Music (2007, 2008, 2009, 2010, 2012); San Francisco Salsa and Rueda Festival (2009, 2010, 2011, 2012); and numerous club events and private soirees.

The women that have formed **Las Puras Dance Company** have one thing in common, a love of Cuban popular dance that feeds their souls. The name is a *double-entendre* of the company's vision. The company performs pure (*pura*) dances with the unique "pura flavor", an attitude Cubans associate with women who celebrate the ageless gift of style, grace and passion. Under the artistic direction of Yismari Ramos Tellez, Las Puras perform with a style that is technically pure and full of passion and grace.

**Yismari Ramos Tellez** is a graduate of the Escuela Nacional de Arte in Havana. For six years, Ramos danced with the Tony Melenedez Dance Company in Cuba and later for the Ballet de la Televisión Cubana in Havana. She regularly performed on television, in video, and in live shows for the top bands in Cuba. Ramos also performed son, mambo, cha-cha-cha and salsa with the renowned Lady Salsa, a group she toured with in Italy, Russia, Spain, Australia, New Zealand, Germany, Ecuador, Canada and Panama.

Artistic Director & Choreographer: Yismari Ramos Tellez  
Performers for Las Que Son Son: Felice Gomez-Spencer, Mary Massella, Luz Mena, Deborah Valoma, Katy Yong

Performers fo Las Puras: Alma Sanchez, Cypress Molfino, Iris Ring, LaJuana Clark, Lisa Frudden, Marjorie Darrow, Mary Daly, Natalia Lawrence, Natasha Wild  
Music & Composer: TangoSon (anonymous), Skookian by Pérez Prado, Castellano Que Bueno Baila Usted by Beny Moré

Costume Design: Deborah Valoma, Chedma Peyton Brown

### **Aguacero: *Goza mi Bomba***

The first song, *Aclotile*, is danced with an upbeat *sica* rhythm. The dancers and their flowing skirts create sensuous movements. The second song is a traditional

partner dance in the *cuembe* style where the couple 'converses' with each other and with the *primo* (lead drummer). The third song is in the *seis corrido* rhythm. Here the dancers challenge each other as they come out to 'speak' in a fast paced and energetic display.

Bomba dance and music was born in the sugar cane plantations of Puerto Rico over 300 years ago. Used as a form of resistance and relief, bomba provided a setting for enslaved Africans and Puerto Ricans to creatively express what they were living through and as a means of rebellion against colonial powers.

An *aguacero* is a sudden heavy rainstorm usually followed by a refreshing sky clearing and gust of sunshine. The spirit and practice of bomba, like an *aguacero*, is intense, healing and promotes life and growth. Through song, music and dance, **Aguacero** embodies the life, energy, and continuity of water in nature. *Aguacero* is founded and directed by Shefali Shah with musical direction by Hector Lugo and the collaboration of Bay Area artists practicing, studying, and performing bomba and other Puerto Rican folkloric traditions. *Aguacero* has been featured in the 2008 West Wave Dance Festival and has collaborated and performed with Los Pleneros de la 21 from New York City, members of La Familia Cepeda, as well as other renowned masters and practitioners from Puerto Rico.

**Shefali Shah** is a dance instructor, choreographer, and performing artist who has been studying and practicing bomba music and dance for over 13 years. Shah has trained and performed with members of the legendary Cepeda Family at “Maestros de Bomba en la Bahía” (2005 and 2007). She performed at the San Francisco Ethnic Dance Festival (2004) and the West Wave Dance Festival (2008). She has served as artistic director and choreographer for Cacique y Kongo and is a principal dancer and choreographer with Hector Lugo's La Mixta Criolla. She is the co-director of The Bomba y Plena Workshop at La Peña Cultural Center. Shefali teaches three weekly Bomba dance classes for adults and youth and presents at universities and festivals throughout California. Shefali also trains in Odissi, a classical Indian dance form and performs with Bay Area's Odissi Vilas.

**Hector Lugo** is a percussionist, singer, songwriter, producer, and educator. A native of Puerto Rico, he has performed and recorded with a variety of prominent artists in the Bay Area's Latin, Jazz, and Afro-Caribbean music scenes, including, Louis Romero and Grupo Mazacote, Bobi Céspedes and Conjunto Céspedes, John Santos and the Machete Ensemble, as well as international artists such as salsa great Pete "El Conde" Rodríguez, , the late great Puerto Rican percussionist Luis Chichito Cepeda, Modesto Cepeda, and the Los Cepeda Folkloric Ensemble from Puerto Rico. He is the founder and director of the Caribbean roots music and dance ensem-

ble La Mixta Criolla and musical director of the Afro-Puerto Rican folkloric ensemble Aguacero.

Artistic Direction: Shefali Shah

Choreography: Shefali Shah and Christina Navarro

Musical Direction: Hector Lugo

Performers: Jealool Amari, Jamahn Lee, Luis Lemus, Hector Lugo, Ali Luna, Edwin Monclova, Christina Navarro, Jennifer Pedelaborde, Sandra Garcia Rivera, Jo Annie Seda, Shefali Shah, Lina Torio

Musicians: Hector Lugo (drums), Ali Luna (drums), Jealool Amari (drums), Christina Navarro (cuas), Sandra Garcia Rivera (maracas), Lina Torio (maracas)

Vocals: Sandra Garcia Rivera, Lina Torio, Hector Lugo, Luis Lemus, Jo Annie Seda, Shefali Shah, Christina Navarro

Music: Aclotile by Marcial Reyes, La Papota (traditional), Adios Dolores by Lina Torio

### **Alafia Dance Ensemble: *Aguas de Oxalá***

This is an Afro-Brazilian choreography that pays homage to the *Orixas*, the deities of the Candomblé tradition. The piece is based on the origins of the Lavagem do Bonfim festival in Salvador, Brazil. It is the return of *Oxalá* (the father), to *Ijexá* (his island), and the cleaning of the island in preparation for his arrival.

**Valerie Watson** founded **Alafia Dance Ensemble** in 1995

in order to showcase the intricate beauty of Afro-Haitian dance and music. As a professor of dance at City College of San Francisco since 1980 and a third generation Dunham dancer and teacher, Watson began the company with students from Afro-Haitian classes she taught at CCSF, a process that continues. Over the past 15 years Alafia Dance Ensemble has performed in many venues including The San Francisco Ethnic Dance Festival, Haitian Flag Day Celebration, The Great American Music Hall, Maitri's Annual Fundraising Event, Konbit Second Annual Haitian Dance, Music and Arts Festival, The CubaCaribe Festival of Dance and Music, Spring Inspiration, and City College of San Francisco Dance Concerts.

Artistic Director: Valerie Watson

Assistant Artistic Director: Mariella Morales

Choreographer: Paco Gomez

Performers: Nefertiti Altan, Jennifer Baron, Javon Brandon, Adrian Arredondo, Brigitte Knight, Mariella Morales, Grace Torres, Aimee Zawitz

Musicians: Mark Machina, Jules Hilson, Daniel Mabalatan, Shawntel Okonkwo, Garry Johnson

Costume Design: Paco Gomez, Dandha da Hora

Costume Production: Dandha da Hora, Julia Hughes

**INTERMISSION**

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Saturday April 28, 8:00 pm  
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Laney College Theater, Oakland

For more info go to [www.cubacribe.org](http://www.cubacribe.org)

## Want to study dance in Cuba?

### Now is your chance!

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For more info go to: [www.facebook.com/DanceInCuba](http://www.facebook.com/DanceInCuba)  
or email: [danceincuba2012@gmail.com](mailto:danceincuba2012@gmail.com)

## **Grupo Experimental Nago: *Masun y Petro***

These dances are of Haitian origin. The *Loa* (Afro-Haitian deity) called *Gede* opens the *Masun* dance by bringing the sleeping zombies back to life. The *Gede* are spirits of the life-and-death cycle and personify the ancestral dead. They surround themselves with graveyard imagery and are associated with fertility. *Gede* favors sunglasses because the world above ground is too bright. *Gede* is a shameless trickster, a wise counselor, and a benevolent healer known to have special love for children. The *Masun* is erotic and decadent to promote sexual regeneration and to represent the balance of life and death.

The piece continues with *Petro*, a fire dance representing sedition and change. *Petro* is associated with the Haitian revolution because these spirits were called upon during the slave uprisings that began in 1791 at Bwa Cayiman. These revolts ultimately lead to the defeat of Napoleon's troops in 1803 and independence in 1804. This dance is aggressive, demanding, quick and protective. It unleashes the power and strength of the eternal forces of life and death.

**Grupo Experimental Nago** was formed in 2010 and is dedicated to the preservation and development of Afro-Cuban culture through dance and music. Nago focuses particularly on the culture of Oriente Province in Eastern

Cuba. This area is home to a unique blend of dance and musical forms reflecting Afro-Haitian influences on the already rich blend of Afro-Cuban music. These styles are rarely seen outside of Cuba and Nago is the first company in the San Francisco Bay Area dedicated to this form. Nago aspires to bring a new dimension of Afro-Caribbean dance to Bay Area audiences and to promote cross-cultural understanding. Nago strives not only to preserve these cultural traditions, but to present them with creativity and theatrical flair.

**Temistocles Fuentes Betancourt** has over 35 years experience as a principal dancer, regisseur, professor, and choreographer with the Ballet Folklorico de Oriente, the oldest folkloric company in Cuba. In Santiago de Cuba, he also served as regisseur for Ballet Folkloric Cutumba, Director of Conjunto Folklorico Kazumbi, Professor of Salsa at Ateneo Cultural Antonio Bravo Correoso and Choreographer of the youth Carnival group, "Los Chicos Alegres de Veguita de Galos". Since coming to the US he has appeared in "Oyu Oro" a folkloric performance in New York City and choreographed for the CubaCaribe Festival in San Francisco. He currently teaches at Dance Mission, the YMCA and holds special workshops for the San Francisco Unified School District.

Artistic Direction & Choreography: Temistocles Fuentes Betancourt

Performers: Holly Burnett, Tony Fang, Corrine Inabinet,

Muisi-Kongo Malonga, Marisa Roman, Claudia Rosa,  
Yolande Sterling, Alice Thomas

Musicians: Joe Churchill (percussion and vocals), Chris  
Fang (percussion), Jules Hilson (percussion and vocals),  
Morgan Simon (lead vocals), Michelle Martinez (vocals),  
Alison Hammond (vocals)

### Star Studded Entertainment

**Demone “Momo” Lebeau** is an accomplished hip-hop dancer, performer, entertainer and choreographer who teaches to adults and youth throughout the Bay Area. He has performed with music stars such as Chris Brown and was selected for the Vegas week of “So You Think You Can Dance” (Season 8). Lebeau was invited to join the cast of Cirque de Soleil's “Michael Jackson Immortal Tour” (2012 Season). He is the founder and artistic director of Star Studded Entertainment.

Performers: Alissa Smalls, DeeDee Nicole, Lila Nicole, Liz Paez, Momo LeBeau, Yeni Lucero

Music: Kelly Rowland

### Rueda Con Ritmo: *El Pillo*

In this salsa piece, the song is about a man who says he just isn't satisfied with one woman, he needs three. *“No me basta con una mujer... yo quiero una dos tres.”* The dance begins with each man dancing *casino* (club) style

with three women at the same time. Later, two of the women switch from following to leading, finishing the piece with a four-couple *rueda* (wheel). The tone of the piece begins with a soft, elegant son section, and builds in energy throughout, finishing with an athletic and dynamic climax in this choreography with a 'complicated' relationship status.

**Rueda Con Ritmo** is a performing group and dance school primarily based in San Francisco's ODC Studio. Founded in 2007 and co-directed by **Ryan Mead** and **Sidney Weaverling**, the group performs original choreographies that incorporate Cuban and Miami-style salsa, rueda de casino, son, and other popular dances. True to its name, the group has developed a unique, highly musical style that fully embodies the poly-rhythms and accents of the timba music that the group loves so much. RCR is looking forward to celebrating its fifth anniversary this year, its third contingent in the SF Carnival Parade, and its first performance at The CubaCaribe Festival of Dance and Music.

Artistic Direction & Choreography: Sidney Weaverling and Ryan Mead

Performers: Sharaine Bell, Allison Hickey, Jamahn Lee, Ryan Mead, Crystal Raine, Seferina Rivera, Daria Siciliano, Sarah Siebold, Adrienne Smith, Sidney Weaverling

Music: “*El Pillo*” by Bamboleo



### **Arenas Dance Company: *Ciclo Palo Makuta***

Palo traditions come from the Bantú people of Central Africa (particularly from Congo). The Bantú represented the majority of African slaves coming into Cuba during the 17th and early 18th century and have contributed greatly to the music and dance traditions of Cuba.

Makuta is a social dance of Congo origin. The makuta drums are a forebear of the conga drums. In Cuba, *makuta* refers to a festive gathering or a type of ritual staff, which is used at certain moments in Palo ceremonies to strike the ground in a rhythmic accompaniment to a song or dance.

**Arenas Dance Company** is a Cuban folkloric and popular dance company directed by Cuban-born Susana Arenas Pedroso. Arenas Dance Company has performed throughout the United States and local performances have included the San Francisco Ethnic Dance Festival (2006, 2007), CubaCaribe (2005, 2006) and various colleges, such as Chico State.

**Susana Arenas Pedroso** began dancing at age 12 when she began studying at the Casa de la Cultura in Matanzas, Cuba. Arenas began dancing professionally with Terra Virgen in 1991 and in 1992 joined the theater and dance troupe Alafia Ire. She danced with Oched Olorum in 1993, and in 1994 joined world renowned

Compania Folklorica Raices Profundas as a soloist. After settling in the Bay Area, she merged her two former companies (Olorun and Sandunga Cubana) into Arenas Dance Company (2004), a company with a commitment to sharing Cuban culture in an accessible form for a wide audience.

Artistic Direction: Susana Arenas Pedroso

Choreography: Susana Arenas Pedroso with Denmis Bain Savigne

Performers: Susana Arenas Pedroso, Stella Adelman, Camille Steneck, Mitzil Ulloa, Cora Barnes, Moran Hirsch, Carmen Aguirre, Vanya Goldberg, Alisa Froman, Alain Soto, Denmis Bain Savigne

Musicians: Morgan Simon, Michelle Martinez, Alison Hammond, Jessica Fyles, Jules Hilson

### ***Savia* (art exhibition)**

A collaboration between photographer Lisette Poole and painter Nelson Enriquez about a journey in search of family. Poole, born in San Francisco, travelled to her mother's birthplace of Havana to find a family which she found herself bound to by blood and stories of her mother as a child. The experience was of a life missed had her family not left Cuba, a life very different from her own for better or for worse.

Enríquez creates a multi-faceted view of the people in the photos and the life they represent. The video and canvases represent the communication between families and friends, as well as mediums and worlds.

**Nelson E. Enríquez** is a multidisciplinary artist focused on photography, video, and mixed media collage. Born in Havana, Cuba, where he currently resides, Enríquez' work is social and sometimes biographical, exploring themes of travel, frontiers, consumerism and material scarcity both on and off the island of Cuba. He has exhibited widely in Cuba in both personal and collective exhibitions, and internationally in Germany. He has received international awards from "Europa Abierta" and the Cuban National Festival of Ephemeral Sculpture.

**Lisette Poole** is a local San Francisco photographer. She graduated from SF State with a B.A. in photojournalism and now seeks to blend fine art photography with photojournalism. Her most recent solo show was entitled *Lazy Eye/El Ojo Flojo* at Asiento in San Francisco. She has exhibited in collectives at Rayko Photo Canter, Mezzanine, Harvey Milk Photo Center, and Casa Guayasamin in Havana, Cuba.



## Thank you

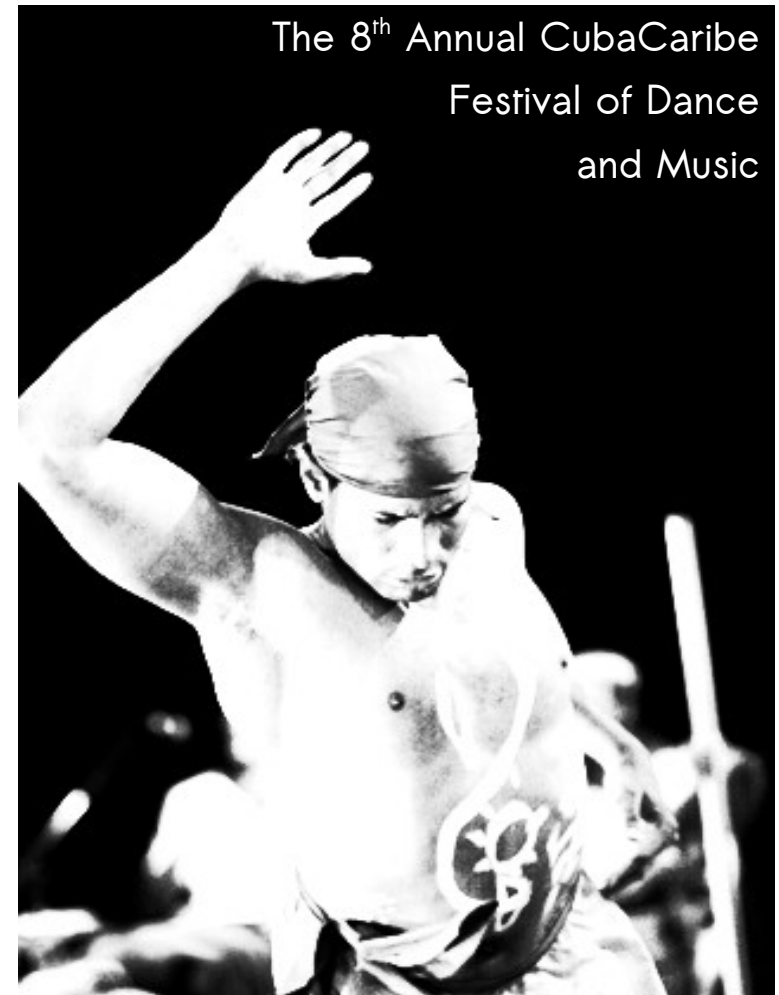
We would like to express our gratitude to all of you for being here today and for supporting CubaCaribe, especially to all of the dancers, musicians, artists and technicians involved in this festival. You are the driving force behind this annual event. Special thanks to Elizabeth Gessel at The Museum of African Diaspora, Moran Hirsch, Kyleigh Nevis, Kelli Zehnder, Marco Senghor, Riccardo Pagliarella, Miklos Sorenyi, Michael Nolan, Stella Adelman, and Krissy Keefer and Dance Brigade for their support.

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***Poder Popular***

Family Matinee

April 22, 2012

Dance Mission Theater

San Francisco

# *Poder Popular* looks at the power

of the people and the art that they create when they gather, not in conservatories, but in living rooms and in the streets. The secular dances are fundamental to the daily survival of many cultures, traditions and artists themselves. Dance and music serves as a vital form of expression and as a release from daily problems, worries and hard ships.



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Music: "El Pillo" by Bamboleo

**Dimensions Dance Theater: *Claiborne and Washington***

This piece depicts the New Orleans Jazz Second Line tradition, during which people take to the streets, leading processions and parading to celebrate the life and the ascension of the dearly departed. This work, an excerpt of Dimensions Dance Theater's larger work, *Down the Congo Line*, continues to examine the influences of

traditional Congolese dance and music that are at the root of the dances and musical forms that developed and evolved in New Orleans' Congo Square.

**Dimensions Dance Theater** was founded in Oakland in 1972 as a dance company and school, and was the first African American company in the Bay Area to have a regular home season, with repertory focused on traditional African dances and contemporary choreography drawn from African, jazz, and modern dance idioms. DDT is today one of the City's pre-eminent professional dance ensembles, performing the work of co-founder and artistic director Deborah Vaughan along with that of other highly acclaimed African and African-American choreographers. Looking ahead to the company's 40<sup>th</sup> Anniversary Season, DDT will be premiering *Rhythms of Life/Down the Congo Line*, an ambitious collaboration with four outstanding traditional artist/choreographers with roots at various points along the Congolese Diaspora.

**Latanya D. Tigner** began dancing as an apprentice with Dimensions Dance Theater in 1986 under the directorship of Deborah Vaughan. She has performed in Cuba, Guinea, Brazil, Jordan, Germany, Congo-Brazzaville, throughout the United States, and most recently France

(studied and taught). Tigner has studied and performed traditional Senegalese, Guinea, Congolese, and South African dance; modern, contemporary, jazz, Haitian, and Afro Cuban. She has a B.A. in Physical Education/Dance from San Francisco State University and a Master's Degree in Arts Administration from Golden Gate University. Tigner is the project coordinator for Dimensions' Rites of Passage program and is the artistic director of Dimensions' youth ensemble Dimensions Extensions Performance Ensemble.

Artistic Director: Deborah Vaughn

Choreographer: Latanya D. Tigner

Performers: Laura Elaine Ellis, Noah James, Eric Lee, Dorcas Mba, Lavinia Mitchell, Chelsea Morris, Valrie Sanders, Elize Selvarajah, Justine Sharlman, Denice Simpson, Phylicia Stroud, Latanya d. Tigner

Costume Design: Latanya D. Tigner

Music: Rebirth Brass Band

INTERMISSION

# CUBACARIBE FESTIVAL

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Muriel Johnson: [title please](#)

[description of piece here](#)

**Muriel Johnson** is an early childhood educator and storyteller, specializing in multi-cultural folk tales for children.

Muriel was born and raised in Salisbury, MD. She grew up in an environment where language was celebrated. Her mother was an English teacher, actress and avid reader.

As a child, Muriel would sit in awe as her mother would read and tell stories, sing songs and recite nursery rhymes. "I heard Mother Goose, foreign folk tales, Paul Lawrence Dunbar to Shakespeare...a little of everything." By the age of five Muriel had acquired an extraordinary vocabulary, soaring imagination and gift of expression. As a storyteller Muriel shares her passion and warmth with audiences of all ages: Performing for preschools, libraries, parties, festivals and churches. She has traveled throughout the United States, the Fiji Islands and lived in Central America. Through her travels she has gathered stories, songs and an appreciation for diverse cultures.

### Quenepas

Bomba dance and music was born in the sugar cane plantations of Puerto Rico over 300 years ago. Used as a form of resistance and relief, bomba provided a setting for enslaved Africans and Puerto Ricans to creatively express what they were living through and as a means of rebellion against colonial powers.

**Quenepas** is a dynamic Puerto Rican Bomba and Plena music and dance youth ensemble that had its inception in 2008 at La Peña Cultural Center. Quenepas youth have been studying and performing under the direction of Hector Lugo and Shefali Shah for the past four years and many of the youth have been involved in the practice of Bomba through observing and participating in community jams and performances with their families. Ages of the ensemble range from 4 years old to 13. Quenepas has presented their work at La Peña Cultural Center, the Dia de San Juan Puerto Rican Festival in San Jose, East Side Arts Alliance, and at Oakland Leaf's Annual Talent Showcase. Directors Hector Lugo and Shefali Shah take great pride in making sure that the musical and dance traditions of Puerto Rico are responsibly passed on to our future cultural workers.

**Shefali Shah** is a dance instructor, choreographer, and performing artist who has been studying and practicing bomba music and dance for over 13 years. Shah has trained and performed with members of the legendary Cepeda Family at "Maestros de Bomba en la Bahía" (2005 and 2007). She performed at the San Francisco Ethnic Dance Festival (2004) and the West Wave Dance Festival (2008). She has served as artistic director and choreographer for Cacique y Kongo and is a principal dancer and choreographer with Hector Lugo's La Mixta Criolla. She is the co-director of The Bomba y Plena Workshop at La Peña Cultural Center. Shefali teaches

three weekly Bomba dance classes for adults and youth and presents at universities and festivals throughout California. Shefali also trains in Odissi, a classical Indian dance form and performs with Bay Area's Odissi Vilas.

**Hector Lugo** is a percussionist, singer, songwriter, producer, and educator. A native of Puerto Rico, he has performed and recorded with a variety of prominent artists in the Bay Area's Latin, Jazz, and Afro-Caribbean music scenes, including, Louis Romero and Grupo Mazacote, Bobi Céspedes and Conjunto Céspedes, John Santos and the Machete Ensemble, as well as international artists such as salsa great Pete "El Conde" Rodríguez, the late great Puerto Rican percussionist Luis Chichito Cepeda, Modesto Cepeda, and the Los Cepeda Folkloric Ensemble from Puerto Rico. He is the founder and director of the Caribbean roots music and dance ensemble La Mixta Criolla and musical director of the Afro-Puerto Rican folkloric ensemble Aguacero.

Artistic Director: Shefali Shah and Hector Lugo

Performers/Musicians: Avelina Santos, Azucena Ramos, Zarian Jacka, Zyan Jacka, Majella Luna, Mari Luna, Maya Gonzalez

Lead vocals: Zyan, Taj Jacka, Avelina Santos, Zarian Sol Jacka

Chorus: Avelina Santos, Zyan Jacka, Zarian Jacka, Maya Gonzalez, Majella Luna, Azucena Ramos, Diego Barragan



## **Cunamacué: *Zamacueca***

The *zamacueca* originated in 19th century Peru as a Black social dance. In its beginnings, the dance was considered overly suggestive. It was later stylized in the salons of the upper classes. The Zamacueca traveled to other countries in America and it is said to be the precursor of dances such as the *Cueca* in Chile and *La Chilena* in Mexico.

**Cunamacué** uses Afro-Peruvian movement vocabulary as well as movements inspired by modern dance aesthetics and other dances of the African Diaspora to communicate its themes that are universal to human experiences. Cunamacué is dedicated to sharing Afro-Peruvian dance with the community through performances, school residencies, and youth programs.

**Carmen Román** was a member and principal dancer of De Rompe y Raja Cultural Association from 1995 to 2009. Carmen has taught dance to children and adults with organizations such as the Village Dancers, Leap Imagination in Learning, East Bay Center for the Performing Arts, Mission Cultural Center, and DanceVersity. She has also traveled to El Salvador with the Colima Project to offer dance workshops for the rural children of the area. She is the founder and artistic director of Cunamacué.

Artistic Director & Choreographer: Carmen Román  
Performers: Vicky Alarcon, Holly Burnett, Aliah Dunn-Salahuddin, Eyla Moore, Carmen Román  
Musicians: Braulio Barrera (Cajón), Jeremy Mintz (Guitar)  
Music: “*Cimbreo*” by Braulio Barrera



## ***Savía* (art exhibition)**

A collaboration between photographer Lisette Poole and painter Nelson Enriquez about a journey in search of family. Poole, born in San Francisco, travelled to her mother's birthplace of Havana to find a family which she found herself bound to by blood and stories of her mother as a child. The experience was of a life missed had her family not left Cuba, a life very different from her own for better or for worse.

Enríquez creates a multi-faceted view of the people in the photos and the life they represent. The video and canvases represent the communication between families and friends, as well as mediums and worlds.

**Nelson E. Enríquez** is a multidisciplinary artist focused on photography, video, and mixed media collage. Born in Havana, Cuba, where he currently resides, Enríquez' work is social and sometimes biographical, exploring themes of travel, frontiers, consumerism and material scarcity both on and off the island of Cuba. He has exhibited widely in Cuba in both personal and collective exhibitions, and internationally in Germany. He has received international awards from “*Europa Abierta*” and the Cuban National Festival of Ephemeral Sculpture.

**Lisette Poole** is a local San Francisco photographer. She graduated from SF State with a B.A. in photojournalism and now seeks to blend fine art photography with photojournalism. Her most recent solo show was entitled *Lazy Eye/El Ojo Flojo* at Asiento in San Francisco. She has exhibited in collectives at Rayko Photo Canter, Mezzanine, Harvey Milk Photo Center, and Casa Guayasamin in Havana, Cuba.

## Thank you

We would like to express our gratitude to all of you for being here today and for supporting CubaCaribe, especially to all of the dancers, musicians, artists and technicians involved in this festival. You are the driving force behind this annual event. Special thanks to Elizabeth Gessel at The Museum of African Diaspora, Moran Hirsch, Kyleigh Nevis, Kelli Zehnder, Marco Senghor, Riccardo Pagliarella, Miklos Sorenyi, Michael Nolan, Stella Adelman, and Krissy Keefer and Dance Brigade for their support.

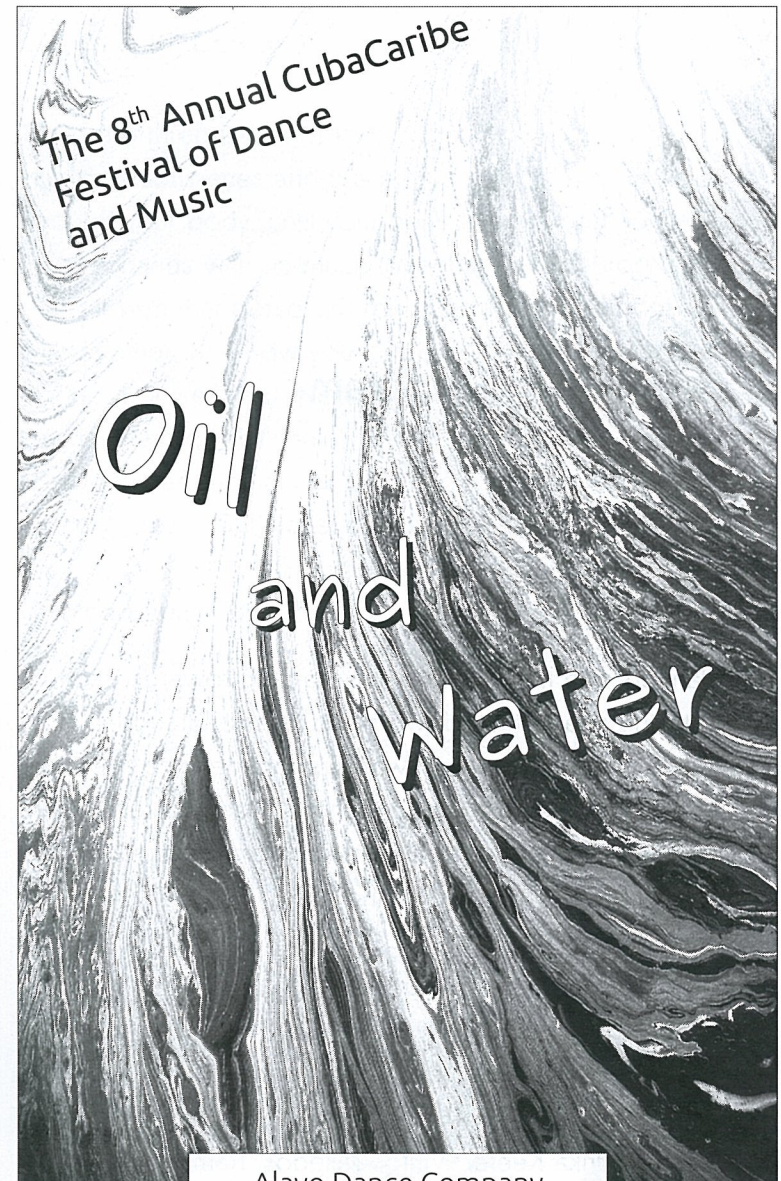
This project has been made possible in part by support from Dance Brigade, the San Francisco Arts Commission, SF Foundation, Grants for the Arts, and the Zellerbach Family Fund.



And thank you to the **Friends of CubaCaribe** who have donated at a variety of levels to help make our programming dreams a reality:

- |                      |                       |
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For more information, go to [www.cubacaribe.com](http://www.cubacaribe.com).



Alayo Dance Company  
April 27-29, 2012  
Laney College Theater  
Oakland



## Program

### *Grace Notes*

The dancers and the musician strike a path towards each other, taking unanticipated twists and turns and sudden bolts down the compositional pathway—first one leading the way, then the other. They are masters of the unanticipated, where silence and the pause is as potent—or more potent—than the graceful gesture or the captivating note.

**Choreography:** Ramón Ramos Alayo

**Music:** Jeff Chambers

**Original Concept & Set Design:** Deborah Valoma

**Costume Design:** Ramón Ramos Alayo

**Dancers:** Fredrika Keefer, Victor Talledos, Ramón Ramos Alayo

### Pause

## *Layers of Love*

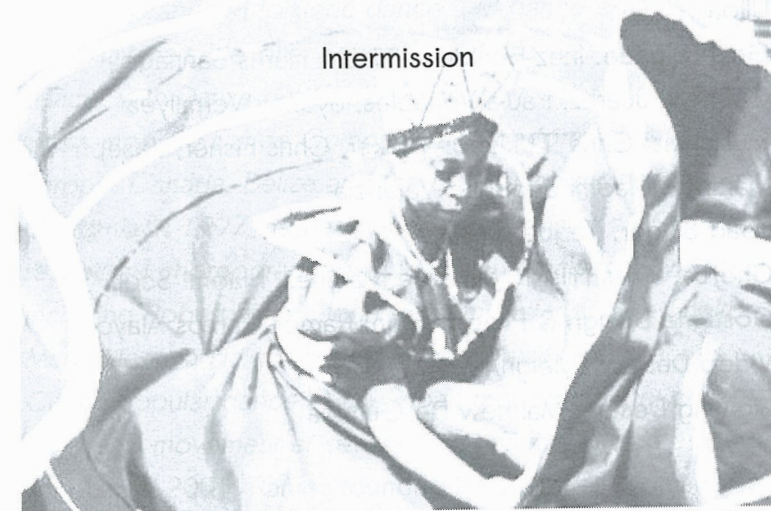
There are three layers of love. One: By chance, you look into a persons eyes and are pierced, through your veins, through your body, until your heart is wounded. Two: Your heart expands with so much love that it won't stop until you share it with that person. Three: Your heart begins to merge with another, and now you can only love and get lost in the madness of life. You dream, but wildly, until you go blind in the darkness of oblivion. And you live, because the only reason to see the light of day is so that you may dedicate it to that person. Only love is stronger than hate.

**Choreography:** Ramón Ramos Alayo

**Music:** Joshua Bell & John Williams

**Costume Design:** Ramón Ramos Alayo

**Dancers:** Lauri Anderson, Shelly Davis, Alisa Dillon-Ogden, Fredrika Keefer



## Intermission

*Photo by Miklos Sorenyi*

## Oil & Water

Drawing on the strong histories of Santería, the vocabulary of modern dance and live Cuban folkloric music are combined in a unique ritual that will integrate current environmental issues and traditional sacred manifestations. Pollution has destroyed oceans and animals around the globe. How may we seek salvation in the wake of such disaster? Alayo Dance Company brings the ocean to the stage, personified by the orisha Yemaya, the Yoruban deity of the ocean and salt waters.

**Choreography:** Ramón Ramos Alayo, Susana Arenas Pedroso, Alain Soto

**Alayo Dance Company:** Stella Adelman, Carmen Aguirre, Lauri Anderson, Shelly Davis, Alisa Froman, Nasha Harris Santiago, Adriene Harrison, Fredrika Keefer, Caryn Lucida, Idalmis Romero Valdes, Tania Santiago, Alain Soto, Mitzi Ulloa

**Grrrl Brigade:** Inez Boissiere, Nasha Harris Santiago, Gabriella Juarez, Paula Venables, Sydney Vermilyea

**Musicians:** Chris "El Flaco" Walker, Chris Fisher, Joseph "Pili" Martinez, Naomi Scott, Ed Valencia

**Lead Singer:** Yagbe Onilu

**Chorus:** Jules Hilson, Michelle Martinez, Naomi Scott

**Costume Design & Prop Design:** Ramón Ramos Alayo

**Video Design:** Kyleigh Nevis

**Lighting Design:** Matthew De Gumbia

## CHOREOGRAPHERS

*Ramón Ramos Alayo is the founder and artistic director of Alayo Dance Company and of CubaCaribe. Selected by the Cuban government to study dance in Santiago de Cuba at age eleven, he went on to earn a masters degree in contemporary and folkloric dance and dance education from Havana's National School of Art. He was the principal dancer with Danza del Caribe, Narciso Medina Contemporary Dance Company, and performed in Cuba, Europe, Canada, Belize and the U.S.. Since moving to California in 1997, he has performed with some of the most respected choreographers in the San Francisco Bay Area, including Robert Henry Johnson, Kim Epifano, Sara Shelton Mann, Joanna Haigood, and Robert Moses. He teaches Cuban popular dance, Afro-Cuban modern dance, and children's movement at several local dance studios and schools. In 2001, Ramos founded Ire Ile, an all-woman*

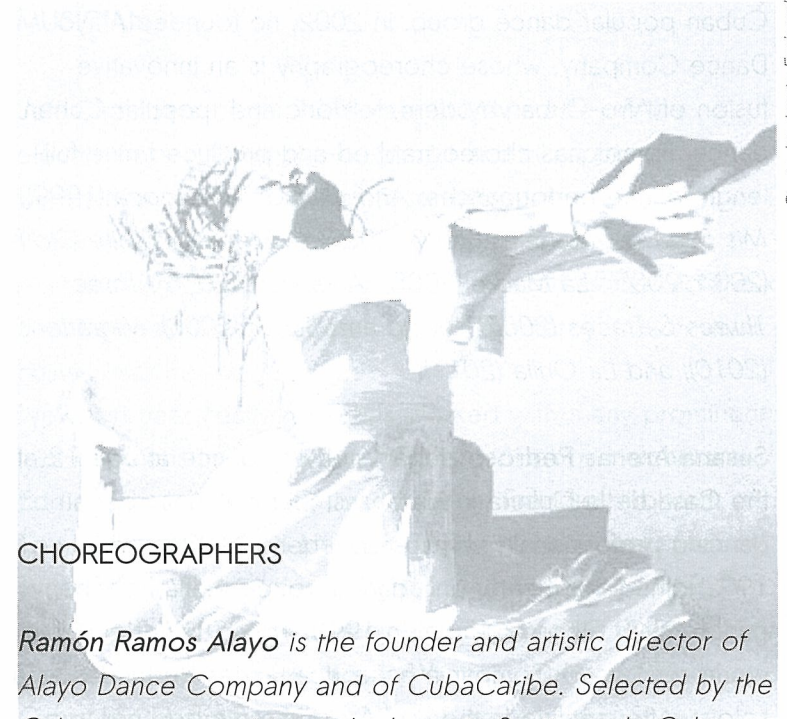


Photo by Austin Forbord

Cuban popular dance group. In 2002, he founded Alayo Dance Company, whose choreography is an innovative fusion of Afro-Cuban modern, folkloric and popular Cuban dance. Ramos has choreographed and produced nine full-length dance performances: *Anorañza deUna Epoca* (1999); *Mis Sueños, Mis Ideas* (2003, 2004); *A Piece of White Cloth* (2004, 2005); *La Madre* (2005); *After Rain* (2006); *Three Threes & Traces* (2007); *Blood and Sugar* (2008); *Migrations* (2010); and *La Orilla* (2011).

**Susana Arenas Pedroso** began studying dance at age 12 at the Casa de la Cultura in Matanzas, Cuba. Arenas began dancing professionally with Terra Virgen in 1991 and in 1992 joined the theater and dance troupe Alafia Ire. She danced with Oched Olorum in 1993, and in 1994 joined world renowned Compania Folklorica Raices Profundas as a soloist. After settling in the Bay Area, she merged her two former companies (Olorun and Sandunga Cubana) into Arenas Dance Company (2004), a company with a commitment to sharing Cuban culture in an accessible form for a wide audience.

**Alain Soto** Born in Santiago de Cuba, graduated from the Escuela Nacional del Arte in Havana. He has danced with the Houston Grand Opera and was nominated for an Emmy Award as a dancer (2008) with the Ruth Page Foundation's production of Billy Sunday. In 2009 Ramirez toured China with Concert Dance Inc. and taught at the Nanjing Normal University, as well as choreographing a new work for MB-2.

## MUSICIANS

**Jeff Chambers** began his career in Milwaukee on the electric bass with renowned pianist and vibraphonist Buddy Montgomery. He has toured throughout the U.S., Canada, Central and South America, Europe, Russia, Australia, and Japan, playing at venues such as the Montreux Jazz Festival; Concord Jazz Festival; Monterey Jazz Festival; Fujitsu Jazz Festival; and the Newport Jazz Festival. He has worked with many prominent jazz musicians including Dizzy Gillespie, Bobby Hutcherson, Eddie Harris, Al Jarreau, Les McCann, Freddie Hubbard, Tommy Flanagan, Joe Henderson, Herbie Hancock, McCoy Tyner, Joe Williams, Kenny Burrell, Nat Adderley, Milt Jackson, Larry Coryell, Abbey Lincoln, Freddie Cole, Jeffrey Osborne, Archie Shepp, Cedar Walton, Houston Person, Gonzalo Rubalcaba, Ahmad Jamal, and Marlena Shaw. Chambers has taught bass, improvisation, and combo direction at The Brubeck Institute, SF State University, Jazz Camp West, The Jazz School, and Dominican University of California.

**Yagbe Onilu** is a master drummer, singer, and teacher of African diaspora musical culture. From Cayes, Haiti, he began his first drumming apprenticeship at the age of eight. In 1966 he relocated to New York City and has since studied with world-renowned drummers and sacred religious personages, including Ladji Camara, Famudou Konate, Faduba Oulare, CK Ladzekpo, Toumanie Diabate, and Esteban "Chacha" Bacallao. He has studied throughout

Africa and the Caribbean, conducting numerous research and study residencies as well as conducting workshops and performances with internationally renowned companies such as The Senegal National Dance Company, Conjunto Nacional de Cuba, Noche Cubana, and Escola de Arte. Onilu is the artistic director of Heritage - The Vision Continues, a West-African and Cuban music and dance ensemble.

**Chris "El Flaco" Walker** began his interest in Cuban music in the late seventies as a radio DJ and student of Caribbean history. In 1983, he began training with Cuban percussionists John Santos and David Frazier, and has since traveled yearly to Mexico and Cuba to study with masters Mario Jáuregui, Regino Jiménez, Felipe Alfonso, Lázaro Ros, Ricardo "Window" Jáuregui, and Juan de Diós Ramos. His recording credits include CDs by John Santos and Coro Folklórico Kindembo (grammy-nominated), Hector Lugo and La Mixta Criolla, Michael Pluznick, Javier Muñiz and Broken English, and instructional DVDs by Kim Atkinson and José Francisco Barroso. He has performed widely on radio, television, and on stage in Canada, Mexico, Morocco, and the U.S. with many local and international greats, such as Carlos Aldama, Mario Jáuregui, Regino Jiménez, Felipe Alfonso, Ricardo "Window" Jáuregui, Juan de Diós Ramos, Librada Quezada, Fermin Nani, Santiago Nani, and Lázaro Galarraga. In 2009, Chris received the Isadora Duncan Dance Award for Outstanding Achievement in Music with Sandy Pérez and Matt Lucas.

## DANCERS

**Stella Adelman** received her B.A. in World Arts and Cultures from UCLA and M.A. in Education from Pace University. She studied dance at El Instituto Superior de Arte and at La Universidad de la Habana. She has performed with Arenas Dance Company, Michelle Martin and Konpayi, Rara Tou Limen, Aguas da Bahia, Las Que Son Son, Ramon Ramos Alayo, and understudied with Liberation Dance Theater. Her teachers include Susana Arenas Pedroso, Royland Lobato, Jose Barroso, Yismari Tellez, Blanche Brown, Michelle Martin, Ramon Ramos Alayo, Tania Santiago, and Richard Gonzalez. She is the Theater Director at Dance Mission and co-produced the CubaCaribe Festival from 2007-2010. This is her first season with Alayo Dance Company.

**Carmen Aguirre** began dance training in Cuba in 2000 and has since dedicated herself to the study of Cuban folkloric and popular dance. She has studied with Juan de Dios and his company Raices Profundas, Isais Rojas and Ban Rrarra, Maria de los Angeles, Los Munequitos de Matanzas, Susana Arenas Pedroso, Ramón Ramos Alayo, Danis "La Mora" Perez, Juan Carlos Blanco and many others. Carmen is a San Francisco deputy public defender. She has previously performed with Ire Ile, Arenas Dance Company, Las Que Son Son, and with Ramón Ramos Alayo.

**Lauri Anderson** grew up dancing and drumming in Santa Rosa, California. She was a member of Interweave Dance Theatre in Boulder, Colorado, and was a faculty member at

the Boulder Jazz Dance Workshop. While studying at Stanford University she choreographed for and co-directed hip hop company, dv8, and jazz company, Urban Styles. Lauri is an educator in a bilingual public school, and continues pursuing her passions for dance and choreography in San Francisco. She joined Alayo Dance Company in 2010.

**Shelly Davis** has a B.A. in Fine Arts from Spelman College in Atlanta, GA and a M.A. in Architecture from UC Berkeley, where she began studying modern dance with Sue Lie Jue. Davis is a *former* gymnast and has studied modern, ballet, samba, and capoeira in the Bay Area for the past twelve years. Travels to Brazil and Cuba have further cultivated her movement training. She enjoyed nine seasons with the Kendra Kimbrough Dance Ensemble and is currently in her fifth season with Alayo Dance Company. She recently began Intrepid Works which is a continued exploration to create movement unique to her various styles of dance training and social interests while using her art and architectural design background to integrate art installation and set design into the work.

**Alisa Dillon-Ogden** began dancing as a child with the Feet First Dancers in Garberville, CA. She has studied at The Ailey School, where she completed the certificate degree. In San Francisco, she has worked with many choreographers, and is currently a member of the Todd Eckert Dance Company. When not dancing, Alisa works as a fully certified Stott Pilates instructor.

**Alisa Froman** has a bachelor's degree in Performing Arts from San Francisco State University and has studied popular and folkloric dance in Cuba. She has performed throughout the Bay Area, most significantly with Arenas Dance Company. She is the founder and executive director of PlazaCUBA, an organization specializing in travel to Cuba for Americans, which promotes music and dance in the Bay Area as well as in Cuba.

**Adriene Harrison** began dance training at age 7, and began performing with Compania Ballet Foklorico Latino at age 10. In addition to studying ballet, tap, hula and swing, she has trained extensively in Afro-Haitian, Afro-Cuban, Cuban popular, flamenco, and Puerto Rican folkloric as well. Her teachers include Yaelisa, La Tania, Michelle Martin, Blanche Brown, Susana Arenas Pedroso, Yismari Ramos Tellez, Jose Barroso, Ramón Ramos Alayo, and Juan de Dios and Raices Profundas. Since 1997, she has performed and toured with Group Petit La Croix, Arenas Dance Company, Ire Ile, Las Que Son Son, and Alayo Dance Company. She is a costume designer and has produced and designed for Arenas Dance Company, Las Que Son Son, and CubaCaribe's carnival contingent.

**Fredrika Keefer** began her dance training at the age of five and has studied ballet, jazz, modern and hip-hop for 15 years and taiko drumming for 10 years. She is a graduate of San Francisco's School of the Arts High School and currently dances with Dance Brigade and Alayo Dance Company. She is a teacher in the youth program at Dance



Mission Theater. This is her third year with Alayo Dance Company.

**Caryn Lucido** began dance training at age six, continuing with dance and competitive gymnastics through high school and at Stanford University. Since moving to the Bay Area, she has studied and performed jazz and modern with Antoine Hunter and Urban Jazz Dance Company, hip-hop with Ronnie Reddick and Vernon Newton, and modern with Akat Dance Company. Other dance studies include Afro-Cuban modern, Afro-Brazilian, and samba. Caryn is a marketing consultant and avid surfer. This is her first season with Alayo Dance Company.

**Idalmis Romero Valdes** was born and raised in Cuba. She began her professional career in 1995, when she joined Cuban folkloric group Ban Rrarra. She performed with the group throughout Cuba, and toured with them when they were invited to the U.S.. In addition, she has been a faculty member at the Instituto Superior de Arte, teaching rumba, salsa, Haitian folkloric and popular dances. She currently lives in the San Francisco Bay Area and continues to perform as well as teach classes and workshops in dance.

**Tania Santiago** received her degrees in dance from the SESC Associação School of the Arts and Fundação do Estado da Bahia School of Dance in Salvador, Brazil, training in Afro-Brazilian, jazz, ballet, West African, Afro-Cuban and modern dance. For six years she choreographed, performed and taught with famed Brazilian bloco Olodum.

Her choreography has been performed by many local groups including, Loco Bloco, Axe Abada, Kuumba, and Quimbanda Grupo Carnavalesco. She has previously performed with Alayo Dance Company and Deep Waters Dance Company. She is the founder and artistic director of Aguas Da Bahia which has performed at the Mexican Heritage, ODC, Herbst, USF Presentation, Brava, and Palace of Fine Arts Theatres as well as at the Cow Palace, Stanford University, and on the S.F. and Oakland Carnival stages.

**Victor Talledos** was born in Mexico City where he began his dance training at Conservatorio de Danza with Guillermo Maldonado and attended Escuela Superior de Musica y Danza de Monterrey. Upon receiving his dance degree in 2008, he moved to NYC to attend The Ailey School and in 2011 moved to the Bay Area where he joined Labayen Dance SF, Copious Dance Theater, and Robert Moses' Kin. As a choreographer, he has shown his work at the Ailey Citigroup Theater, DNA Theater for the Latin Choreographers Festival, and most recently at The Garage's Move(MEN)t 4 dance festival as well as Dance Mission Theater as a guest choreographer for Labayen Dance SF.

**Mitzi Ulloa** holds a double bachelor's degree in Dance and Child/Adolescent Development, and a Master's Degree in Education from San Francisco State University. She has studied with Susana Arenas Pedroso, Jose Francisco Barroso, Alicia Pierce, Royland Lobato, Yismari Tellez Ramos, Ramón Ramos Alayo, and Temistocles Fuentes

Betancourt. She has been dancing with Arenas Dance Company since 2004.

## VIDEO

**Kyleigh Nevis** is a motion graphic designer and producer in the San Francisco Bay Area. She has worked closely with documentary filmmakers and non-profit organizations to promote culture and diversity. Her ultimate goal is to inspire and strengthen communities through the visual arts. She is Apple certified in Final Cut Pro and holds a Certificate in Motion Graphics from the Bay Area Video Coalition, a MA in International Relations from University of Bath, and a BA in Sociology from University of Washington.

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CUBACARIBE  
FESTIVAL

**Thank You** to all of the dancers, musicians, artists and technicians involved in this festival, without whose dedication this work would not be possible. Special thanks to Elizabeth Gessel at The Museum of the African Diaspora, Moran Hirsch, Kyleigh Nevis, Sydney and Rosa Williams, SF EYE Institute, Bruce A. Olmscheid, M.D., Riccardo Pagliarella, Miklos Sorenyi, Michael Nolan, Tania Santiago, Adriene Harrison, Stella Adelman, and Krissy Keefer and Dance Brigade for their support.

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