



COLLEGE OF  
**ARTS & LETTERS**  
*Music, Theatre & Dance*

TRANSVERSALS: A CONCERT TO CELEBRATE  
**INTERNATIONAL DAY OF**  
**DANCE 2016**



California State University, Los Angeles  
April 22-24, 2016  
Intimate Theatre at the  
Luckman Fine Arts Complex

## INTERNATIONAL DAY OF DANCE

Every year on the 29th of April artists around the world attract attention to the art of dance. For the entire week, dance is celebrated by millions. On that day, dance companies, dance schools, organizations and individuals, professionals as well as amateurs, organize activities addressing a different audience. The International Day of Dance, first introduced in 1982, is promoted each year by CID—UNESCO.

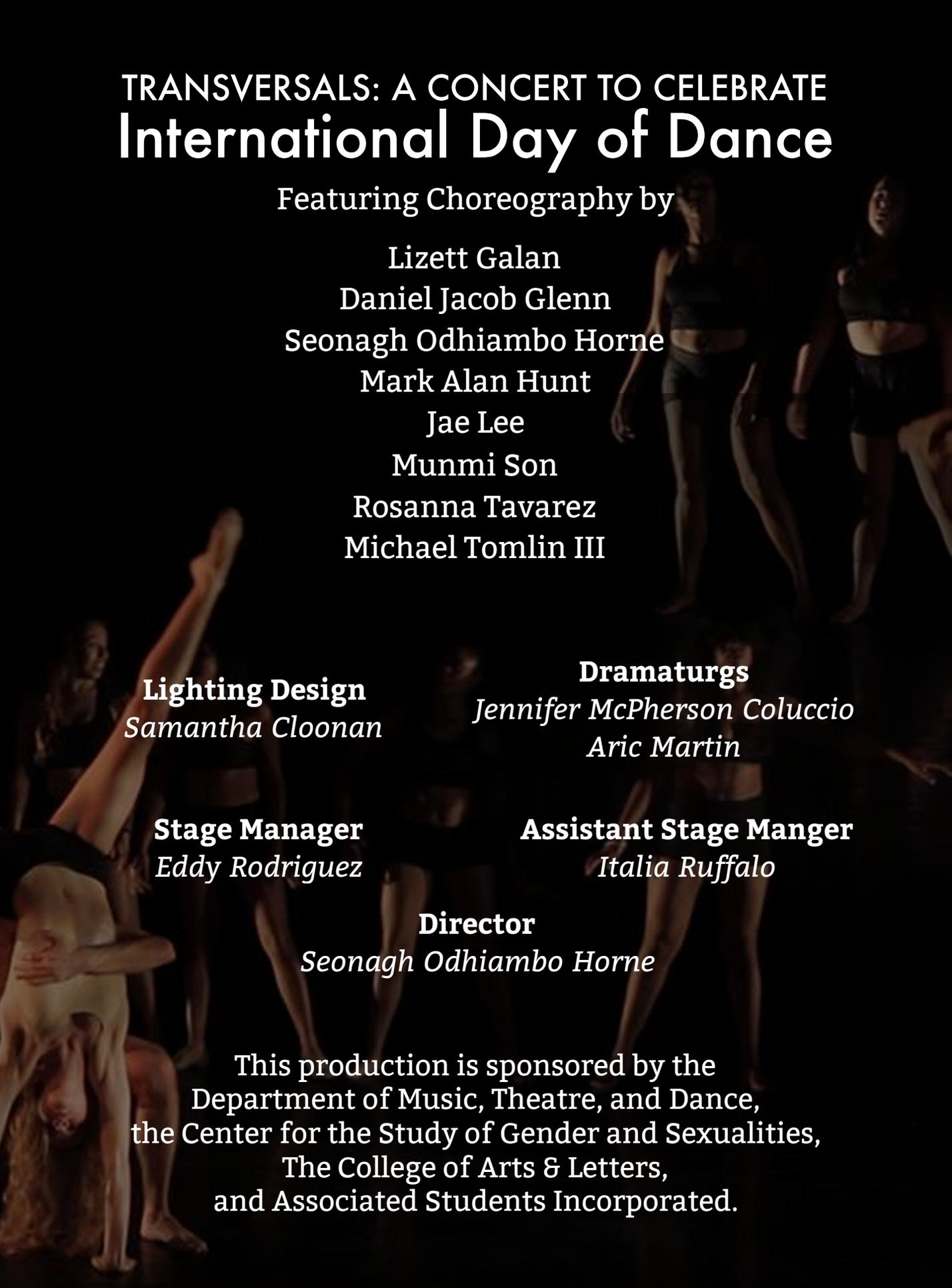
“This is an all-inclusive event at Cal State LA. We want the people of Los Angeles to feel welcome and join us in experiencing the art of dance,” says alumni choreographer Daniel Glenn. The event is only possible because of the student and alumni company who worked tirelessly over many months. Their excitement defines the creative energy, and drives the direction for the 7th International Day of Dance concert, *Transversals*. We are thrilled to include such wonderful guest artists, alumni, faculty, and graduate students to work on this year’s theme.

## MESSAGE FROM THE DIRECTOR

Dance is a disciplined practice, yet as a dancer I am constantly changing. Dance movement is a mirror that helps me see clearly. We come together for this concert because dance is an opportunity for new awareness. This year, all artists involved (dancers, musicians, choreographers, dramaturges, costume designers, the director) explored *Transversals*, an image that shows the possibility of creative growth inherent at the intersection of its corresponding angles. The dances pieces evolved from this metaphor over several months. Dramaturges identified emergent themes as the emphasis on societal pressures, as well as celebrations, and the playfulness of gender and sexuality. What emerges is the power of an individual or collective to know itself, and to communicate intelligently through dance. We seek to define ourselves without limiting external obligations.

## THE CENTER FOR THE STUDIES OF GENDERS AND SEXUALITIES

The Center for the Studies of Genders and Sexualities is a university-wide, interdisciplinary center housed in the College of Arts and Letters. The Mission of the CSGS is to promote cutting-edge research and scholarship in gender and sexuality at the intersections of race, class, religion, ability, and nation.



TRANSVERSALS: A CONCERT TO CELEBRATE  
**International Day of Dance**

Featuring Choreography by

Lizett Galan  
Daniel Jacob Glenn  
Seonagh Odhiambo Horne  
Mark Alan Hunt  
Jae Lee  
Munmi Son  
Rosanna Tavarez  
Michael Tomlin III

**Lighting Design**  
*Samantha Cloonan*

**Dramaturgs**  
*Jennifer McPherson Coluccio*  
*Aric Martin*

**Stage Manager**  
*Eddy Rodriguez*

**Assistant Stage Manger**  
*Italia Ruffalo*

**Director**  
*Seonagh Odhiambo Horne*

This production is sponsored by the  
Department of Music, Theatre, and Dance,  
the Center for the Study of Gender and Sexualities,  
The College of Arts & Letters,  
and Associated Students Incorporated.

# SHOW PROGRAM WITH DRAMATURGICAL NOTES

## A DANCE IN THE GREEN GARDEN OF THE QUEEN OF ANGELS

**Choreographer:** Mark Alan Hunt

**Music:** Queen of Angels Sonata

**Composer:** David Johnson

**Recording/Mixing:** John Baffa

**Musicians:** Violin – Yvette Holzwarth

Cello – David Mason

Piano - David Johnson

Percussion – An-Liang Cheng

Narration: Mark A Hunt

**Poetry:** Ray Bradbury's A Walk in the Green Garden  
of the Queen of the Angels (a Saeta)

**Costume Design:** Mark A Hunt

**Dancers:** Juquari Baskin, Daniel Jacob Glenn (alumni),  
Tom Le, Jessica Sandoval

The primary source of inspiration for Mark's piece, is the "poetic evocative name of this city: *El Pueblo de Nuestra Senora la Reina de los Angeles.*" This name was used as the touchstone for Tony Duquette's 1981 art installation entitled *El Pueblo de Nuestra Senora la Reina de los Angeles*, the centerpiece of which was a fourteen foot tall Queen of the Angels icon. The Queen's face was used as a projection screen, and her appearance morphed to encompass the many faces of Angeleno culture. The female Goddess icon, surrounded by archangels, informs the movement Mark creates in his work. In seven stages, Mark represents the ways in which "the dance has become a ritual that creates and then dissolves a magical imaginary event which re-names this place as *The City of Our Lady Queen of the Angels*, I believe that all human ritual is religion in action, and this dance to spoken word personifies a female Los Angeles, and names this city as HER place."



# SHOW PROGRAM WITH DRAMATURGICAL NOTES

## IN MY SKIN'S KNOWING

**Choreographer:** Seonagh Odhiambo Horne

**Original Music Composition:** “Synchronicity” Bennie Maupin

**Rehearsal Director:** Kimberly Baliutavicius

**Costume Designer:** Alexander Lucero

**Dancers:** Kevin Fonseca, Lourdes “Lulu” Mack (alumni),  
Jessica Sandoval

“in my skin’s knowing” speaks poetically to the subject of Transversals. The dance emerges as lines of power seen in the flow of dancers’ limbs. This flow is cut by a power within as three dancers offer their vulnerability. They develop the idea of power—lingering in it, wondering about its form. A man returns a powerful gaze that counteracts his “feminine” energies and meaning. A woman pronounces her beauty in her curved lines, while another throws herself powerfully against the floor. With each other and apart, these dancers claim themselves—wild, unbound, chaos, fury.

## GREEN CARNATION

**Choreographer:** Lizett Galan

**Music:** “Fake Fealty” by Balmorhea

**Dancers:** Lizett Galan (alumni), Daniel Jacob Glenn (alumni),  
Jessica Ann Hall

In 1892, Oscar Wilde told a dozen of his followers to wear a green carnation on their lapels. When asked what it signified, he simply responded, “nothing whatever, but that is just what nobody will guess.” However, he left a trail of breadcrumbs that led to the support and acknowledgment of homosexuality. At the time, homosexual love was seen as an unnatural circumstance; it was deemed both dangerous and illegal. The flower, grown only in sparse locations, was seen as having an unnatural color. Wilde wanted that flower to be the subtle symbol for his movement. The “unnatural” circumstance of the green carnation was symbolic of Wilde’s predilection with nature’s decadent and extraordinary imitation of art. The dance, Green Carnation, is an acknowledgment of the cleverness and bravery Wilde demonstrated until his last breath. It is a tribute to the secret language that embodies the pioneering steps for equality and justice of spirit.

# SHOW PROGRAM WITH DRAMATURGICAL NOTES

## THE AUDITION

**Choreographer:** Micahel Tomlin III

**Music:** PrΔxΨs - Face A – Sonorama  
FT Drop ft. Zefora- Rainfall

**Dancers:** Juquari Baskin, Kevin Fonseca,  
Daniel Jacob Glenn (alumni), Yareli Rojas

“You have to put yourself into your own space.” Michael Tomlin III’s piece is derived from his personal exploration of the artist within a commercial construct. While the artist’s lifeline hinges upon the ability to create from an unhindered space, the profit-oriented gaze of modern art limits the unique, creative exploration to the point of crippling the individual. “The Audition” scrutinizes the process of creating commercial art through the judgment of appearances against a mass-produced “norm.” Michael’s piece traverses the lines of perception to illustrate that despite appearances, the victory of creation may be solely achieved through making the unique expression of the individual the only locus of the process. With regards to any audition, whether literal or figurative, “they are not the focal point. You are the focal point.”

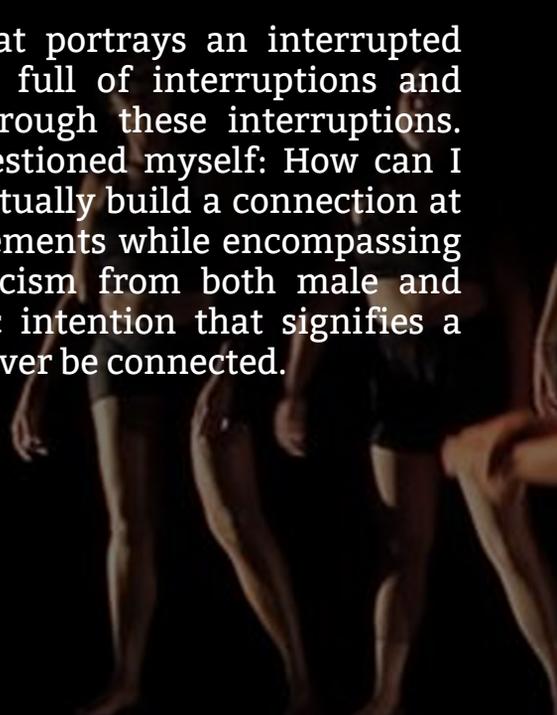
## INTERRUMPERE (INTERRUPTED)

**Choreographer:** Jae Young Lee

**Music:** “Caprice No.1 in C Minor” by Joseph-Marie Dall'Abaco

**Dancers:** Juan Diaz, Kozue Kasahara, Derrick Paris, Yu Sugisaka

“Interrumpere” is a contemporary ballet that portrays an interrupted energy in human relationships. Our life is full of interruptions and complications, yet we make connections through these interruptions. While choreographing this piece, I often questioned myself: How can I illustrate an interrupted energy that can eventually build a connection at the end? Through abstract gestures and movements while encompassing an equal amount of physicality and athleticism from both male and female dancers, I present my choreographic intention that signifies a message; without being interrupted, we can never be connected.



# SHOW PROGRAM WITH DRAMATURGICAL NOTES

## **ANANDA**

**Choreographer:** Daniel Jacob Glenn

**Music:** "Butterfly" The Human Experience

**Dancers:** Juquari Baskin, Kevin Fonseca,  
Daniel Jacob Glenn (alumni), Jessica Sandoval

From a deconstructive aspect, gender is transformational like all aspects of life. The predominance of dualistic constructs versus the modernization of gender is a major statement motivating Daniel's piece, "Chrysalis". From a post-modern standpoint, the piece analyzes the way the mind affects the body, the way stereotypes affect society, and the way breaking these things down allow growth and transformation.

## **AIRIRANG**

**Choreographer:** Munmi Son

**Music:** Arirang, and

*"B Rossette" by Ensemble DITTO*

**Costume Designer:** Alexander Lucero

**Dancers:** Lorena He, Amaris Jacobs, Seven Shao

The Korean Fan Dance is designed as an evocatively melancholic Korean historical approach to utilize dance and movement as an expression of feminine emotion. Through physical movements designed around the motion of the Korean fan, we express the thoughts in feminine hearts. Korean fan dance expresses the pain and wounds of the women of our past. Therefore, it performs a more accurate representation of the feminine body, which consists of spirit, soul, and mind. Through the expression and exploration of dance with the Korean fan, we can invoke emotional pain and move through the wounds toward a place of healing.



# SHOW PROGRAM

## HYBRIDS

**Choreographer:** Rosanna Tavarez

**Music:** "Ave Maria" The Last Castrato Alessandro Moreschi  
"Blackbird" Nina Simone

"Under Pressure" (Acappella version) David Bowie & Freddy Mercury

**Dancers:** Juquari Baskin, Tom Le, Naivi Mayoral

Embodied personal stories are mapped onto four distinctly unique vocalists from the 19th and 20th century: The Last Castrati, Alessandro Moreschi, Nina Simone, David Bowie and Freddie Mercury. *Hybrids* investigates the richness of remix: old and new, male and female, personal and universal.



## PRODUCTION TEAM

Eddy Rodriguez	Stage Manager
Italia Ruffalo	Assistant Stage Manager
Joanna Reyes	Wardrobe Crew
Aric Martin, Alexander Lucero	Lobby Display
Amaris Jacobs	Lobby Dancer
Canyon Prince	Intimate Theatre Stage Manager
Elizabeth Cron	Intimate Theatre Master Carpenter
Samantha Cloonan	Intimate Theatre Master Electrician
Carlos Lucio	Intimate Theatre Audio Technician
Marco Selva	Intimate Theatre Deck Crew
Mark Alan Hunt	Film Production Team
Kent Nabor	Film Production Team
Oleksii Bambenko	Film Production Team
Ben Prendergast	Film Production Team
Lilyana Melero	Assistant Production Manager
Meredith Greenburg	MTD Production Manager
<b>A&amp;L Productions Staff</b>	
Elizabeth Pietrzak	Technical Director/Shops Supervisor
Bruce Zwinge	Costume Shop Supervisor
Tim Jones	Electrics Shop Supervisor
Rico Garcia	Audio Systems Technician

## A VERY SPECIAL THANK YOU TO...

Dr. Peter McAllister, Dean of the College of Arts & Letters, Dr. Lena Chao, Associate Dean of the College of Arts & Letters, Dr. Suzanne Regan, Chair of the Department of Music, Theatre and Dance, Leticia Ramirez and Jenny San. The most heartfelt appreciation to Kimberley Baliutavicius (alumni) for your dedication to the art form, and for your commitment to Cal State LA students. And to those who volunteered many hours on the production: Bennie Maupin for your music and brilliant energy, dancers who stepped up and stepped in, and Steven Woodruff for extra efforts you made for the IDD family.

# DANCER BIOS

**Juquari Baskin** is a first time freshmen at Cal State LA majoring in Theatre Arts and Dance with an option in Dance. This is Juquari's very first time participating with Cal State LA in their International Day of Dance production. Juquari has recently competed at the American College Dance Association (ACDA) regional Baja festival, and was the choreographer of Dorsey High School's dance team. Juquari would like to thank his family for always supporting him with everything that he does.

**Juan Diaz** (Charlie) is in his last year at Santa Monica College. He is a Business major and Dance minor. Charlie started dancing 6 years ago in street styles such as voguing, waacking, and house. He expanded his dance vocabulary by training in modern, ballet and jazz. He would like to thank the house of Mizrahi and the faculty of Santa Monica College for giving him a strong focus and love for the art form.

**Kevin Fonseca** began his training in Dance at Citrus College. After recently transferring, this is his first year at Cal State LA and his third production at the college.

**Jessica Hall's** love for dance runs deep. She has been dancing for quite some time. Though she has never professionally trained, through her many experiences in performance, she learned how to connect, express love and emotion, and how to be universal to all audiences. She attends Cal State LA and is majoring in Nursing and minoring in Theatre Arts and Dance.

**Lorena He** is an international, first year student at Cal State LA, majoring in Business Administration, option in Management. This is Lorena's first time performing in a formal event. As Kpop fan, she appreciates this opportunity to demonstrate her enthusiasm for Korean culture and hopes to learn and experience what it is to be a dancer. Lorena would like to thank her dance instructor, Munmi, for her infinite patience and instruction. She would also like to thank her family and friends for supporting her and the Dance department for giving her an opportunity to be on the stage.

**Amaris Jacobs** started dance at age seven with a non profit organization called Everybody Dance. She's trained in ballet, jazz, modern/contemporary, and hip hop. At age thirteen, she received a scholarship to train at Marat Daukayev School of Ballet. Her aspirations include dance choreography and social activism. She is an honor student at Pasadena City College (PCC) as a Communications major, and hopes to utilize her degree to raise funding for Dance Art in

## DANCER BIOS

underserved communities. She was recently selected to represent PCC at the 2016 American Dance College Association, there she met Dr. Seonagh Odhiambo Horne. She was asked to participate CSULA's International Day of Dance. Amaris is grateful for the opportunity to share space and movement with such beautiful dancers!

**Kozue Kasahara** is currently attending Santa Monica College as a Dance major. She was born in Japan and started training in classical ballet with the T.K. Ballet Academy at the age of four. During her training at the academy, she performed roles such as the Diamond Fairy in *The Sleepy Beauty*, La Esmeralda variation, Bridesmaid in *The Don Quixote*, the Hungarian Variation in *Raymonda*, the pas d'action in *La Bayadere*, Cygnets in *Swan Lake*, and the Spanish Dance in *The Nutcracker*. After coming to Los Angeles, she started training in modern and contemporary dance. She joined the contemporary dance companies Synapse, World Dance Company, and Global Motion. She has performed in pieces choreographed by guest Andre Tyson, a former principal dancer with Alvin Ailey American Dance Theatre, Chisa Yamaguchi, a member of Diavolo architecture in motion, and Vladimir Kolesnikov, a former dancer with Kirov ballet. She has performed *the Dido and Aeneas* with the SMC Opera Theatre and SMC Chamber Choir team as a solo dancer. This summer, she will be attending the Alonzo King Lines Ballet Summer Intensive. Kozue holds a BA in Literature from Aoyama Gakuin University in Japan and wants to pursue a career as a professional worldwide dancer.

**Tom Le** is a sophomore at Cal State LA and is majoring in Dance. He has an interest in becoming a professional dancer in a dance company and teaching professionally for a living. This is Tom's first IDD performance. He has performed in *Moving Dance Images* and the Spring Dance Concert by Hae Kyung Lee. He has participated in solos, duets, and group pieces. Tom would like to thank all of his professors from color guard to dance for helping him become the performer he is today. And, he would like to thank his family and friends for always encouraging him to pursue his dreams and passion for the performing arts.

**Naivi Mayoral** is a sophomore at Cal State LA majoring in Communication Disorders to become a Speech Language Pathologist. Although Naivi isn't a dance major, she has a huge passion for dance and has been dancing for six years. This is her first production at Cal State LA. She previously participated in a piece for the ACDA Baja Conference at Cal State LA. She would like to thank her family for their love and support.

## DANCER BIOS

**Derrick Paris** is currently completing his final semester at Santa Monica College (SMC) and will be transferring to CSU Long Beach in the fall. His background began in Military Dance Drill Team and Hip Hop with a close focus on competition dance. He is currently the Coach and Director of his own youth dance & drill team company, De Lux Drill Team. Along with his many technique classes at school, he is currently dancing and choreographing for the upcoming Synapse Dance Company performance that will premiere at The Broad Stage in Santa Monica, California. Performing in *Interrupted* means a great deal to Derrick, as it has been a piece he has deeply admired. He would love to thank his cast mates, which are some of his best friends, and Professor Jae Lee for their support.

**Yareli Rojas** is a junior at Cal State LA majoring in Theatre Arts and Dance with an option in Dance and a minor in Spanish. Yareli has participated in a few productions at Cal State LA, however this is her first time participating in The International Day of Dance. Yareli's most valuable achievement was playing the role of The Sugar Plum Fairy in *The Nutcracker*. She is very happy to participate in this production and would like to thank Erwin and her family for all the support.

**Jessica Sandoval** is a sophomore at Cal State LA majoring in Exercise Science. This is Jessica's first performance with Cal State LA. Jessica has been dancing for companies and a wide arrangement of choreographers. She hopes to perform professionally and teach for as long as possible. Jessica would like to thank her family for supporting and pushing her to prosper in the performing arts. She would like to thank her teacher, Tawnya Kuzia, and Tawnya's staff for shaping her as a dancer.

**Seven Shao** is an international student from Shanghai, China. This is her first year at Cal State LA and first time involved in the International Day of Dance. While she does not have a significant dance background, she has an enormous passion about dancing freely. She is, currently, the president of Dancing Cal State LA.

**Yu Sugisaka** is a student at Santa Monica College, majoring in Dance. This is Yu's last semester with SMC. She is from Japan and has been a classical ballet dancer since she was 7 years old. She came to Los Angeles in 2014 to learn various dance styles including modern dance. Before coming to LA, her favorite roles on stage include Cupid in *Don Quixote* and Cinderella's Stepsister in *Cinderella*. Yu would like to thank her family in Japan for always supporting her.

## CHOREOGRAPHER BIOS

Born in Canada, Dr. Seonagh Odhiambo Horne traveled as far as Africa to pursue a vision of internationalism. She then worked at home with Canadian aboriginal leaders in the United Native Nations while pursuing her MA at UBC with an emphasis on pedagogy for theatre arts, and performing as a dancer in theatres and galleries in Western Canada. Later, when teaching choreography and dance history on the East Coast, Seonagh performed with renowned choreographers such as James Martin, as well as with small companies. When at Peridance NYC training with Jennifer Muller and Jim May, Seonagh's connection to dance history and intercultural education came together. Seonagh got a Ph.D. in Dance at Temple University as the Fisher Center Fellow. Working as Artist-in-Residence at Hobart and William Smith Colleges, she led 11 dancers to explore the boundaries of community, history, national and global culture. She held a tenure track position at Transpacific Hawaii College before beginning her tenure at Cal State LA in 2009.

A member of CID-UNESCO, Seonagh's interdisciplinary research in dance/somatic pedagogies expands awareness about multiple intelligences in the choreographic process. Her research into Kenyan dance indicates provocative pedagogical techniques that bring history alive. As an artistic director, Seonagh often works in dialogue with communities, furthering meaning about a topic with professional dancers. She founded *Asava Dance* that combines modern dance, African influences, and pedestrian gestures with live music. Her choreography has been performed at international festivals and residencies, and she has received multiple grants or fellowships from Canada Council for the Arts, Leon and Thea Koerner Foundation, JSI Institute, Art of Engagement, and the Fisher Center.

**Rosanna Tavarez** has a diverse background as a performer/entertainer and has had the honor of working with Marina Abramovic, Ryan Heffington, Travis Payne and Rosanna Gamson/Worldwide. She also toured with N'SYNC and Jessica Simpson as one fifth of the girl group Eden's Crush and covered the Emmys, Grammys and Oscars in addition to hosting her own shows as a television personality for FOX, E!, TVGuide Network, and Telemundo/NBC. This year, Rosanna is one of 8 teacher trainees selected to study Countertechnique in Melbourne, Australia with founder and Artistic Director of Chunky Move, Anouk Van Dijk. She was also one of six recipients to receive the 2014 UCLA Hothouse Residency and in 2012 was awarded the Center for Cultural Innovation's ARC Grant to present her work. She is incredibly grateful to share her passion for performing, creating and teaching dance as a faculty member at both Cal State LA and LACHSA.

## CHOREOGRAPHER BIOS

**Mark Alan Hunt** is a dancer, choreographer, filmmaker, and anthropologist, and as an Interdisciplinary Studies Grad student at Cal State LA, his MA combines the Departments of Dance, Film, and Anthropology. He has created over 50 dance films ranging from three minutes to one and a half hours long, and many of these films document the dancing student body of Cal State LA. Mark's interdisciplinary academic pursuit at Cal State LA will prepare him to be Los Angeles' first Digital Dance Anthropologist.

**Munmi Son, MA**, is the director of the Argon Dance Company of Los Angeles. She is an Adjunct Professor of Korean traditional mission dance at Grace Mission University in Fullerton. Munmi has conducted extensive international Korean dance performances in Korea, America, China, Ecuador, England, France, Japan, Mexico, Peru, Russia, and other countries over the last thirteen years in addition to multiple years of experience as a dance instructor and director in Korea and America.

**Jae Lee** began her dance training in South Korea where she earned a B.S. degree in ballet from the Han Yang University. In Korea, she was a member of the Lee Ballet Company and danced professionally. Lee attended the State University of New York, College at Brockport and earned an M.A. degree in dance. Lee also holds an M.F.A. degree in dance with an emphasis in choreography from the University of California, Irvine. In 2007, Lee presented one of her major works, *Searching for My Voice* at the Orange County Performing Arts Center as part of the Fall for Dance Concert. She has been actively participating the American College Dance Association and her choreographies have been selected to be performed in 'best of festival' Gala Concerts. Lee is a full time faculty member at Santa Monica College where she teaches ballet, contemporary modern dance, choreography, and dance history, while directing Synapse Dance Theatre.

**Lizett Galan** has a fierce passion for dance. She began dancing in her early college days at California State University, Los Angeles. During her undergrad career, her focus was predominantly on modern and contemporary dance. After receiving her B.A in Theater arts and Dance, she decided to push beyond her horizons to become a gymnastics and tumbling coach for a gymnastics academy where she refined her knowledge of the powerful bond between strength and flexibility. Currently, she is both a dancer and choreographer with the Citrus College Dance Company.

# CHOREOGRAPHER BIOS

**Michael Tomlin III** is a contemporary and commercial artist from California who began training at Debbie Allen Dance Academy as a scholarship student. He has worked with Odyssey Dance Theater in Salt Lake City and danced with the Lula Washington Dance Theater. Michael was the first African American to receive a full dance scholarship at the California Institute of the Arts ( CalArts), where he graduated with a BFA in Dance with a minor in Math. During his time at CalArts, he performed *Memoria* with the Alvin Ailey American Dance Theater at the Music Center. He has worked with Merce Cunningham's musician John King, Barak Marshall, Body Traffic in LA, and Danielle Agami. Post graduation, he moved to Japan and worked for Tokyo Disney Sea in the stage production *Mystic Rhythm*. While in Japan, he choreographed his first international piece *IBUKI*. He continues to dance with the Lula Washington Dance Theater. Last year, Michael debuted both as the Nutcracker in *The Nutcracker* with the Lake Arrowhead Classical Ballet and as Arabian Dancer in the Anaheim Ballet.

Alumni Choreographer, **Daniel Jacob Glenn** studied Theatre Arts and Dance, which helped him realize his talents and guide him towards his love of dance theater. He will debut in three of the selected pieces and sends his humble gratitude to the amazing audience for making it to our celebration performances. To the awesome cast and rock star production team that made this possible, thank you for your hard work and diligence. This is his second year returning to share his work; "each year this show gets better and better," and Daniel is so glad to be back with such a hard working team. He is currently working to expand his professional career and is interested in opportunities to develop performance for social change. He can't wait to share his experience and express his passion! Enjoy the Show.

**Kimberley Baliutavicius** is a force of nature! She is a multi-talented performer, educator, and motivator. A free spirit dedicated to helping others, Kimberley's mission is to use her gifts and talents for a greater purpose. A natural leader, she has lead multiple cheer and dance teams to national cheer and dance championships and has taken home 3 national champion titles. While obtaining her BA in Dance at Cal State LA, Kimberley was a core performer and soloist of the international company, Asava Dance. She continues to create and perform her work in the Los Angeles area and is a part time dance faculty member for Cal State LA.

# SUPPORT THE PERFORMING ARTS AT CAL STATE LA

The Department of Music, Theatre and Dance stands committed to presenting high quality theatrical, musical and dance productions to the community – on campus and off. These events are a direct outcome of the department's mission to train the next generation of performing artists and technicians.

With your support, we will be able to keep abreast of the exciting and constantly changing technologies that will prepare our students for careers in the 21<sup>st</sup> Century. There are several ways in which you can help us in our mission.

## **Direct Donation to the department**

Direct donations help support upgrades in technology, student travel and tours for our ensembles and casts.

## **Scholarship Donations**

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- Inez Schubert fellowship
- Hugh Englis Mullins Memorial Scholarship
- Helen E. Culver Musicology
- Esther Andreas Voice Performance
- Enor Watson Jazz Scholarship
- Andreas-Jackson Scholarship

### **THEATER**

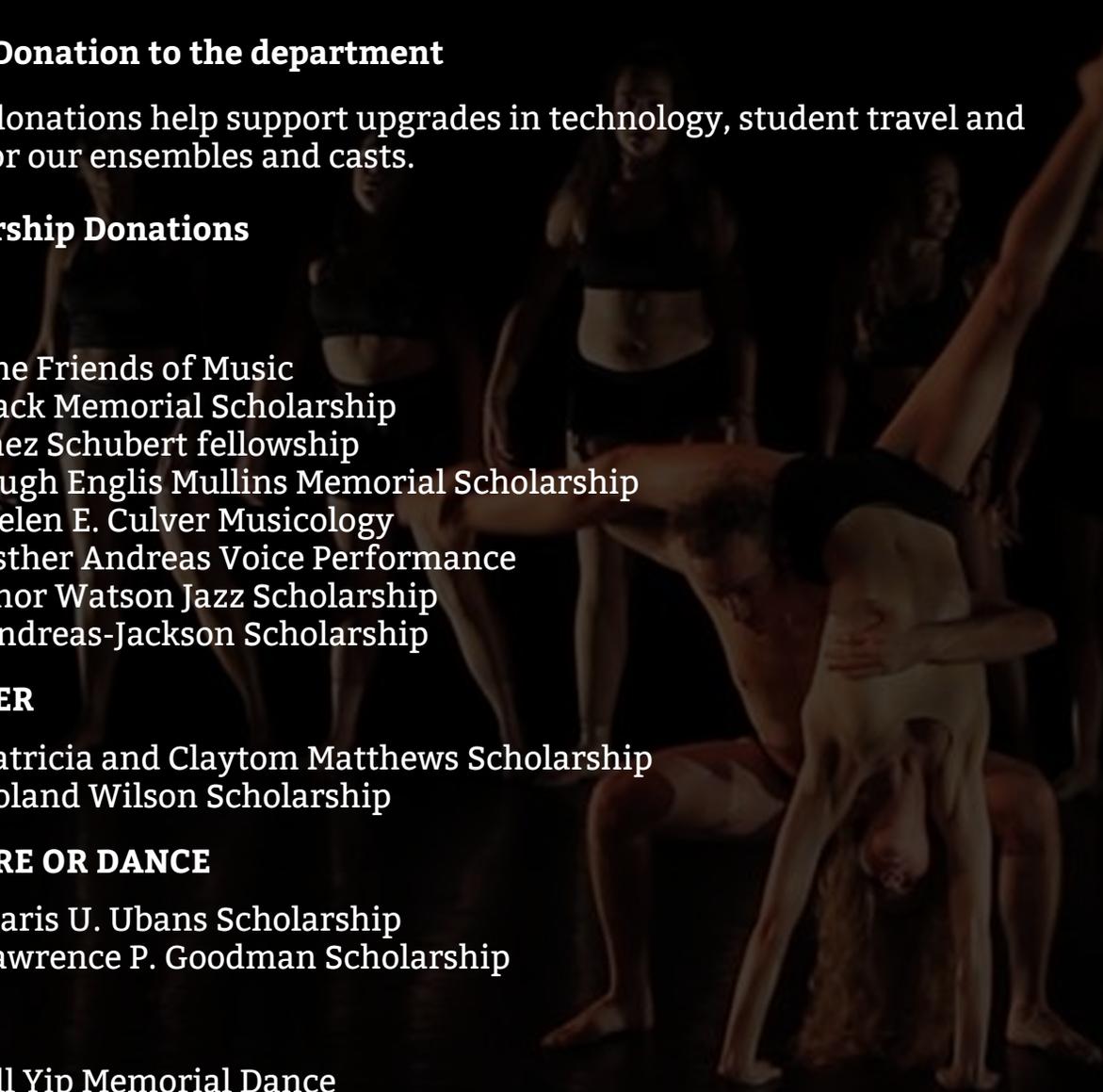
- Patricia and Claytom Matthews Scholarship
- Boland Wilson Scholarship

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- Maris U. Ubans Scholarship
- Lawrence P. Goodman Scholarship

### **DANCE**

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- Jan Day Memorial Dance
- Friends of Dance



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Lena Chao, Associate Dean, College of Arts and Letters  
Suzanne Regan, Chair, Department of MTD

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Jeffery Benedict, Saxophone, Jazz Studies  
Paul De Castro, Piano, Afro-Latin Music  
James Ford; Trumpet, Jazz Studies  
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Paul Stuart Graham, Arts Management  
Meredith Greenburg, Stage/Production Management  
Jose Cruz Gonzalez, Playwriting, Directing  
James A. Hatfield, Scenic Design, Theatre History  
G. Shizuko Herrera, Stagecraft, Design  
Deborah Holland, Songwriting  
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John M. Kennedy, Composition and Theory  
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Emily Moss, Director of Bands, Music Education  
Seonagh Odhiambo, Dance Pedagogy and Performance  
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Jenny San, Administrative Support Assistant