



Presents

Global Motion, World Dance Company

November 19 & November 20

Founder: Judith Douglas

Artistic Directors: Raquel Ramírez and Sri Susilowati

Guest Choreographer: Laroye Aña

Faculty Choreographers: Seda Aybay, Keali'i Ceballos, Angela Jordan, Sri Susilowati

Student Choreographers: Amé-Noëlle Able, Hunter Ha, Heather Ongpauco

Guest Appearance: Kybele Dance Theater, Ballet Folklorico Flor de Mayo, Halau Hula Keali'i O Nalani

Global Motion is dedicated to educating, preserving, and performing world dance

Directors' Note

World Dance and the World of Dance

Not so long ago the term “world dance” could have been perceived as pejorative, that is, meaning not in a mainstream tradition that would appear on the major stages of the world. It was an exclusionary term. Part of what we like to think we have done with *Global Motion* is to “own the insult” a bit and turn it around and be inclusive and show that world dance should really be the whole world of dance. This year illustrates how far we have come, and we are excited that you are here with us to enjoy dance from many parts of the world: Latin America including Mexico, Asia, Africa, Europe, and even the United States (Hip-Hop)! We hope you enjoy the similarities and appreciate the differences in the rich palette presented here.

Raquel Ramírez & Sri Susilowati, Artistic Directors

Bantu Origins – Afro Cuban Dance

Palo Congo or Mayombe is a dance & religion which black slaves used to free themselves from curses, negative energies, and to convoke the spirit of their ancestors. Its origin are Bantu and works with the natural forces that come from rivers, ocean, winds, lagoons, lakes, and plants. Some of the props used in this dance are skirts, sticks, and others.

Makuta is a secular expression used to celebrate life. It is also a social dance of Congo origin. 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.

The work is divided in two parts each inspired by an Afro-Cuban dance genre derived from Congo traditions. The first part relates to Palo Congo. The dancers move with strength, and the percussive movements represent the inflow invited spirits that help clarify one's spiritual path, unburned the soul, and dispel negative energies. The second part is drawn from Makuta, where the joyful movements celebrate life offering closure to the charged ritual process.

Palo Congo/Makuta

Choreographer: Laroye Aña

Musicians: Gustavo Cayro, Charles Miller, Diana Teixeira

Dancers: Paris Anthony, Stephanie Beltran, Janee Keaton, Heather Ongpauco, Chandler Wasserman



Mexico – Sinaloa

The region of ‘La Costa’ includes the area along the western coast of México where the state of Nayarit borders the state of Sinaloa. It is an area of tropical climate and is well known for its beautiful beaches. The music of this region is played by La Banda Sinaloense, the musical ensemble consists of brass, wind, and percussion instruments. Although the music has been modified by Indigenous and African rhythms, the influence of the brass band from Germany is still evident.

The lively dance style of “La Costa” shows a mixture of indigenous and Spanish footwork, as well as a strong influence of Afro-Cuban and Chilean forms. Due to its uniqueness in its musical approach, Sinaloa emerged with a distinctive personality in its style of dance.

La Costa

Choreographer: Amé-Noëlle Able

Music: “*El Pato Asado*” “*El Toro Mambo*” - Banda La Jaripera Vol.1

Dancer: Amé-Noëlle, Able Aranzazu De La O, Aranzazu Hernandez, Candie Khoe, Melisha Mahakumara



Turkey - Contemporary Turkish

Mevlevi was formed in 1312 in the Turkish city of Konya by the followers of the 13th century Persian poet and Sufi mystic Jalāl ad-Dīn Muhammad Rūmī (or Mevlânâ). As for the symbolism of the Sema ritual, the semazen camel's hair hat (called a sikke) represents a tombstone of the ego, while the white skirt (called a tenure) is the shroud of the ego. When the dervish takes off his black coak, he is meant to be spiritually reborn to the truth. At the beginning of the ceremony the dervish holds his arms crosswise to represent the number one, testifying God's unity. While whirling, the dervish's arms are open with his right hand directed to the sky, representing his readiness to receive God's beneficence. The dervish's left hand is turning toward the earth, representing his willingness to convey God's spiritual gift to those witnessing the Sema. It is also believed that while revolving from right to left around his own heart, the dervish embraces all humanity with love, since Sufis believe that the human being was created with love in order to love.

The concept of "Güneş Doğudan Yükselir" (Sun Rises From East) is about the Sufi's internal journey to unite with the One, the Divine, through shedding the layers of egos while the piece is crafted with many more layers of complexity of the ideas such as self reflection, masculine/feminine sides of of one's essence, emotions versus logic, me versus us, and East versus West.

Güneş Doğudan Yükselir (Sun Rises From East)

Choreographer: Seda Aybay

Music: "Sirname & Water Ceremony" by Mercan Dede. Edited by Seda Aybay

Dancers: Seda Aybay,
Karlo Ramirez



U.S.A – Hip Hop

Hip Hop was born in the late 60s/70s in the South Bronx boroughs in New York. This is the time when a young Jamaican DJ who goes by the name of “Kool Herc” came onto the scene. As his prominence grew, he was known locally to be a party organizer and read recitative which opened the door for the prominent music genre known as rap. In addition, he was responsible for creating music breakdowns in his musical presentations to give local dancers a chance to showcase their technique and skills in circles or freestyle battles/cyphers. This is officially considered to be when the birth of the style as we know as “Hip Hop” was born.

“YIN AND YANG”, is a straightforward and stylized live performance work that represents internal and external serenity as well as the chaos within one’s soul, the world outside and the battle between both concepts. This piece is about a collective uniting together with urgency to resolve the personal, social, and political issues of the physical realm to achieve world harmony.

Yin and Yang

Choreographer: Hunter Ha



Music:

“*ROLLINEM7’S*” | Featuring N.E.R.D + Pharrell

“*UNITED IN GRIEF*” | Feat. Kendrick Lamar

“*1000*” | Featuring N.E.R.D + Pharrell D

Dancers: Hunter Ha, Anna

Konstantinovskiy, Beatriz Lopez, Melisha Mahakumara, Ai Miyazaki, Koa Viecco

Additional Credits: Editor and Videographer: Micah Klassen

U.S.A – Maori

The Māori are the indigenous Polynesian people of mainland New Zealand.

Poi dance is part of Māori cultural tradition. The poi ball is anchored at the end of woven tethers used many years ago by the Māori to strengthen their arms and hands to build skill needed for battle by the men and weaving by the women. The swinging of the poi creates rhythmic patterns found in swirling movements of nature.

Poi

Choreographers: Keali'i Ceballos

Music: “*Wairua*” by Maimoa

Dancers: Janee Keaton, Candie Khoe, Anna Konstantinovsky, Chandler Wasserman, Staci Toji, Lisa Hirakami, Macy Morikawa



Mexico – Veracruz

Mexican Folklorico covers a wide range of dance forms gained from the Spanish conquest of the Aztec Empire during the 16th century. They brought with them, the European-style dances such as the waltz, ballet, polka, and schottische, which greatly influenced the indigenous dance form. Subsequent conquests allowed the German, French, Spanish, African, Cuban, and Italian dances to mingle with the original folk dance and the emergence of three forms of Mexican folk dance developed. The first is 'La Danza', which is an indigenous ritual dance, performed in religious or community settings. The second is 'Mestizo', which showcases the western influences on the indigenous dance, in either the steps or the theme. The third form 'Bailes Regionales' or the regional dances, which are a manifestation of the dance form by each community. This is usually presented in community and theatrical performances.

The state of Veracruz borders and parallels the Gulf of Mexico. The port of Veracruz is the gateway to the rest of the world, through their imports, exports, and trade. The joyous songs reflect their exuberance for life as musicians and dancers exchange intricate rhythmic skills, and diverse steps called zapateados. The main musical genre used in the state of Veracruz is El Son Jarocho which represents a fusion of indigenous, Spanish, and African musical elements. Lyrics include humorous verses and subjects such as love, nature, and deception. Son Jarocho is often played only on jaranas and sung in a style in which several singers exchange improvised verses called Décimas, often with humorous or offensive content. The people living near the port city of Veracruz are known as *Jarochos*.



The two dance pieces Tilingo Lingo and Repique are very representative of the style, strong technique, and beauty of the state of Veracruz.

Son Jarocho

Choreographer: Alondra Ramirez, Raquel Ramirez

Music: *Tilingo Lingo, El Repique* by Son Luna

Dancers: Jasmine Rodriguez, Ashley Ramirez, Nancy Luis, Maritza Olmos, Juan Alejandro, Veronica Alejandro, Luis Castellanos

INTERMISSION



Indonesia – Javanese Dance

Indonesia is a nation of many indigenous ethnic groups and cultures along with numerous outside influences that have been incorporated over the centuries. As a result, Indonesia has a diverse dance culture with Javanese and Balinese dance being the most widely known outside Indonesia.

Javanese court dance involves slow controlled movements, displays a serene composure with “soft focus” facial expression, and a deep connection with the earth. As stated by Sal Murgianto, a Javanese dance master and scholar: “Unlike Western dance, Javanese court dance is not designed to entertain but to soothe. The beauty of Javanese dance lies in the small and detailed gestures of different parts of the dancer’s body” (Murgianto, Aspects of Indonesian Cultures: Dance, 1991)

This piece is a meditation on facing the trials and tribulations of life.

*Life is full of challenges and we all cope differently
Some by crying or shopping or punching the wall
And some by meditating and reading “Joke of the Day”*

Liku-liku Laku

Choreographer: Sri Susilowati

Music: “*Gending Sriwijaya*” Lyric by Guruh Sukarnoputra, Composed by Addie MS, Performed by Sydney Philharmonic

Live Drum: Malik Sow

Dancers: Ame-Noelle Able, Sandra Lee, Beatriz Lopez, Candie Khoe, Ai Miyazaki, Chandler Wasserman, Casey Lee

Understudy: Lessy Marroquin

Text: “Joke of the Day” by Reggie Cook

Sound and Video: Nestor Trujillo

U.S.A – Freestyle Infused Hip Hop

Hip Hop Dance is a style of movement characterized by bounces, rocks, isolation, and footwork, executed to Hip Hop music. Hip hop has deep historical and social roots in African American culture, emerging from Black communities living in New York in 1970s. Freestyle dancing was created outside of dance studios. Some called it street dancing and was developed in clubs and on the streets. Characterized by improvisation, unlike a set and polished choreographed dance, today, freestyle dancing is seen in clubs, music videos, concerts, competitions and in schools. It is a form of social interaction, physical education and art.

“Resurrection” is a piece about creating problems that don't exist because sometimes the worst place you can be is in your own head. How you get out of your situation is when you truly feel free.

Resurrection

Choreographer: Heather Ongpauco

Music: “*The Code*” - Overthinking, and “*Move On*” (feat. C2C, Dajla)

Dancers: Stephanie Beltran, Hunter Ha, Anna Konstantinovsky, Melisha Mahakumara, Heather Ongpauco, Koa Viecco



U. S. A - Contemporary Hawaiian

Contemporary Hawaiian dance is called Hula ‘Auana. The music has an upbeat country vibe and is a musical tribute to the island of Maui. The lyrics speak of historic and beautiful sites throughout the island, from the majestic summit of Haleakalā to the peaceful shores of the former capital of Hawai‘i, Lāhainā. Also mentioned is the cowboy homestead of ‘Ulupalakua and the sacred grounds of the Congregational Chapel, Huialoha Church.

Each major Hawaiian island has a color that is associated with it. Pink represents the island of Maui, as does the pink rose (lokelani) lei.

Maui

Choreographers: Keali‘i Ceballos

Music: “*Moku O Ka*” Rose composed by Kuana Torres Kahele

Dancers: Staci Toji, Lisa Hirakami, Macy Morikawa, Brianna Matsuura, Brynne Matsuura



U.S.A – Contemporary Salsa

Salsa is a Latin dance form developed by Puerto Ricans and Cubans living in New York in the late 1960s. It is an amalgamation of Cuban dances; mambo, pachanga, rumba and American dances; swing and tap. Different regions of Latin America and the United States have their own salsa styles Cuban, Puerto Rican, Colombian, New York, and LA styles. Salsa dance first began in nightclubs, bars, ballrooms, restaurants, and outside as a social dance before it made it to dance schools.

This piece is about power play between man and woman.

Power Play

Choreographer: Seda Aybay

Music: “*Ran Kan Kan*” by Tito Puente

Dancers: Paris Anthony, Stephanie Beltran, Aranzazu Hernandez, Beatriz Lopez, Melisha Mahakumara, Heather Ongpauco, Koa Viecco



Guinea - West African Djembe Dance

Djembe West African dance is performed to the djembe drum that dates back to the year 1426 during the Old Mali Empire (present day Guinea, Senegal, Gambia, Ivory Coast and Burkina Faso). Djembe dance is used to heal, celebrate important occasions such as birth, rites of passage, marriage, and death and to prepare for war. Polyrhythmic and polycentric movements mirror the energetic sounds of the djembe orchestra which includes the djembe (drum played with hands), djuns djuns (a family of drums played with sticks) and the balafon (the predecessor of the xylophone). Djembe dance is the physical manifestation of the drum and culture.

Warriors of Dance, a test of will and heart.

Warriors of Dance

Choreographer: Angela Jordan

Musicians: Solo Soro, Malik Sow, Aboubacar Kouyate

Dancers: Ame-Noelle Able, Hunter Ha, Sandra Lee, Ai Miyazaki



BIOGRAPHIES

Founder and Directors

Professor Judith Douglas is the founder and former Artistic Director of Global Motion, World Dance Company (formally Folklorico de SMC). Professor Douglas has taught Dance in American Cultures, Dance History, all levels of Ballet, Modern dance, Jazz dance, Tap dance, African dance and Mexican dance. From childhood through adulthood, she has performed dance on stage and television. She holds a B.A. in Art, M.A. in Dance, and a lifetime Secondary Teaching Credential. Douglas began dance training in Cecchetti Ballet and continued with the Imperial Society of Dance to pass all the ISTD examinations in Classical Ballet Technique. She then went on to study and perform regional Mexican Dance, Traditional West African, Katharine Dunham Technique and Tap Dance. Ms. Douglas has served as a board member of Asociación Nacional de Grupos Folklóricos and has adjudicated the Amalia Hernandez National Ballet Folklorico Competition for two years.

Raquel Ramírez, Director, holds a B. A. Mrs. Ramirez has been an instructor at SMC since 1999. She is Co-Director of Global Motion, World Dance Company and has taught Traditional Mexican Folklorico, Ballroom Dance and Danza Azteca. She was born in the countryside of Jalisco, Mexico in a town called Tenamaxtlan near Guadalajara, and brought to the United States at the age of five by her parents and raised in Southern California. Her dance experience started at a young age during her summer visits back to her hometown where she began training in Traditional Mexican Folklorico, Waltz, and Danza Azteca. Ramirez was enrolled in summer dance workshops with the local Catholic School as a way of keeping her busy. Little did she know this dance would become her passion. She has studied and taken intensive workshops with Rafael Zamarripas, Lalo Garcia, and Benjamin Hernandez, and has been a member of Asociacion Nacional de Grupos Folkloricos (ANGF) since 1999. She is an accomplished dancer and alumna from Santa Monica College and has performed on stage nationally and internationally, as well as on TV. Her performances include the International Mariachi Festival in New México, Asociación Nacional de Grupos Folklóricos in México and the USA. Ramirez is the Founder and Director of Ballet Folklórico Flor de Mayo (BFFM). For the past seven years her company BFFM as well as Global Motion have had the honor of touring internationally to Beijing China in 2013,

2014 and 2019, Bracciano Italy in 2015, Santiago de Chile in 2017, Lloret de Mar, Spain "Costa Brava Folk festival 2018, Paris, France 12th International Competition Festival of Folklore, Dance and Music, ETOILES DE PARIS 2018 where they won the GRAND PRIX award.

Sri Susilowati, Director, holds a B.F.A. and M.F.A. in Choreography and Performance. Susilowati is a dancer, choreographer, and storyteller. She creates and performs traditional and contemporary works on the subjects of community, gender, and ethnicity through dance and multi-media combining exquisite classical Indonesian dance with a sense of humor. She has been the recipient of many fellowships and distinctions including the Rainbow Award, Lester Horton Award, City of Los Angeles Artist-in-Residence (AIR) and COLA grants, the Puffin Foundation grant, the James Irvine Foundation grant, Center for Cultural Innovation grant, and Global Citizenship Initiative grant. Her dance-on-camera collaboration project with David Rousseve, *Two Seconds after Laughter*, won Audience Award, Best Screendance Short at San Francisco Dance Film Festival. Susilowati made her directorial debut in *Shimmer*, a dance-on-camera film. Currently, she serves as a full-time faculty member in the Dance Department Santa Monica College.

Ramirez and Susilowati have taken the SMC Global Motion dancers to perform throughout the US, Mexico, China, France, and Spain.

SMC Faculty Choreographers

Seda Aybay born and raised in Istanbul, Turkey, Seda Aybay founded Kybele Dance Theater's (KDT) in Los Angeles in 2003. As the Artistic Director and Choreographer, she has produced, choreographed, and performed multiple works that have garnered much attention including the 2019 Cultural Ambassador of LA by the Los Angeles Department of Cultural Affairs. Seda's works have been toured and presented in many cities including Los Angeles, Chicago, Seattle, Las Vegas, San Francisco, New York, Istanbul/Turkey and Soul/South Korea. Her choreography has received awards such as 2018 and 2017 Outstanding Choreographer YAGP/LV, 2016 Second Place McCallum Choreography Festival, 2016 First Place Front&Main Dance Festival, 2016 Outstanding Choreographer from YAGP/LA, 2015 Elite Original Choreography, Dance Under the Stars Festival, MAD BAD Festival, as well

as the RAW 2011 Los Angeles Performing Artist Award.

In 2018, Seda was invited to be an artist in residency at USC Gloria Kaufman School of Dance and was a recipient of the Marcus Residency at Washington University in St. Louis. Currently she has been awarded a Santa Monica College Artist Residency where her company is rehearsing as well as giving master classes and creating new works.

Keali'i Ceballos, an internationally acclaimed teacher, dancer, and choreographer of Hawaiian and Polynesian dance. He is also the director of the hula school, *Halau Hula Keali'i O Nalani*, one of the largest schools for Hawaiian dance in Southern California. *Halau Hula Keali'i O Nalani* has performed at numerous hula competition, festivals, and community events in California, Florida, Hawai'i, Nevada, Washington, Japan, Mexico, and Taiwan. Ceballos has been the recipient of several awards/honors including the Los Angeles County Board Supervisors Proclamation for 20 years cultural service to the Los Angeles community and County of Los Angeles recognition for Service and Contributions to the Asian Pacific Islander community.

In early 2020, Keali'i, affectionately known as "Kumu", toured Brunei and Thailand as an official Cultural Ambassador with the US Embassy Department of State, sharing Hawaiian music and dance. An equally talented vocalist and ballroom dance champion, Keali'i is a 2022 Grammy-nominated artist in the Best Global Music Album category, and he has consulted and choreographed for major motion pictures. His film and TV credits include *Soul Surfer*, *Bedtime Stories*, *Dance With Me*, *Rapa Nui*, *Salsa*, *LaVar Burton's Reading Rainbow*, and *Fresh Beat Band*. Keali'i is grateful to have shared Hawaiian and Polynesian choreography with such personalities as Charro and Bette Midler. He is currently a faculty at the Dance Department Santa Monica College, Santa Monica College Dance Academy in partnership with Santa Monica-Malibu Unified School District, and UCLA department of World Arts and Cultures/Dance.

Angela Jordan received her BA and MFA in Dance from UCLA. A recipient of several fellowships, Jordan has conducted research in Havana, Cuba and Guinea, West Africa. She has choreographed and danced in music videos, TV shows, and independent films. Jordan has taught at the Bates College Dance Festival, American College Dance Festival, UCLA, Cal State Long Beach, Lula Washington Dance Theater, Long Beach City College, and El Camino

College. She is currently on staff at Santa Monica College and the Debbie Allen Dance Academy.

Sri Susilowati (see Artistic Directors bios)

SMC Guest Choreographer

Laroye Aña is a dancer, choreographer, and educator originally from Havana, Cuba, who performed and toured with various dance companies in Cuba for many years until she moved to United States in 2017. In the US, she has performed with recognized artists on TV and stage, such as Telmary, Sergio Mendez, James Corden, Jimmy Kimmel, and many more. In 2020 she worked as choreographer and dancer at the Big Fun Show 2019 and the “Jam Session: Samba Dance & Drumming”, with Viver Brasil at the Ford Theatre. She launched her own dance company in 2021, OCANDENIYE, to teach and perform traditional and contemporary Afro-Cuban dance at private studios, colleges, and university including Liz Lira, Stephanie Stevenson, Creative of Movements, Fullerton University, UCLA, USC, Indiana State University, Santa Monica College, Rust College, Culver City Unified School District, Menlo Elementary School, Saturn Elementary School, and more. Recently, she won a residency for choreographers in Martha’s Vineyard, Massachusetts, where she taught workshops and helped to choreograph Ephrat Asherie’s dance piece.

Guest Company Choreographers

Kybele Dance Theater

Seda Aybay (see SMC Faculty Choreographers bios)

Ballet Folklorico Flor de Mayo (BFFM)

Alondra Ramirez began dancing Mexican folklorico at the age of five with Raquel Ramirez’s Ballet Folklorico Flor de Mayo (BFFM), where she is currently assistant director. As an SMC alumnus, Ramirez has studied extensive dance styles and choreographed numerous pieces for Global Motion. Ramirez has since appeared on various television networks, taught, choreographed, and performed throughout Los Angeles and the United States, and collaborated with Dr. David Hayes-Bautista on his production of “The Real Cinco de Mayo.” Most notably, Ramirez choreographed for BFFM’s international touring which has taken them to China, Italy, Chile, Spain, France, and Mexico.

Raquel Ramirez (see Artistic Directors bios)

Halau Hula Keali’i O Nalani

Keali’i Ceballos (see SMC Faculty Choreographers bios)

Student Choreographers

Amé-Noëlle Able is a Mexican folklorico dancer and is a dancer at Paso De Oro Dance Company. She began dancing as a child and after a four-year break, she got back into dance at SMC in 2018. She took the folklorico class to reconnect with her Mexican heritage and has been dancing since. She is recent graduate of SMC from the theatre department with plans on becoming a costume designer.

Hunter Ha, a multi-disciplinary artist and second year student at SMC, started his dance training at the age of 5. After discovering his love for the craft at Millenium Dance Complex, in addition to his fascination with music and visual art, he then went on to train under the renown Debbie Allen Dance Academy where he grew his discipline and drive for growth in the performing arts. As of recently, Hunter graduated in 2021 from the LA County High School for The Arts and had the honor of training with ABT in New York City this past summer in which he states that it was a maturing experience for him personally and artistically being away from home for the first time. In addition, he also had the privilege of training under CalArts in which he received the dance scholar merit award the summer prior. As of lately, he has been focused on transferring into his top schools and is working towards receiving his BFA in dance/creative arts and entering the professional industry. He is extremely excited to be given the opportunity to choreograph for Global Motion and is thrilled for more experiences ahead.

Heather Ongpauco is student at Santa Monica College, currently earning an associate degree in Dance and is planning to transfer to UCLA for fall of 2023. She has trained and performed hip-hop for the last 8 years and is now exploring Afro-beat, Ballet, Modern and Jazz-funk. She has also been assisting dance classes at Snowglobe Perspective and Eighty-eight dance studio with other incredible dancers. Heather's most recent performance was the Global Motion of spring 2022 and Carnivals Choreographer's Ball back in September of 2021.

Production Credits

Global Motion Founder	Judith Douglas
Artistic Directors	Raquel Ramirez, Sri Susilowati
Dance Department Production Specialist	Endah Redjeki
Dance Department Administrative Assistant	Jocelyn Alex
Costume Designer Coordinator	Patty Oliva
SMC Marketing Coordinator	Ming-Yea Wei
Graphic Design	Vivian Chu, Jonathan Ng
Web/Social Media	Marissa Moreno, Paul Trautwein
Videographer	Drew Davis & SMC Film Department Students
Video Editor	Drew Davis & SMC Film Department Students
Photography	Ben Gibbs, Jonathan Ng
Theater Technical Director	Siamanto Ismaily
Lead Theater Technicians	Joy Bice, Tom Carter, Carlos Lucio
Production Manager	Robert Rudolph
Stage Manager	Christian Levatino
Assistant Stage Manager	Scott Garner

Technical Assistants

Marysol Oliva, Patty Oliva,
Richard Tahvildaran-
Jesswein, Jay Lopez, Casey
Lee

Box Office

Yesenia Penate

PAC Director of Facilities

Linda Sullivan

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“Keep dancing, Amé-Noëlle Able! Keep shining! We’re proud of you” –
Love, Mom & Dad

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Department Chair: Mark Tomasic

Full-time Dance Faculty: Marissa Moreno, Jae Lee, Sri Susilowati, Mark Tomasic, Vanessa Van Wormer

Part-Time Dance Faculty: Seda Aybay-Owens, Keali'i Ceballos, Sophie Gados, Angela Jordan, Karen McDonald, Cynthia Molnar, Cihltli Ocampo, Raquel Ramírez, Charlotte Richards, Roberta Wolin-Tupas

Dance Accompanists: Mark Litver – lead accompanist, John Carbone, Dylan Halacy, Yelena Osipova, Alla Plotkin, Gnenemon Soro, Malik Sow, Miho Sparling, Nonna Ter-Avanesova

Dance Production Specialist: Endah Redjeki

Dance Department Administrative Assistant: Jocelyn Alex

SPRING AUDITIONS 2023

GLOBAL MOTION, WORLD DANCE COMPANY

Global Motion Dance 57A

This course offers performance experience and is organized as a world dance company. Dancers and choreographers audition, rehearse and perform on stage traditional and contemporary forms of world dance. Styles include dances of Africa, Asia, Latin America, México, Europe (ballet) and USA (Jazz, Tap, Hip Hop).

Student Choreographers:

Wednesday, February 15, 2023 at 6:00pm (sign-in at 5:30pm) at CPC 314
Students must present three minutes of their work to be developed along with a description of origin and authenticity.

Dancers Audition:

Friday, February 17, 2023 at 3:00pm (sign-in at 2:30pm) at CPC 314

SYNAPSE DANCE THEATER

Synapse Dance 55A

This course offers performance experience and is organized as a modern dance company for concerts and dance productions. Students participate as dancers and choreographers. Styles range from modern to postmodern, contemporary ballet to modern jazz and hip hop fusion.

Student Choreographers:

Tuesday, February 14, 2023 at 3:00pm (sign-in at 2:30pm) at CPC 310
Students must present two minutes of live dance material they wish to be developed for the Fall production.

Dancers Audition:

Thursday, February 16, 2023 at 3:00pm (sign-in at 2:30pm) at CPC 310
All dancers auditioning must be warmed up and wear black on black dancewear.

DANCE DEPARTMENT SPRING 2023 PERFORMANCES

Global Motion World Dance Company

Saturday, May 6, 2023 at 4:00pm and 7:30pm

Sunday, May 7, 2023 at 7:30pm

Synapse Contemporary Dance Theater

Saturday, May 20, 2023 at 4:00pm and 7:30pm

Sunday, May 21, 2023 at 7:30pm

For the latest updates on current and future SMC Dance Department events, please visit the following sources: www.smc.edu/dance