

Calpulli Mexican Dance Company



Artistic Director & Co-Founder: **Alberto C. Lopez Herrera**

Music Director: **George Saenz**

Story by: **Alberto C. Lopez Herrera & Juan Castaño**

Rehearsal Director & Choreographer: **Grisel Pren Monje**

Dramaturg & Guest Choreographer: **Gabriela Garcia**

Scenery and Projections: **Ariel Rodríguez Flores**

Lighting Designer: **Carolina Ortiz**

Props: **Daniel Valle**

Cast

Mother/Hada (Fairy)

Yuritzi Govea

Diablo

Jose Maria Rojas

Father/Charro Toy Soldier

Juan Castaño

Brave Hada

Stefanie Spiece

Clarita

Carbin Palafox

Dancers/ Friends & Family/School Performers

Felicia Avalos, David Ayala, Eli Cano, Miguel Ceron, Crystal Deosaran, Mario Alberto Flores, Miguel Flores, Cindy Garcia, Adina Lopez, Agostina Mocibob, Yhasmine Moran, Sugriel Reyes, Criis Vega, Lucero Velázquez, Isabella Vergara, Diana Vivar

Musicians

Violin

Luisa Bastidas

Trumpet

Jackie Colman

Violin

Ali Bello

Guitar/Jarana

Sinuhe Padilla Isunza

Drums

Lautaro Burgos

Voice/Guitar

Marilyn Castillo

Bass/Accordion/Voice

George Saenz

Guest Performers from Calpulli Community

Julissa Alonzo, Max Bernal, Pamela Bernal, Kate Flores, Wendy Mendoza, Camila Palomares, Diana Palomares, Yisel Xique, Kimberly Zaragoza

QUEENS THEATRE THANKS ITS MAJOR FUNDERS

These contributors enable us to bring artistically and culturally significant programs and performances to the Queens community.

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New York Community Trust supports the Theatre For All Initiative, including accessibility services at performances.

The Theater Series is funded, in part, by the Shubert Foundation, the Jerome Robbins Foundation, and the New York State Council on the Arts.

The Dance Series is funded, in part, by the Mertz Gilmore Foundation.

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Queens Theatre deeply appreciates their generous support.

Queens Theatre is a member of New York City's Cultural Institutions Group (CIG).

**Season
Sponsors**



About Calpulli Mexican Dance Company

Founded in 2003, Calpulli Mexican Dance Company celebrates the rich diversity of Mexican cultural heritage through dance including live music. Based in New York City, Calpulli produces professional performances via its international touring company, designs arts-in-education experiences in the schools, and leads community outreach activities, most notably Calpulli Community in Queens, Staten Island, Red Bank, NJ and New Rochelle.

The word calpulli (pronounced caw-l-pool-lee) is an Aztec word that means “big house,” “clan,” and “family.” We are a calpulli of dancers, musicians, and teachers that, as a non-profit organization, contributes to the city, country, and community we love. To learn more about Calpulli, visit us online at www.calpullidance.org

Administration & Management

Executive Director & Co-Founder: **Juan Castaño**

Managing Director: **Melissa Cruz**

Grant Manager: **Jay House**

Bookkeeper: **Patricia Burgess**

Wardrobe Manager: **Rosalba Vivar**

Board of Directors: **Danny Garza** (President), **David Ayala**, **Juan Castaño**, **Lisa Labrado**, **Alfredo Ramirez**, **Julio Urbina**

Sponsors

Major support was received from the New York Community Trust, Dance/ NYC, New York State Council on the Arts, the McGraw Foundation, Harkness Foundation for Dance, and Councilmember Daniel Dromm and Councilmember Jimmy Van Bramer via the City Council Cultural Immigrant Initiative. Media and community partners include Dance/NYC, Queens Theatre, R. Evolucion Latina, and BRIC. Donated fabric and trimmings from Materials for the Arts adorn many of the costumes made here in New York City. This program is also supported, in part, by public funds from the New York City Department of Cultural Affairs.

Calpulli Mexican Dance Company is non-profit (501c3) arts organization. Donations from individuals like you are critical to our sustainability and growth. Support future artistic works, art-in-education programs, and Calpulli's community outreach. Donations can be made to “Calpulli Mexican Dance Company” and mailed to 2512 77th St., East Elmhurst, NY 11370.

Thank you! Gracias!

Navidad: A Mexican-American Christmas

The Departure

Santa Rita

Choreography: Alberto C. Lopez Herrera
Wardrobe: Alberto C. Lopez Herrera & Elias Roldan

**Ahualulco en
Nueva York**

Choreography: Grisel Pren Monje

Mexican Traditions

Los Concheros

Musical Interlude: **La Guadalupana**

Choreography: Juan Castaño
Costumes: Guadalupe Camacho, Valeria Medina,
Aarón Chimal Carrasco, Judith González Rios,
Delia Olarte, Luz Ariadna Castillo Paredes,
& Anibal Alcántara Becerril

El Gusto

Musical Interlude: **Las Mañanitas Tapatias**

Choreography & Wardrobe: Alberto C. Lopez Herrera

Let It Snow

The Holidays

Musical Interlude: **Sleigh Ride**

Choreography: Grisel Pren Monje
Costumes: Amanda Gladu

The Nutcracker March

Choreography: Javier Dzul
Costumes: Amanda Gladu

Musical Interlude: **Jingle Bell Rock**

El Colas

Musical Interlude: **En El Nombre Del Cielo**

Choreography: Grisel Pren Monje
Costumes: Alberto C. Lopez Herrera

La Rama

Choreography: Grisel Pren Monje
Costumes: Alberto C. Lopez Herrera

INTERMISSION

Navidad: A Mexican-American Christmas

The Dream

El Sueño Choreography: Juan Castaño & Grisel Pren Monje
Set to an adaption of “The Magical Castle on the Mountain of Sweets”

Aztec Dream Choreography: Grisel Pren Monje
Costumes: Sergio Vidaña, Rosalba Vivar & Daniel Valle
Set to an adaption of the Nutcracker “March”

Charro Toy Soldiers Choreography: Juan Castaño & Grisel Pren Monje
Costumes: Amanda Gladu

Jesusita en Chihuahua Choreography: Francisco Graciano
Costumes: Alberto C. Lopez Herrera & Amanda Gladu

La Negra en Navidad Choreography: Noemy Hernandez adapted by Juan Castaño
Costumes: Alberto C. Lopez Herrera & Amanda Gladu

Diablo Choreography: Javier Dzui
Costumes: Amanda Gladu

La Batalla/ The Duel Choreography: Francisco Graciano
Costumes: Alberto C. Lopez Herrera & Amanda Gladu

Rejoining Family

Musical Interlude: **Silent Night/Noche de Paz**

El Canelo Choreography: Noemy Hernandez
Costumes: Alberto C. Lopez Herrera & Elias Roldan

La Vieja Choreography: Grisel Pren Monje
Costumes: Alberto C. Lopez Herrera

Musical Closing: **Mariachi Sleigh Ride**

Program Notes

The Departure: A young couple leaves their home in northern Mexico with a bittersweet farewell dance with their friends and family. The opportunities of New York City await them. There they find work as garment makers and, through long hours of hard labor, make their living and begin a family.

Mexican Traditions: Years have passed, and it's the 12th of December. The sound of the church bells calls the family to the celebration of La Virgen de Guadalupe. At the gathering, the young girl observes the dances of the concheros, native dances honor the Aztec deity Tonantzin with now a strong Christian influence. The family enjoys the music of the mariachi and the dances in her honor. The parents look for every opportunity to share their traditions with their child with the hope that she will make the traditions her own.

The Holidays: When leaving school, the young girl learns of a special performance. There she enjoys popular holiday music and dance with her friends, very different from what she experiences with her family. The performance also brings a surprise- classical music and ballet featuring a toy soldier and a ballerina. At the end, friends

Notas del programa

La partida: Una joven pareja se despidió de su hogar en el norte de México con un baile con sus amigos y familiares. Las oportunidades de la ciudad de Nueva York les esperan. Allí encuentran trabajo en una maquiladora y, a lo largo de largas horas de arduo trabajo, se ganan la vida y forman una familia.

Tradiciones mexicanas: Los años han pasado, y es el 12 de diciembre. El sonido de las campanas de la iglesia llama a la familia a la celebración de la Virgen de Guadalupe. En la reunión, la joven observa las danzas de los concheros, danzas nativas en honor a la deidad azteca Tonantzin con una fuerte influencia cristiana. La familia disfruta de la música del mariachi y los bailes en su honor. Los padres buscan cada oportunidad para compartir sus tradiciones con la esperanza de que ella las haga propias.

Los días festivos: Al salir de la escuela, la joven aprende de una actuación especial. Allí disfruta de la música popular de las fiestas navideñas y el baile con sus amigos, costumbres muy diferentes a la que vive con su familia. La actuación también trae una sorpresa, música clásica y ballet con un soldado de juguete y hada bailarina. Al final, los amigos le dan la bienvenida

Notes (continued)

welcome her into the after party with all performers dancing.

The Division: The young girl joins her family for a yearly ritual- making tamales for the posada they host on the 24th of December. Guests bring Mexican gifts of poinsettias, fruits and sweets, sweet bread, a piñata, music, and dance. The fandango begins! The parents urge the young girl to join them, but she remains apart. More guests arrive with la rama (the branch)- a Christmas tradition in Veracruz. Unable to enjoy the celebration without her, the parents bring the young girl into the fandango against her wish. She wants for the celebration to include her music also. She tries to be heard first by her parents, other guests, but no one hears her. Unable to hold her frustration any longer, she storms out of the room, bringing the celebration to an end.

The Dream: Alone in her room, the young girl tries to understand what came over her. She turns to her phone to search for ideas and doesn't find what she sees in her two worlds. The emotions have taken their toll on her, and she can't resist a deep sleep. When she awakens, the bright colors of the day call to her. Abruptly she realizes she is not in her home,

Notas (continue)

a la fiesta posterior con todos los artistas alrededor bailando.

La División: La joven se une a su familia en su tradición anual de hacer tamales para la posada del 24 de diciembre. Los invitados traen regalos mexicanos de flor de nochebuena, aguinaldos, pan dulce, piñata, música y baile. ¡Comienza el fandango festivo! Los padres instan a la joven a unirse a ellos, pero ella permanece separada. Más invitados llegan con la rama, una tradición navideña en Veracruz. Incapaces de disfrutar la celebración sin ella, los padres traen a la niña al fandango contra su aparente interés. Ella quiere que la celebración incluya también su música. Ella trata de ser escuchada primero por sus padres, otros invitados, pero nadie la escucha. Incapaz de mantener su frustración por más tiempo, sale corriendo, poniendo fin a la celebración.

El sueño: Sola en su habitación, la joven intenta entender lo que pasó. Busca respuestas en su teléfono pero no encuentra lo que ve en sus dos mundos. Las emociones la han agotado, y ella no puede resistirse a un sueño profundo. Cuando ama- nece, los colores brillantes del día llaman a la joven. De repente, se da cuenta de que no está en su casa, sino en un mundo mágico inver-

Notes (continued)

but in fact in a wintery world. She dances with joy in this new land only to pause when a distant sound approaches. She hides while magical dancers move gloriously. They welcome a Charro Toy Soldier. His friendly demeanor put her at ease. Nearby, though, a mischievous character stalks the soldier and girl, offering a warning of separation. The soldier brings other friends including Las Hadas (the fairies), Santa's Tapatias, and more Charro Toy Soldiers. Out of the shadows, Diablo appears with his message. Diablo is not evil. Diablo simply wants for all to be clear and separate. Very separate. The creatures of this world fear Diablo because their existence is just what Diablo wants to undo. But the young girl wants to hear what Diablo has to say. The Charro Toy Soldier returns with reinforcements- one of the brave hadas who believes cultures can come together. Diablo and La Hada duel for the young girl.

Rejoining Family: The young girl awakens from the dream-turned-nightmare to find her parents watching over her. Her delight in seeing them can't be contained. Together they rejoin the celebration that continues. There she surprises her parents with a gift they had long hoped to receive.

Notas (continue)

nal. Ella baila con alegría en esta nueva tierra solo para hacer una pausa cuando se acerca un sonido lejano. Ella se esconde mientras los bailarines mágicos se mueven gloriosamente. Dan la bienvenida a un Soldadito Charro. Su actitud amistosa la tranquiliza. Cerca, sin embargo, un personaje travieso acecha al soldado y la niña, dando una advertencia de separación. El soldado trae a otros amigos, como Las Hadas, las Tapatías de Santa y más soldados de juguete Charros. Fuera de las sombras, aparece Diablo con un mensaje. Diablo no es malo en sí. Diablo simplemente quiere que las cosas sean claras y separadas. Muy separadas. Las criaturas de este mundo temen a Diablo porque su existencia es justo lo que Diablo quiere deshacer. Pero la joven quiere escuchar lo que Diablo tiene que decir. El Soldadito Charro regresa con refuerzos, una de las valientes hadas que cree que las culturas pueden unirse. Diablo y La Hada luchan por la joven.

Familia reunida: La joven se despierta de la pesadilla convertida en un sueño y encuentra a sus padres cuidando de ella. Su placer al verlos no puede ser contenido. Juntos se reincorporan a la celebración que continúa. Allí sorprende a sus padres con un regalo que esperaban ansiosamente recibir.

Who's who

ALBERTO C. LOPEZ HERRERA

(Artistic Director) is a Choreographer, Costume Designer & Maker, and Teaching Artist with over 30 years of experience in Mexican folk dance. Originally from San Antonio Chiltepec in Puebla, Mr. Lopez Herrera began his studies of Mexican folkloric dance at the age of 12 at the Centro Escolar Benito Juarez de Acatlán de Osorio. Most recently, he completed the National Dance Institute's intensive Teaching Artist training in New York. In the USA, Mr. Lopez Herrera was a dancer and choreographer with several groups and companies working with distinguished choreographers Francisco Nevarez, Daniel Jacquez and Noemy Hernadez. Mr. Lopez Herrera continues to create traditional costumes used in Mexican folkloric dance. With great attention to detail, he designs costumes from across Mexico. His pivotal role in costuming can be seen



throughout the company's repertoire. Under his Artistic Direction, Calpulli Mexican Dance Company has performed at noted venues including Jacob's Pillow Dance Festival (Inside/Out Series), Wortham Center (Houston, Texas), Humboldt State University, the Kingdom of Bahrain, Penn State Erie, and Lincoln Center Out of Doors, where Dance Critic Brian Siebert hailed Calpulli a "terrific company" after its performance. A few months later, Mr. Lopez Herrera was named "Star of Queens" by the *Queens Courier* for his artistic accomplishments and commitment to community arts programming.

GEORGE SAENZ

(Music Director) is a Trombonist/ Multi-instrumentalist, composer, arranger and educator,

originally from Laredo, Texas. In May 2005, he moved to Boston to study brass performance and jazz composition at Berklee College



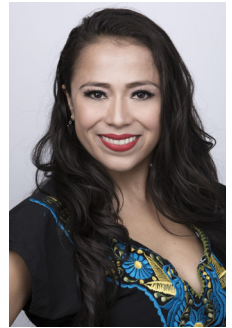
Who's who (continued)

of Music. Since graduating in 2008, he performed with many award-winning artists such as Gloria Estefan and The Edge (U2), Ruben Blades, McCoy Tyner at the Montreal Jazz Festival, Bob Mintzer at the Berklee Concert Jazz Orchestra, The Cornerstone Chorale and Brass Ensemble at Carnegie Hall, Maria Schneider and The Berklee Concert Jazz Orchestra, and Phil Wilson's Rainbow Band at the Beantown Jazz Festival. In addition to playing the trombone, Mr. Saenz is also a talented button accordionist, bassist, pianist, guitarist and composer/arranger, having an original arrangement of the jazz standard "I Love You" be debuted at the Heineken Jazz Festival in Puerto Rico in 2008. Mr. Saenz now resides and works in New York City, working as a freelance musician, composer/arranger and educator.

GRISEL PREN MONJE

(*Rehearsal Director & Choreographer*) was born and raised in Cancun, Mexico and always had a strong, passionate love for dance. She began

dance training at a young age in local dance studios and the Casa de la Cultura Mexico. She was a professional dancer and



entertainer in many of the Resorts in the Riviera Maya. Beginning in 2007, she studied at Broadway Dance Center under the International student program, Steps on Broadway, and The Alvin Ailey School. She performed with Arthur Aviles Typical Theater Company, Bronx Academy of Arts and Dance, Legros Cultural Arts, and appeared as a dancer in music videos produced by Weras Music and Tiny Baby Giants. Ms. Pren Monje made her Off Broadway debut in 2012 with "Zapata! The Musical" at the New York Musical Festival, where she played the role of Curandera and served as Dance Captain and Assistant to the Choreographer. Her training, teaching and performance skills are varied among Classical Ballet, Jazz, Modern, Mexican Folk Dance and many Latin styles. She is currently

Who's who (continued)

a Teaching Artist with the Society of the Educational Arts and, most recently, she completed the Mexican Folk Dance Teacher certification from the Ballet Folklórico de México de Amalia Hernández.

GABRIELA GARCIA

(Dramaturg & Guest Choreographer)

is an artist dividing her time between the theater, dance, commercial and education industries. She holds a BA in Performing Arts from Saint Mary's College of California, and is Co-Founder and Director of R.Evolución Latina (RL), a nonprofit organization making a difference through the arts. Some of her theater credits *Half Time* the musical directed and choreographed by Jerry Mitchell, *Chicago The Musical* Mexico City and Vienna (Velma Kelly), *Chicago* Broadway (cast member and dance captain), *Chicago* Düsseldorf (Dance Associate), and *Sweeney Todd* at the Barrow Street Theater (Movement



Associate). As a choreographer, she served as Associate Choreographer for Public Works' musical production of *Twelfth Night*. She has created works for the Joffrey Ballet School's NYC Jazz and Contemporary summer intensive performances, BC/EFA benefits, R.Evolución Latina's Choreographer Festival and for Preludio Cultural Association in Peru, where she choreographed a production of *Sweet Charity* and *Chicago*. Her ballet and theater dance classes have reached schools in Sweden, Peru, Mexico, China, Germany and other countries. In New York she has taught at institutions such as Ellison Ballet, PACE University, Ithaca College, and was co-coordinator for the Joffrey Ballet School's Joffrey Ensemble. Professional dance companies include Tanzforum Koeln (Germany) and Pacific Northwest Ballet. TV credits include: "Succession," "Jessica Jones." Film credits: "In The Heights," "Whatever Lola Wants" (Tribeca film festival) and "Enchanted." As a voiceover actor, her voice can be heard in numerous TV commercials

Who's who (continued)

and radio spots for the US national Hispanic market as well as Spanish language audio books. To learn more visit www.Gabriela-Garcia.com

FELICIA AVALOS

has been dancing ballet folklórico since the age of four. She received her MFA in Dance from The George Washington University and her thesis was focused on Mexican and Central American immigration. Avalos continues to research the juxtaposition between Mexican and Central American social and political topics with dance.

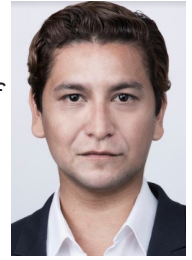


DAVID AYALA

is originally from Detroit and has been a New Yorker for the past 20 years. David has performed with various Mexican Folklorico companies in Detroit, Los Angeles and San Francisco. David has performed with Calpulli for over 15 years as a dancer and is a current member of Calpulli's board of directors.



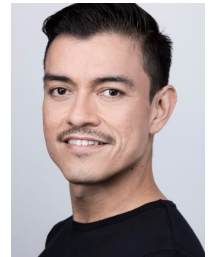
ELI CANO has studied with the French Academie of Ballet, Pittsburgh Ballet Theatre and The American



Dance Festival at Duke University. He also holds a BFA in Ballet from Texas Christian University. His dance experience have led him to dance by Robert Battle, The Kennedy Dancers and Calpulli Dance. Eli is an actor for television and film, working on "Gossip Girl," "Law & Order" and "The Normal Heart" to name a few. Eli is a recipient of the Iconic award and teaches dance to the young and young at heart. Eli recently married his partner of 10 years.

JUAN CASTAÑO

co-founded Calpulli Mexican Dance Co. with the vision of celebrating and serving the Mexican community across the USA. Mr. Castaño, a native of El Paso, Texas, holds an MBA in Management and a BA in Chemistry from Grinnell College where began his studies



Who's who (continued)

of folk dance with student instructor Alicia Gonzalez. He continued training in NYC with choreographers most notably Noemy Hernandez, Daniel Jaquez, and Alberto Lopez. He is a Master Teacher with the YoungArts Foundation and dance educator in NYC. In recent years, he began choreographing works for several of Calpulli's productions and story writing. Most recently he completed two research projects in Mexico with Master Dance Teachers Orquidea Gessel Figueroa and Elias Guerra.

MIGUEL CERON

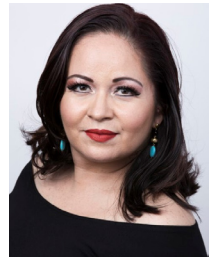
began his dance career with ballet folklórico at the age of 9, learning with a family run group in San Diego and sparking an interest and hunger for dance that he sporadically fed through school shows and multicultural organizations. He revisited folklórico in college, even running the Harvard Ballet Folklórico de Aztlan for two years, and dabbled in other dance styles which stimulated a



desire to invest time in training and improving his dance skills. In New York, he found Latin dance and immersed himself in learning and training as a "salsero" and "bachatero", with short stints in ballet, tango, hip-hop and fusion styles until eventually finding his way back to folklórico with Calpulli.

CRYSTAL DEOSARAN

began her training as a dancer with Calpulli and is a performer with the company since 2010. She has traveled and performed with Calpulli nationally and internationally in places like Lincoln Center, Jacob's Pillow, the Kingdom of Bahrain and Istanbul. She coordinates the Calpulli Community program in Staten Island and is thrilled to share the arts and culture with younger generations of performing artists.



MARIO ALBERTO FLORES

lores began his dance training in Flamenco and Ballet Folklórico at the age of 14 at the Vidal M. Treviño School of

Who's who (continued)

Communications and Fine Arts in Laredo, Texas. He then received a Bachelor of Fine Arts degree in Dance from Texas State University. In 2016, Mario moved to New York City to further his career in the dance field and has since been part of the nonprofit dance organization, Gibney. As a member of Calpulli, Mario has traveled overseas and performed in various venues including, Ís Sanat, The Town Hall, and Jacob's Pillow Inside/Out Stage. Mario has also been a guest performer for Grammy winner, Lila Downs.



MIGUEL ANGEL FLORES

currently resides in Bushwick with his family and was previously part of Calpulli's Community youth program for six years before transitioning to the company. He is a graduate of Cathedral Prep School and Seminary and is attending St. Francis College working on his Bachelors/



Masters degree in Psychology, expecting to graduate in Spring 2020. Miguel is also serving as a mental health intern at Children of Promise, NYC providing therapeutic services for children and teenagers with incarcerated parents. He would like to dedicate his performances to his whole family who have shown their support from the start of his career as a dancer at Calpulli.

CINDY GARCIA

started dancing at the age of 7 at Callina's Classical School of Ballet in Astoria. She went to CUNY, Queens College and earned a BA in Drama Theatre and Dance, where she had the opportunity to study with Professor Edisa Weeks and Yin Mei. She was part of the Queens College competitive dance team. In 2014, she participated in ACDFA (American College Dance Festival Association) representing Queens College with her choreographed flamenco piece "Cinco Flores," and was awarded



Who's who (continued)

The Farah Marcelus Award for Choreography at Queens College.

YURITZI GOVEA,

born and raised in Mexico, started her journey as a performer at the age of 6, performing jazz and regional dances, in festivals and competitions. After graduating with a bachelor's degree on a scholarship from Colegio Nacional de Danza Contemporanea in Queretaro City, she moved to New York City to continue her studies at the Martha Graham Center of Contemporary Dance. She has had the opportunity to perform with different dance companies and experience the work from different choreographers in Mexico and the US.



ADINA LOPEZ

played music from the age of 8 and continued until she was 18 years old. Thereafter, she began dance and joined Ballet Tierra Nueva Mexicana for six years. Adina



is a dancer with Calpulli for 10 years. She credits many different artists who have helped her grow as a dancer and performer learning zapateado, skirtwork, ballet technique, and about dance theater from choreographers including Martha Zarate, Daniel Jaquez and Noemy Hernandez. She's learned about the history of dances, different regional styles, and how to be a Teaching Artist from current Artistic Director, Alberto Lopez.

AGOSTINA MOCIBOB

is a native of Cordoba, Argentina. Agostina began her studies in ballet and contemporary at Estudio de ballet Sandra Racedo. To further her commitment to dance, Agostina then moved to Buenos Aires to study at the world renowned Instituto Superior de arte Teatro Colon. She then moved to NYC to study at The Ailey School, Joffrey Ballet school and Tango with Dardo Galletto. Worked with the Ballet Estable



Who's who (continued)

Teatro Colon also was part of The Table of Silence in 2018, directed by Jacquelyn Buglisi performed at The Lincoln Center Plaza. Agostina danced with Ajkun Ballet Theater in New Rochelle and NYC. She currently works as a freelance dancer in short movies, music videos, tango performances and more. She is dancing with Calpulli Mexican Dance Company, Dardo Galletto Dance and Accent Dance.

YHASMINE MORAN

has been dancing folklorico for 10 years and started dancing in school folklorico groups back in Mexico. Her first performance with Calpulli was at the Lincoln Center outdoor series. She is currently pursuing her BA in Dance at Hunter College.



CARBIN PALAFOX has been dancing ballet folklorico since the age of 7. She has only trained with Calpulli community and has been with them for almost 14 years now. She

has received some jazz and ballet training from both high school and college courses she is enrolled in. Currently Carbin is a film major at Hunter College and is planning on minoring in either Theater or Dance.



SUGRIEL REYES

is a folklorico dancer from Los Angeles. She started dancing folklorico at age 9. She graduated from San Francisco State University with a BA in Journalism and a minor in Raza Studies. Sugriel was part of Grupo Folklorico Tonantzin and Grupo Folklorico Tepecutli Pili. She has been dancing with Calpulli for the last three years.



JOSÉ MARIA ROJAS is a professional dancer and teacher of traditional Argentine folklore in Paraná, Entre Ríos, Argentina. José danced in folk dance since he was 6-years old.

Who's who (continued)

Since then he has participated in several popular festivals and festivals of great renown in Argentina.



In 2015, José received a full scholarship for the contemporary jazz summer course at the Joffrey Ballet School in New York City where he then received a full scholarship to the school for 2015-2016. Currently, José is a dancer with the Mexican folkloric company Calpulli Mexican Dance, teaching artist with Ballet Hispanico, dancer with American Swiss Ballet Company, Galletto Dance Company, and Bula Dance Company, dancing in numerous renowned festivals in the US and abroad.

STEFANIE SPIECE was raised in Orem, Utah where she attended her first ballet class at the age of



20-years old. Her performance experience includes Ballet Hispánico, Ballet Hispánico

Dos, Calpulli Mexican Dance Company, FJK Dance, Born Dancing Inc., Repertory Ballet Ensemble, and Utah Regional Ballet. She was the executive producer of a local company called Latino Legacy for three years, choreographing as well as dancing contemporary and Latin folklore. With her diverse dance background she has had the opportunity to tour around the world, including the White House for President Barack Obama.

CRIIS VEGA

Calpulli debut!
Dancer, Actor
and singer from
Oaxaca Mexico,
Graduated From
The National



Institute of Fine Arts Mexico (INBA), When he was 18 he received a scholarship to study at the Institute for American Musical Theatre NYC and graduated as a Musical Theatre dancer. He has danced on important stages in Mexico City such as Teatro Metropolitan and Auditorio Nacional. "I just wanna thank my mom, family, friends and teachers for helping me to achieve my dreams - Make it shine."

Who's who (continued)

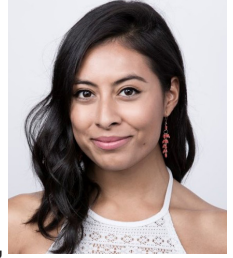
LUCERO VELAZQUEZ (LUZ) was born right here in Queens, but was raised in her parents' town in Mexico



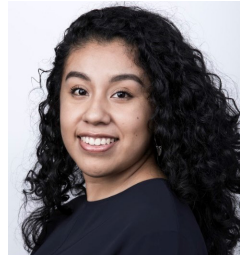
where she began to dance Folklorico at the age of 6. She then moved back to New York and joined Ballet Xochiquetzal where she danced for four years and later joined Ballet Nueva Juventud. She began her official dance training at Hunter College pursuing her dance minor and BA in Psychology (January 2020) There, Lucero has been given the opportunity to perform work from Kyle Abraham and has participated in intensives by MODP and Contra tiempo Urban Latin Theater Company. Lucero credits Rita Martinez, Erick Modesto, Alberto Lopez, Juan Castaño and Grisel Pren for her development in dance.

ISABELLA VERGARA is a dancer, yoga teacher, and fitness instructor from Westfield, N. J. Isabella graduated Summa Cum Laude with a B.F.A. in dance from

Mason Gross School of The Arts at Rutgers University. She has performed nationally at the Kennedy Center, Jacob's Pillow, The Joyce Theater, and The Apollo, as well as internationally in the Philippines, China, and Taiwan. Throughout her career she has performed work by artists such as Yvonne Rainer, Martha Graham, Lar Lubovitch, Pam Tanowitz, and Maxine Doyle. Currently Isabella dances for Calpulli and Oca Dance Co.



DIANA VIVAR started out as a student in the Calpulli Community Program in 2007 with



previous training in ballet from 92nd Street Y ballet program at the age of 5-years old. After being a part of the community program for over years, she joined Calpulli Mexican Dance Company in 2015 and is studying Communication Design at Parsons The New School for Design.

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