



Presents

## **Global Motion, World Dance Company**

**November 23 & November 24**

**Founder:** Judith Douglas

**Artistic Directors:** Raquel Ramírez and Sri Susilowati

**Faculty Choreographers:** Seda Aybay, Laura Canellias, Keali'i Ceballos,  
Angela Jordan, Raquel Ramirez

**Guest Choreographers:** Adriana Garzón-Valdez, Alondra Ramirez,  
Jasmine Rodriguez, Nanik Wenten & I Nyoman Wenten

**Alumni Choreographer:** Jackie Riedel

**Student Choreographers:** Annie Lee, Kongying Shi

**Guest Companies:**

Ballet Folklorico Flor de Mayo, Buratwangi, Kybele Dance Theatre

# 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 the United States. We hope you enjoy the similarities and appreciate the differences in the rich palette presented here.

**Raquel Ramírez & Sri Susilowati, Artistic Directors**

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

## **Indonesian – Balinese**

### **A Window Towards the East**

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 Balinese and Javanese dance being the most widely known outside Indonesia.

This piece is a contemporary Balinese dance that blends classical Indonesian dance –particularly Balinese and Javanese styles– with modern Western dance techniques. Rooted in the essence of classical Indonesian dance, it reflects three core values: theater, dance, and music. This performance serves as a tribute to these timeless principles, celebrating their significance in both traditional and contemporary contexts.

**Choreographer:** Nanik Wenten

**Co-choreographer:** I Nyoman Wenten

**Assistant choreographer:** Tristan Samson

**Musicians:** Adam Berg, Matthew Clough-Hunter, Kayle Khanmohamed, Mel Liu, Nyoman Wenten

**Dancers:** Olivia Chu, Lizeth Maldonado, Lessly “Mar” Marroquin, Keith Morris, Chai Nwagbara, Di’Margaret Serafin

**Burawangi Dancers:** Weni Michelstein, Tristan Samson



## U.S.A – Jazz Funk

### Never Too Much

Influenced by Hip-Hop Dance, Jazz funk can best be understood as a cultivated form developed in studios as a response to the organic popularity of hip-hop dance and music and stage productions of the 1980s. It came into being an art form when choreographers saw the movements from the new world of hip-hop and merged them with elements of style from the world of dance at large; tap, ballet, jazz and swing dancing, and the posing theatrics of the LA LGBT street dance called waacking. Its evolution continues into the 21st century, where it retains a massive hold in fashion and pop productions worldwide. Jazz funk is a lyrical style of dance, perfect for storytelling and projecting emotional depth. Its broad appeal was designed to be exciting and suggestive while still having a kind of magic and thrill in its execution.

This piece is about the love that you have for someone; maybe it's romantic, maybe it's platonic or maybe it's simply for yourself. No matter what it maybe, may you never be afraid to show it and let anyone tell you that it's TOO MUCH because when you truly love someone or something the joy that you not only feel when you give it but receive it is a feeling that one can never have too much of.

**Choreographer:** Jackie Riedel

**Music:** *“Never Too Much”* by Luther Vandross

**Dancers:** Olivia Chu,  
Annie Fleishman, Michael  
Howard, Annie Lee,  
Lyric Limqueco, Beatriz  
Lopez, Lessly “Mar”  
Marroquin, Chai  
Nwagbara, Di’Margaret  
Serafin



## **Mexico – Mexican Folklorico**

### **Revolución**

The North American and French occupation of Mexico during the mid-19th century influenced Chihuahua not only politically, socially and economically but also culturally. The “Chihuahuenses” adapted and stylized the different types of music and dance, such as the Polka, Shotis and Redova, as did the other northern states.

The Revolution of 1910 was another impact that influenced dance and music throughout Mexico, predominantly in Chihuahua. It gave way to the “Corrido” songs which became a communication device for the people. The “Corridos” spoke of tragic events, heroes, and heroines of the times.

**Choreographer:** Raquel Ramirez

**Music:** “*Revolución*”

**BFFM Dancers:** Juan

Alejandro, Veronica Alejandro, Syulita Fletes, Emma Leon-Ferrero, Alex Garcia, Alan Gurrola, Daniel Hernandez, Nancy Luis, Arturo Manjarrez, Keith Morris, Ariel Murillo, Michael Perez, Maria Carmen Quintero, Vicky Quintero, Ashley Ramirez, Jasmine Rodriguez, Yedany Uribe, Christian Vazquez



## U.S.A – Hip Hop Fusion

### To You

Jazz dance emerged in the early 20th century, originating from African American communities in New Orleans. It was deeply influenced by African rhythms, European dance traditions, and the social context of the time including the legacy of slavery and the cultural fusion in the city. Initially, jazz dance was performed in bars, clubs, and streets, characterized by improvisation, syncopation, and energetic movements. Over time, it evolved with contributions from various dance styles including tap, ballet, and social dances. Jazz dance became popularized through Broadway shows, films, and social dance clubs, eventually becoming a recognized art form with diverse techniques and styles.

This piece captures and celebrates the essence of pure, heartfelt love between couples.

**Choreographer:** Kongying Shi

**Music:** “*Belong to You (Sabrina Claudio)(6lack) / addicted (camidoh) (Amaarae)*”

**Dancers:** Annie Fleishman, Taylor Kearney, Rebecca Lo, Lizeth Maldonado, Vidisha Shi



## **France – Contemporary Ballet**

### **Kar Taneleri**

Neoclassical/Contemporary Ballet is a style that manipulates the strict foundational classical vocabulary and structure. Deriving from the classical roots of King Louis the XIV of France, the Neoclassic style became innovative during the days of Marius Petipa. It set the precedence during the era of George Balanchine and Serge Diaghilev and is currently in the process of renovation during the time of notable choreographers such as Alonzo King. The Neoclassical/Contemporary Ballet’s characteristic demonstrates extreme positions, pulling and pushing, and line in stretch and length, speed, axis, romanticism, and modernity.

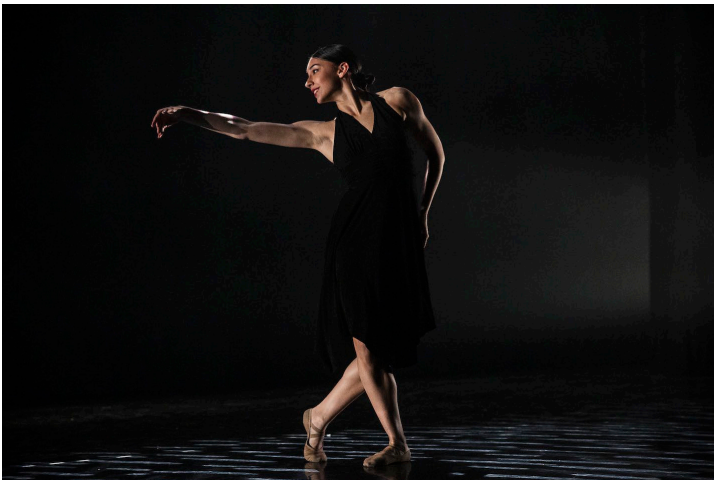
Beyond their beauty, “Kar Taneleri” (snowflakes) also symbolize purity and the cycle of rebirth. As they journey from the sky to the earth, only to evaporate and rise again, they mirror our own potential for transformation and renewal.

**Choreographer:** Seda Aybay

**Music:** “*Sylvester*” by Donato Wharton

**Dancers:** Annie Lee

**Kybele Dance Theatre Dancers:** Nico Albuja, Simon Lathrop, Jade Lelievre, Ariel Scott



## West African – Djembe Dance

### La Pêche au Poisson

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) and Kora (a stringed instrument predecessor of the Harp). Djembe dance is the physical manifestation of the drum and culture.

This piece depicts villagers celebrating the fish harvest.

**Choreographer:** Angela Jordan

**Musicians:** Aboubacar Kouyate, Pepe Sylla, Solo Soro, Malik Sow

**Dancers:** Olivia Chu, Annie Fleishman, Michael Howard, Lyric Limqueco, Rebecca Lo, Maxwell Montgomery, Chai Nwagbara, Vidisha Shi





# INTERMISSION

## Mexico – Mexican Folklorico

### La Bruja

La Bruja (The Witch) represents a very popular dance from the state of Veracruz, Mexico. It tells the story of a man who got taken by a witch. This is performed in the traditional Veracruz costumes with the dancers balancing a candle on their head as they dance. The dancers perform with the lights dim so they seem to float in mid-air making it look magical and mysterious.

**Choreographer:** Alondra Ramirez

**Music:** “*La Bruja*,” “*Veracruz Son y Huapango*”

**Composer:** Tlen Huicani and Lino Chavez

**Dancers:** Lessly “Mar” Marroquin,  
Keith Morris, Chandler Wasserman

**BFFM Dancers:** Juan Alejandro,  
Veronica Alejandro, Syulita Fletes,  
Alex Garcia, Alan Gurrola, Daniel  
Hernandez, Emma Leon-Ferrero, Nancy  
Luis, Arturo Manjarrez, Ariel Murillo,  
Michael Perez, Maria Carmen Quintero,  
Vicky Quintero, Ashley Ramirez,  
Jasmine Rodriguez, Yedany Uribe,  
Christian Vazquez



## U.S.A – Ballroom

### Paso Doble

The Paso Doble, or double step, is a dance, as well as the art, of the bull fighter. By the end of the 15th century, the Spanish bull fight was an essential part of the repertoire of every caballero. In the early 18th century, bull fighting became a recognized profession and ultimately a public pageant of skill and entertainment.

The music of the bullfight, in all its brilliant color, accompanies the matador as he plays the role in the ring with costume and capote (cape). The music of Espana Cani is an integral part of the drama of this dance of the bull fighter. It provides the psychological mood for both the dancer and the audience and heralds the highlights of the bullfight.

**Choreographer:** Keali'i Ceballos

**Music:** *“Toque Quadrillas & Espartero”, “Paso Doble”*

**Dancers:** Keali'i Ceballos, Lessly “Mar” Marroquin



## **Cuba – Salsa**

### **Que Rico Sabor**

**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 performance demonstrates the passion and joy that this music evokes from dancers whether they are dancing in partnership with someone, on their own or with a group.

**Choreographers:** Laura Canellias

**Music:** “*Tu Volveras*” by Giuanko Gomez

**Dancers:** Beatriz Lopez, Olivia Chu, Annie Fleishman, Michael Howard, Lyric Limqueco, Maxwell Montgomery, Vidisha Shi, Di’Margaret Serafin, Chandler Wasserman, Beatriz Lopez



## **China – Classical Chinese Dance**

### **殊璃**

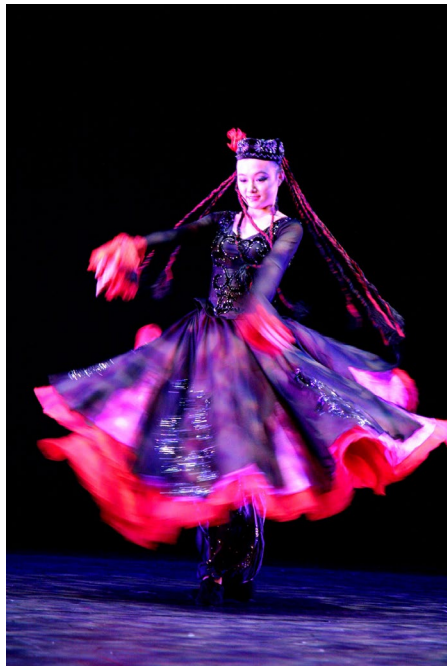
Chinese classical dance is a rich art form with roots in ancient Chinese culture, incorporating influences from traditional Chinese opera, martial arts, and folk dance. Evolving over thousands of years, it emphasizes precise, expressive movements, and a connection between body and spirit. The dance combines strength, flexibility, and elegance through intricate footwork, jumps, spins, and flips, embodying traditional Chinese aesthetics. The essence of Chinese classical dance lies in conveying emotions and stories through refined techniques, rhythm, and inner focus, which reflect Confucian, Taoist, and Buddhist principles—fostering a deep harmony between movement, breath, and energy flow.

The delicate tension between holding onto cherished memories and the inevitable separation that time creates, like fleeting moments slipping away yet leaving their imprint on the heart.

**Choreographer:** Annie Lee

**Music:** 對望、入畫/呂亮

**Dancer:** Annie Lee



## Mexico – Danza Azteca

### Danza Azteca

Danza Azteca, "Aztec Dance" in English or “Mi’totiliztli” in Nahuatl, was concentration in motion. The dancing represents the eternal search for integration of body and spirit. It was considered a form of prayer, but also a complete way of life and communication with what was most important to them, their gods and goddesses.

This piece depicts battle and prayer through dance. The serpent-like movements represent fertility, the squatting on the floor represent the earth and crops, the twirling in the air represent the soul, the alternating of forward and backward steps represent fire and the zig zag steps represent water. You will get to see the strength as well as the spiritual side of the Danza Azteca.

**Choreographers:** Adriana Garzón-Valdez

**Musicians:** Alex “El Tigre” Garcia - *Huehuatl* (Azteca drum); Ashley Ramirez - *Huehuatl* (Azteca drum)

**Dancers:** Lessly “Mar” Marroquin, Maxwell Montgomery, Taylor Kearney, Beatriz Lopez

**BFFM Dancers:** Juan Alejandro, Emma Leon-Ferrero, Alan Gurrola, Daniel Hernandez, Nancy Luis, Arturo Manjarrez, Ashley Ramirez, Jasmine Rodriguez, Maria Carmen Quintero, Vicky Quintero



# 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 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 Folklóricos (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 ten 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 Screen Dance 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.

## Faculty Choreographers

**Seda Aybay**, is the is the Founder/Artistic Director/Choreographer of Kybele Dance Theater (2003 LA). Since emigrating from Istanbul, Türkiye, she has won multiple choreography awards including 2024 New Century Choreography Award and received the Marcus Residency at Washington University in St. Louis, the USC New Movement Residency, Santa Monica College Residency and Glorya Kaufman Performing Arts Residency. Her works have been presented and toured including in Los Angeles, Chicago, Seattle, Las Vegas, San Francisco, NYC, Istanbul and Seoul. As Aybay is a

certified Horton teacher, Adjunct Tenure Professor at SMC and LMU. Aybay was named 2019 LA Cultural Trailblazer by the city. Seda created dance scenes for director John Woo's 2024 Universal Studios movie "The Killer".

**Laura Canellias**, known as LA's Salsa Diva & one of the pioneers of the LA Style, Laura Canellias has been teaching, performing & adjudicating for the past 35 years. In 2000 she created the workout program, Cardio Salsatm and produced 5 Latin cds all which charted on Billboard's Top 40. A recipient of numerous awards from the salsa community, she was most recently inducted into the "Salsa Hall of Fame" twice, once in 2019 and again in 2022. She has been an adjunct faculty member of Santa Monica College for the past 23 years teaching Salsa and ballroom dancing and has also instructed courses at Loyola Marymount University and Cal State LA. She also teaches at By Your Side Dance Studio in Culver City and Marina del Rey.

**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 and 2023 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.

**Raquel Ramirez** (see Artistic Directors bios)

## **Ballet Folklorico Flor de Mayo (BFFM)**

BFFM is the SMC Dance Department's Company in Residence for the 2023-24 academic year. Under the artistic direction of Raquel Ramirez, the residency will provide SMC dancers with the opportunity to take company class, observe a professional dance company in the creative/rehearsal process, and train with members of BFFM through master classes and workshops. BFFM will present two folklorico dances from the state of Jalisco and Coahuila choreographed by Alondra Ramirez and Ashley Ramirez.

**Alondra Ramirez** began dancing folklorico, under the direction of Raquel Ramirez, at the age of 6. Since then, Alondra has grown with Ballet Folklorico Flor de Mayo from dancer to choreographer, to Director. Although not a dance major, Alondra's love for dance led her to Santa Monica College where she took various dance courses and formed part of Global Motion World Dance Company, exposing her to additional world dance styles such as Flamenco, Indonesian, Hip Hop, Salsa and Swing. Additionally, Ramirez has received training from maestros from Mexico who specialize in folklorico for their state. During her extensive time with BFFM, Ramirez has performed throughout various states in the United States, and internationally in countries such as China, Italy, Mexico, and Chile. Alondra hopes to continue performing, choreographing, and representing the beauty of her culture.

# Guest Choreographers

**Adriana Garzón-Valdez** is a project coordinator and administrative assistant to the Director of the Center for the Study of Latino Health and Culture (CESLAC) at the David Geffen School of Medicine, UCLA. Mrs. Garzon Valdez does research and is active in community service via CESLAC's leadership and educational programs and public service events. Mrs. Garzon Valdez was born in Santa Monica, California, and raised in Inglewood, California. She graduated from California State University, Dominguez Hills, in 2007, with a B.A. in psychology. She has trained in Danza Azteca, and Mexican Folklorico since the age of eleven. Mrs. Garzon Valdez has also trained with, performed internationally with, and choreographed for Ballet Folklorico Flor de Mayo since 2004.

**Jackie Riedel**, an LA native is a 2020 graduate from Santa Monica College, who received her AA Degree in Dance and Early Childhood Education. Dancing since the age of two, Jackie has trained in various forms; Ballet, Jazz, Tap, Hip Hop, Contemporary, Musical Theater, Heels as well as world cultural styles; Indonesian, West African, Salsa, Mexican Folklorico and many more. She has worked with world renowned choreographers from Marguerite Derricks to Stephanie Powell in the re-staging of excerpts from Donald McKayles Songs of the Disinherited and was awarded the Ola Hudson Scholarship for Modern Dance and The Simon Trust Scholarship. Currently Jackie can be spotted all over the world as a performer on the international cruise line Virgin Voyage as part of the cast of Another Rose which is an immersive dinner show filled with singing, dancing, circus aerialist and of course love.

**Nanik Wenten** is one of Java's most distinguished dancers, choreographers, and dance teachers. She was born in Yogyakarta, Java, coming from a long line of great musicians and dancers. Throughout the years she has mastered the dance traditions of her native island, Java, as well as the dances of the neighboring island of Bali. She holds a master's degree in dance from CalArts, where she currently teaches Javanese and Balinese dance. Past works include collaborating internationally with renowned artists, such as one of Ricky Martin's opening world tours in the 90s, among others. She also had a supporting feature in the film, "Bali: Beats of Paradise."

**I Nyoman Wenten** is one of Bali's most accomplished and versatile dancers and musicians and is celebrated as a teacher and performer. He is known not only for his work in traditional Indonesian music and dance, but also for his creative East-West fusion of composition and performance work. Wenten has collaborated with numerous musicians, composers, and dancers, and recently with Linda Sohl-Donnell, artistic director, and choreographer for Rhapsody in Taps. The company spent two weeks in Bali with 25 members of the CalArts' Balinese gamelan Burat Wangi. Wenten has toured Europe, Asia, Australia, and America, giving lectures, workshops, and performances. He produced and served as musical consultant for a series of CD recordings of gamelan music released by CMP Records, Germany. Wenten graduated from Bali's Conservatory of Music (Kokar), and from the National Music and Dance Academy in Yogyakarta, Java. He also holds an MA from CalArts and a PhD in Ethnomusicology from UCLA.

## Student Choreographers

**Annie Lee** is originally from Taiwan, discovered her passion for dance at a young age. She began training in ballet, modern dance, and Chinese classical dance at the age of three. A graduate of Taiwan Tainan Cha-Chi High School, she is currently pursuing a degree in Dance at Santa Monica College (SMC). Annie has represented her city and county in numerous Chinese classical dance competitions, showcasing her passion and excellence in the art form.

**Kongying Shi**, also known as Vidisha, grew up in Shanghai and is currently a first-year student at Santa Monica College. She began dancing as a child and later received intensive training in choreography, hip hop, and jazz funk. Additionally, she studied the traditional Chinese opera Kunqu and achieved first place in competitions held in Shanghai and Beijing in 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 Osato Moreno, Paul Trautwein
Videographer	Nestor Trujillo
Photographer	Jonathan Ng, Amy Williams
Theater Technical Director	Siamanto Ismaily
Lead Theater Technicians	Carlos Lucio, Joy Bice, Tom Carter
Production Manager	Robert Rudolph
Stage Manager	Sarah King
Assistant Stage Manager	Sheila Ayundha, Patty Oliva, Abigail Sharp, Oxana Safronova
Technical Assistant	Richard Tahvildaran-Jesswein
PAC Director of Facilities	Linda Sullivan

# A Special Thank You To

SMC Media Center/Graphic Center Department, SMC Marketing  
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Kathryn E. Jeffery, Ph.D., Superintendent/President



**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, Laura Canellias, Keali'i Ceballos, Sophie Gados, Angela Jordan, Karen McDonald, Cynthia Molnar, 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 2025

## *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 18, 2025 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 20, 2025 at 3:00pm (sign-in at 2:30pm) at CPC 310

All dancers auditioning must be warmed up and wear black on black dancewear.

## *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 19, 2025 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 21, 2025 at 3:00pm (sign-in at 2:30pm) at CPC 314

# **DANCE DEPARTMENT SPRING 2025 PERFORMANCES**

## **Synapse Contemporary Dance Theater**

Saturday, May 3, 2025 at 7:30pm

Sunday, May 4, 2025 at 7:30pm

## **Global Motion World Dance Company**

Saturday, May 17, 2025 at 7:30pm

Sunday, May 18, 2025 at 7:30pm

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

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