



SHOWCASE PROGRAM

S A Z Ó N LIVE 2025

IS THE SEASONING OF OUR LIVES

THIS SHOW IS DEDICATED TO WHAT AND HOW WE CONNECT

CELEBRATING UNIQUENESS AS OUR COMMON GROUND

AMPLIFYING THROUGH THE TRIUMPHS AND TRIALS THAT WEAVE THE FABRIC OF OUR
LIFE

CULTIVATING SAZÓN!

AS WE SHARE

WE CROSS POLLINATE

GAINING OPPORTUNITY TO EXPAND AND GROW

DANCE AND MUSIC

A PURE STREAM OF COMMUNICATION

AN ABSOLUTE EXPRESSION

INSPIRED BY GUIDANCE FROM THE UNIVERSE

LET US STOMP OUR FEET, CLAP OUR HANDS AND HOOT THE HOLLER

ADDING TO THE S A Z Ó N OF OUR TIME TOGETHER

IN HONOR OF OUR ANCESTRY
UPHOLDING LEGACY
WE SHARE WITH YOU
PASSION OF OUR CULTURES

The Human Journey Showcase

(Act 1: the terrain of life)

La Xolita y El Luchador

Film by Christina Perez

A short about determination, conflict, triumph, resolution and human connection.

The story follows a young lady as she sets out to attend an event. Starring Yanissa Robles and Daniel Stevens.

Sazonadas

Yucatan, Mexico

Nicte Ha & Alma Ines

Music by: Zazhil

Las Mujeres Que Se Pintan

Music by: Orquets Jaranera Legión Musical

Mujeres En Resistencia

Zapateado Rebelde

Nosotras, como todas las mujeres del mundo, resistimos los sistemas de opresión del patriarcado, creando como las zapatistas nos inspiran, un lugar en el mundo donde quepamos nosotras.

Nosotras, las mujeres creando nuestra autonomía.

Nosotras, zapateando entre los horarios locos del trabajador de nuestros estudios, empleos y quehaceres de madres, hijas, hermanas, tías, compañeras y amigas.

Nuestro zapateado rebelde nace de la resistencia de los pueblos.

¡LA DANZA ES NUESTRA REBELDÍA!

The Human Journey pt. 1

Edits & Oration by: Christina Perez

639 Hz

Sazonadas

Sinaloa, Mexico

El Niño Perdido

This dance and song is about a little boy whose mother died and so his father would take him to work because there was no one to look after him. The father gave his son a trumpet to learn while he waited outside until his workday ended. One day the little boy was not waiting outside and the father, being a “musico” himself, walked around sounding his trumpet to call for his son. Reunited through the communication of the trumpet. Notice how the trumpet sounding oscillates between the left and right speaker, signifying their calls to one another. JahWay (a.k.a John Wayne) stars in this film short about finding his way back to familiar ground. Produced by Christina Perez

Music by: Banda Sinaloense MM

El Sinaloense

Is a person from Sinaloa and also one of the most emblematic musical pieces of the state. Home of some of Mexico's most venerated performers (Lola Beltrán and Pedro Infante). Banda music was established in the 1880's in Sinaloa and expanded to other nearby states in the 1890's. Its roots come from the overlapping of Mexican music with polka music. The state did not have a formal regional dance form until the early 1970's. The main dance style, as indicated by all modern research of this Pacific area, is inspired by the Jalisco sones. Although many variations have been included, reflecting the integration of old popular tunes and songs from the 60's Mexican hit parade into the banda Sinaloense repertoire. The exhilarating ambiance created by the thundering ensemble, Banda El Recodo soon became Sinaloa's favorite.

Music by: Banda El Recodo

~Intermission~

(Act 2: celebrate through thick & thin)

Elenco de Danzas de House of Peru

Carnaval Huancapi (26th)

Festejo (27th)

(from Spanish “Fiesta”) is a festive form of Afro-Peruvian music. Like many other artistic expressions of Peru, the festejo is full of history, passion and pride. The dance is a staple in the Black coastal populations and celebrates the emancipation of the slaves. Festejo is recognized for its high energy and the improvisation carried out by the dancers. Some believe that its origins trace back to competitive dance circles performed by individuals playing Cajons. Despite its African origins, people of all different backgrounds participate in the dance that many regard as one the greatest representations of Peruvian culture.

Sazonadas

Tamaulipas, Mexico

El Querreque

This is a standard folk song which translates to “woodpecker” or a ‘talkative person’. Tamaulipas is rich with The central and southern portions of Tamaulipas are mountainous and there are extensive fertile plains in the north. The sandy, lagoon-dotted coastal zone is sparsely inhabited. It is known for its rich cultural heritage and beautiful natural landscapes, including tropical rainforests, beaches, and lagoons.

Music by: Tlen Huicani and Lino Chavez

El Tamaulipeco

The huapango tamaulipeco is a traditional Mexican dance from the southern region of the north-eastern state Tamaulipas, known as “La Huasteca”. Huasteca is Nahuatl, meaning “Land of gourds”. Huapangos music evolved from Spanish music (seguidillas and fandangos) yet was interpreted and altered by the natives to represent the celebrations of the land of abundance, resulting in the use of a falsetto vocalization.

Music by: Conjunto Típico Tamaulipeco

The Human Journey pt. 2

Edits & Oration by: Christina Perez

741 Hz

Elenco de Danzas de House of Peru

Pacasito & Valicha (26th)

Pacasito This dance has a deep meaning that is related to solidarity and protection, as well as joy and love. The northern borders of Peru and the south of Ecuador are only imaginary lines drawn on geographical features; However, they do not demarcate much the cultural

context that exists between both sectors of the two countries. Hence the musical similarity in several of the artistic genres of the Andean area common to the two nations. The sanjuanito, a popular Ecuadorian dance that is like the huayno in Peru, has its similes on the Peruvian side, one of them being known as “El Pacasito”; It is a dance from the border province of Ayabaca in the department of Piura. Most sources refer to the community of Chocan as its origin, although this dance has been danced in almost every corner of the province. The story goes that in the time of the Montoneros, young single men hid under their wives' skirts to avoid being seen because of the persecutions they suffered from the foremen in the work camps, forcing them to return to their home. labor, without allowing them to participate in the celebrations of the *Lord of the Captive*. The Pacasito dance has a deep meaning that is related to solidarity and protection, as well as joy and love.

Valicha is a popular dance called “huayno.” The melody was composed in 1945 by Miguel Angel Hurtado and it is like a anthem for people in Cusco. The melody was dedicated to a Cusquena woman named Valeriana. The expression “Valicha” is the abbreviation of her name. Valeriana was the most beautiful woman in town and she was coveted by the young men in the area, among them was Miguel Angel Hurtado. The dance Valicha tells the love story between Valeriana and a teacher who fell for her beauty and charm. Valeriana’s parents did not approve of this relationship because of the social differences and they worked to separate them. This song recounts Valeriana’s adventures, from her escape flight with her lover and her misfortune in the city. This song has passed to immortality in Peruvian music and is well known worldwide.

Negrillos de Chivay & Zamacueca (27th)

Zamacueca Prior to the arrival of the Spanish in 1532, Peru was home to many pre-Incan cultures and to the Incan empire itself. In the colonization of Spanish America, Peru became the center of the Viceroyalty because it represented one of the biggest sources of gold and silver. Due to the lack of cheap manpower, thousands of African slaves were imported to Peru primarily to work in the Andean mines. Peruvian historian and researcher Fernando Romero asserts that the word zamacueca is derived from the Zamba Antigua (a Spanish dance which existed in the 16th century) with the later addition of the word kwa-kwa, which in the African Kikongo language signifies cajon (wooden drum). The fusion of the word, and the resulting dance form, was called *Zamba kwa-kwa* (or “Zamba of the drum”), and subsequently the Zamba-Cueca and finally Zamacueca (1780-1824). Throughout the beginning of the 19th century, South America was liberating itself from Spanish rule. The Zamacueca converted itself into a dance of independence celebration. As each republic broke off and formed its own identity, the Zamacueca was given a new name and the status of the national dance. Hence, in Chile its name changed to Cueca, in Bolivia Cueca Boliviana and in Argentina Zamba.

Power vs. Force

Edits & Oration by: Christina Perez

639 Hz

Sazonadas

Jalisco, Mexico

El Son La Negra

Music by: Mariachi Vargas De Tecalitlan

Las Abajeñas

Las Abajeñas are the people that come from the valleys and canyons known to be tall, proud and “Godly”, according to this song. Singing to the “mariquita” (ladybug) that one day “you will be mine”. With the virtue of “let it go and it will come back” if it’s true.

Music by: Mariachi Vargas De Tecalitlan

La Madrugada

This dance is dedicated to the hours after midnight and before the sun rises when a person of the “la madrugada” aims to steal as many kisses as possible. That potent time when deep sleep is happening or in this case the most lively fiestas are coming to an end. On the way home reminiscing of the bright moments shared, the laughs and the push of getting home before dawn. Jalisco's climate is ideal year-round and boasts an impressive landscape making it prime for long festivities and the expansive cultivation of the blue agave. Given that Jalisco is the birthplace of Mariachi and Tequila, these two go hand in hand.

Music by: Mariachi Vargas De Tecalitlan

Showcase Bow

Community Dance & Photo Ops

(((((*****))))))

Featured Performance Artists (In order of appearance)

Mujeres En Resistencia

Formed in 2007, Mujeres en Resistencia is an autonomous political dance group comprised of Mexicana and Xicana womxn of color. They fuse traditional Mexican folklórico dance with other styles of dance such as hip hop, rap, nortañas, acoustic, and ska. Rooted in Zapatismo, Mujeres en Resistencia invokes and practices Zapatista autonomous knowledge through art and activism. They’ve been honored to perform throughout California at conferences, youth workshops, protests, cultural celebrations, and political events.

Instagram: @mujeresenresistencia

Facebook: @Mujeres en Resistencia

Elenco de Danzas de House of Peru

Dances from the coast and The Andean regions of Peru

We are a group of volunteers, Men and women, who love to showcase Peruvian culture through our dances. We welcome new volunteers from different nationalities and we practice every weekend. We represent the House of Peru, a Non Profit organization in San Diego. House of Peru promotes cultural events in the community and we sponsor libraries for children from low-income families, in Peru. You're welcome to visit us at our Peruvian cottage at Balboa Park. More about House of Peru: <https://www.facebook.com/HouseofPeru>

Sazonadas Dancers

Sazonadas dance for the love of our ancestors and to uplift family heritage. The synergy felt when old friends come together is what we experience every time we dance together.

Christina Perez Born in National City, raised by her parents and 5 siblings in Chula Vista, (SouthBay!). She founded Sazonadas in 2023, ballet folklórico was her first guided artform, at the age of 3 years old. It has been a long time dream to get back to dancing folklórico. The dancers she invited for this project were chosen because of their dynamic seasoning as dancers complimenting their wisdom and fervor for life. Joyfully she choreographed the dances for Sazonadas, produced and directed Sazón Live and edited the audio/visual bed for the showcase to enliven her passion. With a knowledge base of 21 regions of Mexican dance, proficient in multiple forms, she connects with her ancestors through dance receiving their messages and blessings. Christina is a holistic arts practitioner, a sacred plant and frequency alchemist, and an award winning filmmaker. She enjoys making, creating full sensory environments, loves to be in nature, gathering with her trusted circle and playing with JahWay.

Jessica Michelle Mercado Jessica was born into a family of Mexican ancestry and raised in the San Francisco Bay Area where she was exposed to various cultures, languages, and art forms. She began her arts trajectory as a child and studied and performed ballet and musical theatre. In 2004 she relocated to San Diego where she officially began her dance career. She studied various cultural music and dance forms such as Mexican Ballet Folklórico, Puerto Rican Bomba, Spanish Flamenco, Folklor Colombiano, Cuban Rumba, Afro Cuban/Orisha, Brazilian Samba, Afro Brazilian, Orixá, and other regional Brazilian styles. She was a Dancer with the Ballet Folklórico del Centro Cultural de la Raza in Balboa Park, which gave her access to the rich and nuanced history of the Chicano and Latino community in San Diego. From 2008 to 2019, Jessica was an integral member, leader and dancer of Super Sonic Samba School

housed in the World Beat Center. Notably, she held the role of President of the Board of Directors, Dance and Artistic Director, and Queen of the Drums or Rainha da Bateria in 2016. In 2018, Jessica studied abroad in Cuba with many renowned companies, such as the Conjunto Folklórico Nacional de Cuba, Raíces Profundas, Rumbata, and the Ballet Folklórico de Camaguey. In 2022, Jessica moved to Brazil where she immersed herself in the language, culture, and community of the Samba school. She is a Passista with the Faculdade de Samba Barroca Zona Sul in São Paulo for which she has danced in the famous Carnival parade and many other events. Currently, she resides in Long Beach, California and is a member of Raiz Brazil Dance Company and Sazonadas. Jessica plans to continue sharing her passion for cultural music and dance forms for as long as she can!

Karina Serrano Pérez Karina was born and raised in the borderlands of San Diego-Tijuana. She is currently a Spanish/History elementary teacher in Chula Vista and Curriculum coordinator for Advancing Students Forward, a bi-national nonprofit working with youth in Tijuana. Karina is a proud child of immigrants, Raúl and Martha Serrano. From a very young age her parents instilled the love and importance of Mexican culture and traditions. As a mother of two of Mateo and Isabela, both her husband and her hope to instill that same love of Mexican culture to their children. At the age of 7 years old she began dancing ballet, tap, jazz and folklórico. Karina first started dancing folklórico with her church group at Christ the King Catholic Church. While attending the University of California at Santa Cruz for her BA (Sociology and Leadership), MA in education and Bilingual teaching credential she danced with the university student Folklórico dance group, Los Mejicas. She was a danzante at first and then became co-director of the group in her final year at UCSC. After returning home to San Diego in 2001 she joined the Folklórico dance company at the Centro Cultural de la Raza, Ballet Folklórico en Aztlan, she performed all over San Diego with the company for over 9 years. Her love of dance has always been and will always be a part of her life.

Yadira Ortega She has been a Folclórico Dancer since 1988. It keeps the vibrancy alive for her Mexican heritage and family honor. She dedicates her dance to her “Nanita”, with pure heart and soul, uninhibited beauty is expressed. Previous dance group tutelage: Casa de la Cultura 1988-1993, Centro Cultural de la Raza 2002-2009, Ballet Folclórico Yady's 2009-2010 and Sazonadas 2023-Present. Conferences attended: ANGF 2003 & 2004. Yadira is a College Instructor of Spanish, 1998 - Present. Teaching through culture is her passion.

Lighting Technician

Ricardo “Ricky” Chavez Rodriguez Ricardo is excited and thankful to be part of this production. Ricardo is motivated and dedicated to continuing to grow in the art of theatre as a performer and as a crew/lighting tech. Ricardo’s biggest hope is for the audience to enjoy the performance, and for his fellow cast members to shine brightly as they perform on stage.

Sound and Projection Technician

Angus Campos

Appreciations and Mentions

Thank you to our PARTNERS in proliferating Art and Culture

Centro Cultural de la Raza (CCDLR)

The Arts Advisory Committee and The Board of Trustees

Utmost appreciation to the incredible staff and volunteers of CCDLR

Esau Cortez

Roberto D. Hernández

Ymoat Luna

Vitta Olivieri

Ana Hernández

Karla Reye

Grace and Gratitude to The Chicano Park Museum

All Gratitude To The Showcase Volunteers

BIG UP TO ALL WHO BOUGHT TICKETS!!!

Abrazos to ALL who Supported Sazonadas to develop this Showcase

Thank you to our partial sponsor

Music Box San Diego

Sazonadas are available for private events:

Email: Sazonadas@cognitiverise.tv

Instagram: @sazonadas_folklore

<http://cognitiverise.tv/sazonadas>

Until we dance together again, goza goza goza!