

AhSa-Ti Nu

@ahsati_nu

East Bay vocalist, poet, musician and podcast host. In 2016 AhSa-Ti Nu celebrated the release of her debut, full length album “REBORN”, a much- anticipated effort that soulfully combines old school rhythm and blues, classical jazz, reggae roots with a little funk on top. In 2018 AhSa-Ti Nu, in collaboration with The Dust Collector, released an album simply titled Nu Dust. Her dynamic live performances are engaging, uplifting and a testament to AhSa-Ti Nu’s burgeoning talent. More recently AhSa-Ti Nu began the journey of her project Overlooked Giants: Stoires of Queer Women of Color in the Arts, a podcast and live mixed-media performance that takes a deeper look into the lives of queer women of color in the arts.

AhSa-Ti Nu’s influences of gospel, jazz, rhythm & blues and rock continue to shape her goal as an artist: to create music that everyone can connect to emotionally and spiritually. As is the case with “REBORN” and “Nust Dust”, AhSa-Ti Nu slides effortlessly between soulful riffs, heartfelt lyrics and fun grooves that are undeniable. Created to ignite, fuel and empower the spirit, every song keeps the listener deliciously in tune throughout.

Having performed at notable venues and festivals across the United States, AhSa- Ti Nu is no stranger to the stage. In recent times, she has supported the likes of Sean Hayes, The Stone Foxes, Meklit Hadero, Quinn DeVeaux and Blue Beat Review and many more. Stepping gracefully into the spotlight, AhSa-Ti Nu is a terrifically talented solo artist whose music is starting to reach different corners of the globe, and rightfully so.

“Everyday music finds a new way to move me, and I am grateful to be moved.” - AhSa-Ti Nu

“The female Marvin Gaye.” - KKUP

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Vanessa Sanchez

@la_mezclast

Vanessa Sanchez is a Chicana-Native dancer, choreographer and educator who focuses on community arts and traditional dance forms to emphasize the voices and experiences of Latina, Chicana and Indigenous women and youth. Sanchez is a 2019 Dance/USA Artist fellow and the recipient of the New England Foundation for the Arts (NEFA) National Dance Production Grant. She holds a degree in Dance and Child Development from San Francisco State University and has trained with master artists throughout the United States, Mexico and South America. Sanchez uses dance as a tool to engage with the community and has worked closely with community organizations including Dance Mission Theater and Eastside Arts Alliance. She is the Dance Lead for Loco Bloco, an artist in residence at School of the Arts and the Founding Artistic Director of multi-disciplinary rhythmic ensemble La Mezcla. Her award-winning show “**Pachuquismo**,” an all-female tap dance and Son Jarocho performances about Pachucas and the Zoot Suit Riots, was presented at Brava Theater in October 2019.

Based in the San Francisco Bay Area, **La Mezcla** is a multi-disciplinary rhythmic ensemble whose work is rooted in Latinx traditions and social justice. La Mezcla is made up of artists, dancers and

musicians who utilize folkloric and contemporary forms to portray the untold stories of marginalized communities of color on stage.

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Diana Gomerós
@dianagameros

Among the Bay Area's bustling music scene is singer-guitarist- social activist Diana Gomerós, an artist who's quickly caught the attention of national media as well as acclaimed musicians (i.e. **La Santa Cecilia, Natalia Lafourcade, Bebel Gilberto, Taylor Mac, San Francisco Symphony**) who've been drawn to her singular music and intrigued by her life story. From the age of 13, Gomerós has resided in the United States, and for much of that time, she was an undocumented immigrant. Now with legal status, Gomerós writes a love letter to her homeland with 13 standout renditions of classic Mexican songs on her latest album, **Arrullo**, in anticipation of soon returning to Ciudad Juárez, Mexico. Gomerós independently released her sophomore album, **Arrullo**, on November 10, 2017.

Having spent her teenage years in Michigan and adult life in San Francisco, Gomerós has longed to visit the land where she was raised. 15 years have passed since she last travelled to Ciudad Juárez. Heartbroken while her city went through devastatingly tough times with militarized policing of streets and drug cartel conflicts, her family has experienced firsthand violence leaving Gomerós feeling trapped with no way to help. With a sense of loss and being absent from many family milestone moments, she channels her fears, guilt and powerlessness into a beautiful tribute reminiscent of her childhood in Mexico.

Arrullo takes the listener back to the times when Gomerós' big Mexican family would gather at her grandparents' home -- a pink house surrounded by pecan trees, rose shrubs and cacti -- located in a small farm town called Torreoncitos, eight hours south of Ciudad Juárez (the album cover of **Arrullo** depicts a collage of cacti, birds, her grandmother, and pictures of Mexico all in a pinkish hue). The sound of her grandmother and mother's voice (the latter of which sings on **Arrullo**); the strumming of guitars; kids playing; and life on the farm, all comprise the magical spirit of family life in Mexico for Gomerós. She transcends this energy into an intriguing song selection of both famous and obscure Mexican covers featured on **Arrullo**.

Arrullo came to life through the **Women's Audio Mission's** Local Sirens & Preserving Culture projects, made possible by the generous support of **The California Arts Council** and **The Zellerbach Family Foundation**. Gomerós performs with her mother **Altagracia Estupiñan** (vocals) and grandmother **Leonarda Rentería** (vocals), as well as a talented cast of Bay Area musicians including **Patrick Wolff** (clarinet, tenor saxophone), Thomas Edler (bass), Helen Newby (cello), Danny Cao (trumpet), Andrew Maguire (vibraphone), and **Magik*Magik String Quartet** featuring Liana Berube (violin), Philip Brezina (violin), Marcel Gemperli (viola), and Michelle Kwon (cello) directed by Minna Choi.

In 2013 Gomerós released her first official album "Eterno Retorno", a soulful retrospective of her journey as a musician and immigrant. The songs on Gomerós' album include "SB1070", which she wrote in response to the anti-immigration Senate Bill passed in Arizona in April 2010, and "Libre Y Serena", the story of an immigrant woman who decides to return to her homeland. In October of 2014 she received

the Emerging Leader Award from the **Chicana/Latina Foundation** for her work in music and her support to social justice movements.

Diana's songs and story have been featured on Billboard, Mother Jones, NPR's All Songs Considered, NPR's Alt. Latino Podcast, Public Radio International – The World and PBS Newshour.

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Marcelo Javier co-founded San Francisco Bay Area Theatre Company (SFBATCO) in 2014. Acting credits include Riff in *West Side Story* (SFBATCO) *I Too Sing America* (SFBATCO), *Not Another Holiday Show!* (SFBATCO), *Home for "all of" the Holidays* (SFBATCO), *Skippyjon Jones* (Theatreworks USA), *Rent* (Syracuse Stage), *A Midsummer Night's Dream* (Bathwater Productions). Directing credits include *Death and the Artist* (SFBATCO) *One Googol and One* (SFBATCO) *Celebrate 12th Night Joyfully With Kathryn Crosby* (NYPL at Lincoln Center), *Cinderella* (African American Shakespeare Co.) *Not Another Holiday Show!* (SFBATCO), *La Posarela* (SFBATCO 2017 & Community Music Center 2015).

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SFBATCO co-founder **Rodney E. Jackson Jr.** made his Broadway debut in "The Book of Mormon" and was last seen at American Conservatory Theatre in the West Coast premiere of "Toni Stone". Prior to that he traveled North America in the first national tour of "Motown: The Musical."

A San Francisco native who built his love and foundation for art and theatre in public city organizations such as SFartsEd, San Francisco Recreation and Park's Young People's Teen Musical Theater Company, and the Ruth Asawa San Francisco School of the Arts' where he graduated from the theatre department. He is now the Artistic Director and Co-Founder of the San Francisco Bay Area Theatre Company.

Other theatre credits: Berkeley Repertory "Ain't Too Proud: the life and times of the Temptations", San Francisco Bay Area Theatre Company "I, Too, Sing America".
@rodneyearljacksonjr

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Arwen Lawrence, vocalist, dancer, and instrumentalist (guitar and some regional guitars of the Mexican son), is co-founder of [Cascada de Flores](#), a group from the San Francisco Bay Area who has for twenty years fused Latin tradition with individual expression and musical communication. In twenty years, Cascada de Flores has recorded five albums, collaborated on multidisciplinary projects with theater, cinema and dance, and performed in various venues throughout the United States, Canada, Mexico and Cuba.

Originally from New York, Arwen was raised in Southern California, surrounded by academics, musicians and impromptu musical parties. Early music influences included traditional folk songs, Scottish waltzes, African song, blues, and rock, with Peruvian songwriters adding color to her forming musical palette. As a college student, Arwen found her voice among the Mexican community in Los Angeles. Her taste for poetry, romance and dance is rooted in Mexican song and danceable sones.

Arwen began to excel under the tutelage of Mariachi Los Camperos de Nati Cano, with whom she traveled and recorded, singing in forums such as the Degollado Theater in Guadalajara and the Lincoln Center in New York. Nati always nudged her towards what came naturally: to sing with heart. After forming Cascada de Flores, Arwen later toured with Jorge Saldaña (announcer, journalist, composer and singer), and veterans of his "Nostalgia"; program, singing in performing arts centers in Chiapas, Veracruz y la ciudad de México.

Arwen earned her BA in Latin American Studies from the University of California, Los Angeles. She then completed her Masters in Music Education at Holy Names University in Oakland, California, where she investigated the use of traditional music in the bilingual primary classroom. In the Bay area, she has taught music in bilingual public schools, led workshops for Music Teachers about curriculum in Spanish, and with Cascada de Flores presents musical stories for children, in forums from libraries to theaters, from California to Oaxaca to Ontario, Canada. www.cascadeflores.com

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María de la Rosa, Artistic Director, DíaPaSón

@mariadlr4

Photo credit: Marina Romani

María de la Rosa, native of San José, California, has studied for 30 years with masters of Mexican dance and music; taught traditional arts for 25+ years; has performed throughout California and in Hawaii and Mexico, primarily as a dancer with Los Lupeños de San José, and was the Artistic Director for the company for three years. Honors include selected works to the SF Ethnic Dance Festival; collaborations with the Limón Foundation, NY; "Champion of the Arts" by SJ Mercury News; Artist Fellowship for Choreography by Arts Council SV; and grants and honors for new music works including 2016 NPN Creation Fund award. In 2016 she was an invited lead artist in the Doris Duke Foundation Building Demand for the Arts initiative. In 2013, she choreographed MACARIO, the NEA funded theater production of the book and movie of the same name. María's music collective, DíaPaSón, performs throughout the Bay Area and beyond and opened the 2013, 2015 and 2018 SF Son Jarocho

Festival. María has completed three California Arts Council Artist in Schools residencies. She has guest lectured in the music departments of UC Berkeley, University of San Francisco, San Jose State University, Stanislaus State University and San Francisco State University. She currently teaches part time as a music teacher in Oakland Unified School District and free-lances throughout the Bay Area as a performing artist and teaching artist. María earned her BA and master's from Stanford University and holds a Professional Clear California Teaching Credential.

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Mónica María is a vocalist, multi-instrumentalist and composer. A graduate of San Francisco State University, Mónica María's music mixes traditions and contemporary sounds of Latin America with the jazz and R&B that reflect her Bay Area roots. She is an innovator and a fresh new voice in Latin American music, lyricist, graduate of San Francisco State University. Mónica María performed songs off her recently released album, *Nuevos Caminos*, for Brava's 8th Annual San Francisco Son Jarocho Festival back in February 2020.

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Martha Gonzalez was born and raised in East Los Angeles and is a **Chicana artista** (artist/activist), feminist music theorist and academic. Gonzalez earned a PhD in Feminism from the University of Washington Seattle. In addition, Gonzalez holds an undergraduate degree in Ethnomusicology from the University of California Los Angeles (**UCLA**).

Her academic interest in music has been fueled by her own musicianship as a singer and percussionist for East L.A.'s **Quetzal** for the last 17 years. **Quetzal** has made considerable impact in the Los Angeles Chicano music scene. The unique blend of East Los Angeles sounds as well as the social justice content in the work has sparked dialogue and theoretical work among various artist communities, culture theorists, and scholars across the country, Mexico and Japan. The relevance of Quetzal's work has been noted in a range of publications from dissertations to scholarly books, most recently Patricia Zavella's *I'm Neither Here Nor There: Mexicans' Quotidian Struggles with Migration and Poverty* (Duke University Press, 2011). As a result, the **U.S. Library of Congress** and **Kennedy Center** extended an invitation to perform and speak in September of 2011 as a part of their "Homegrown" music series. The traveling exhibit "**American Sabor: Latinos in U.S. Popular Music**" sponsored by the **Smithsonian Institute**, featured Quetzal as leaders and innovators of Chicano music. This feat coupled with their **Grammy Award** winning album on the **Smithsonian Folkways** label "**Imaginaries**" marks the importance of her past and ongoing work.

As a musician, Gonzalez has collaborated, and/or toured with artist such as **Los Lobos, Los Van Van, Jackson Brown, Susana Baca, Perla Batalla, Jaguares, Ozomatli, Jonathan Richman, Los Muñequitos de Matanzas, iCubanismo!, Taj Mahal, Tom Waits, Los Super Seven, Lila Downs, Raul Malo, Rick Treviño, Son De Madera, Relicario, Chuchumbe Charanga Cakewalk, The B-side Players, Teatro Campesino, Aloe Blacc, Maya Jupiter, and Laura Rebolloso**. In these ways music pedagogy and transnational music movement experience has influenced Gonzalez's scholarship.

Gonzalez was awarded a **Fulbright Garcia-Robles fellowship (2007-08)** for her research on transnational musical social movements across the Americas and Europe, with a specific focus on innovations of women in the music and dance of the *fandango* culture. She is also the recipient of the **Doman Award for Excellence in Teaching** as well as a **Ford Dissertation Fellow** and **Dean's Arts Medalist** for the 2012-2013 scholastic year.

As a testament to the body of music and community work Gonzalez has accomplished on and off the stage, in the summer of 2014 Gonzalez's *tarima* (stomp box) and *zapateado* shoes were memorialized in the **National Museum of American History**.

Gonzalez is currently an Assistant Professor in the Intercollegiate Chicano/a Latino/a Studies Department at SCRIPPS/Claremont College. She lives in Los Angeles with her partner Quetzal and ten year-old son Sandino.

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Liliana Herrera is a singer/songwriter, performance and voice over artist based in San Francisco's Mission District. Spanning over two decades, she has cultivated diverse musical stylings performing with Bay Area bands, in community activism and theater stages, including El Teatro Campesino, Opera

Cultura, Golden Gate Opera, Galería de la Raza, The DeYoung Museum, SOMArts, Mission Cultural Center, La Peña Cultural Center, among others. Hailing from California's borderlands and inspired by her musical family, Liliana bridges bicultural roots to the arts and social justice; not only with music, but also as a language justice interpreter and advocate.

A recent recipient of a National Endowment for the Arts grant, Liliana wrote and performed "Golondrina: Andanzas por California" (A Swallow's Migrating Wanderings through California), as one of a four-part series titled, "Timeless Archetypes of Women in Music and Dance" - a musical confluence of song and poetic storytelling, being reprised at Brava. Recent works include the animated series, "Priced Out" and musical albums, "Norte del Rio" (Candelaria), and her own "Late Night Taco Stand Music."