Alabama Dance Festival

January 13-22, 2023

Helen Simoneau Danse
Photos: Whitney Browne
The University of Alabama Dance Program provides dancers with a broad range of training in movement, creative process, history, anatomy, and elements of technical production. This training is supplemented by multiple opportunities for performance, choreography, screendance, and traditional scholarly pursuits.

Bachelor of Arts in Dance
Auditions
March 3, 2023

Master of Fine Arts in Dance
Auditions
March 2-3, 2023

High School Dance Day
March 4, 2023

For more information visit dance.ua.edu or contact Sarah M. Barry, Associate Chair of Dance, at smbarry@ua.edu
Welcome

On behalf of the Alabama Dance Council (ADC), I would like to welcome you to the twenty-sixth Alabama Dance Festival on January 13 – 22. The ADC proudly presents Helen Simoneau Danse as the featured guest company in partnership with UAB’s Alys Stephens Center (ASC) on January 21 at 8:00 p.m. in the ASC’s Jemison Concert Hall.

The 2023 Festival includes a variety of other dance performances, beginning with the Birmingham Dance Showcase on January 14 at the BJCC Theatre as a part of Dance Across Birmingham. Other performances include the Alabama Screendance Festival on January 20 at 8:00 p.m., followed by the New Works Concert on January 21 at 4:00 p.m., and closing with the Alabama Dance Festival Showcase on January 22 at 2:30 p.m., all at the Dorothy Jemison Day (DJD) Theater, Alabama School of Fine Arts.

Whether you are a beginning dancer, a seasoned professional, or an enthusiastic audience member, there are opportunities for everyone!

Rosemary W. Johnson
Executive Director
Alabama Dance Council

The Alabama Dance Festival gratefully acknowledges and thanks the Sponsors, Community Partners, and Individual Contributors for their generous support of the twenty-sixth Alabama Dance Festival.
The Alabama Dance Festival presents  
THE BIRMINGHAM DANCE SHOWCASE  
January 14, 2023, 12:45 p.m.  
Birmingham-Jefferson Convention Complex Theatre

### Danza Azteca/Cielito Lindo  
Danza Xochipilli  
Homewood, Alabama

Choreography: Mario Lopez  
Music: Traditional/Jarabe Tapatio, Jesus Gonzalez

**Dancers:** Alma R. Angeles, Yadira Angeles, Korina Angeles, Luis Mario Angeles, Michael Flores, Christopher Flores, Gael Flores, Isabella Garcia, Mario Lopez, Carmen Flores, Maximino Garcia, Leticia Flores, Jesus Navarrete, Maricela Garcia, Ivan Garcia, Diana Garcia

### Elegant Jasmine  
Jasmine Dance Ensemble  
Birmingham, Alabama

Choreography: Huan Wu  
Music: Jasmine Flower, Qu Zhang and Tianchen He

**Dancers:** Caihong Ye, Fengfeng Xiong, Fuling Zeng, Hong Li, Jing Jiang, Jinqiun Xu, Manhong Hu, Mei Li, Rachel Wang, Rui Li, Ruixun Zhao, Stacey Ballew, Weiwei Li, Xuemei Bai, Yuanyuan Guo

### Waltz of the Hours  
C.J.’s Dance Factory  
Prattville, Alabama

Choreography: Stevan Grebel  
Music: Waltz of the Hours, Delibes

**Dancers:** Charlotte Alford, Callie Booth, Taylor Browning, Odessa Golden, Isabelle Hams, Emma Holtzschier, Charis McHenry, Katie Perry, Ceciley West

### Concern  
Gradient Dance Theatre  
Birmingham, Alabama

Choreography: Wendy Huang  
Music: Concern, Ning Lin

**Soloist:** Wendy Huang

### Swords and Wings  
The Mad Hatter Dance Company  
Hoover, Alabama

Choreography: Sibylle Kristensen and Melissa Morgan Musgrove  
Music: Dragonborn; Mausam & Escape, Jeremy Soule and A.R Rahman

**Dancers:** Kaitlin Giles, Katie Icimsoy, Sibylle Kristensen, Dora Lajosbanyai, Melissa Musgrove

### Kahe Chhed Mohe  
Shivalaya School of Dance  
Montgomery, Alabama

Choreography: Pandit Birju Maharaj  
Music: 'Kahe Chhed Mohe' from the Bollywood movie, Devdas, Ismail Darbar

**Soloist:** Sudha Raghuram

### Cao Cao  
HeartBeat Dance  
Birmingham, Alabama

Choreography: Kiki Amanno  
Music: Cao Cao Mani Picao, Celia Cruz

**Dancers:** Kelly Allen, Gwen Hueramo, Ceci Pintos, Jessica Ponte
**Dive in the Water**

Choreography: Maya Spivey
Music: "Dive in the Water", Blake McGrath

*Dancers:* Abby Marshall, Alexandra Ricks, Anna Theilacker, Bekah Theilacker, Emma Morris, Hallee Godwin, Kenleigh Parker, Lauren Harbin, Lexie Wimmer, Lily Platt, Margaret Wilkins, Margo Spanjer, Marinda Sadler, Marlena Smitherman, Peyton Crist, Rae Barnes, Tate Murchison

**Xiao**

Choreography: Mix
Music: "Xiao", Yan Xiaonan

*Dancers:* Chunlan Fan, Cici Chen, Kai Yan, Lei Zheng, Lirong Sun, Liyuan Mou, Lulu Lu, Qiang Li, Shelly Tanner, Xiaomei Ruan, Xuejun Gong, Yan Bai

**Song of My Soul**

Choreography: Malia Henderson
Music: "Lerato", Kabza de Small & DJ Maphorisa feat. Bontle Smith

*Dancers:* Janiya Douglas, Joshua Francis, Tyjah Holdon, Jazmun McCoy, Zaria Smith, Azya Warrick

**FCBD Improvisational Choreography**

Choreography: Dala Dance Company
Music: "Aicha", Khaled; Elila Farh, Hicham Katia Orchestra

*Dancers:* Liz Malcom, Director; Helen, Mellet Walker, Danielle Shaw, Erin Estrada

**Kannada Tillana**

Choreography: Sheila Rubin
Music: "Kannada Tillana", Traditional

*Dancers:* Anjali Anantharam, Aadhya Gangaraju, Saadhika Kopparapu, Juhi Patel, Aishwarya Punna, Sindhu Thadurri

**HALFTIME**

Choreography: Winston Strickland
Music: Hip Hop, DJ CJ THA STICMAN

*Dancers:* Winston Strickland, Erica Lewis, Taneka Coleman, Kimmie McKenzie, Bre Terry, Jasmine Craig, Chica Martin, Darius Miles, Tion Ensley, Travion Strickland, Naomi Bonds, Monti Hood, Caleala Butler, Ajara Jallow, Jaida Bunton, Ja'Niyah Wigfall, Ryanay Mayes, Joshyln Patterson, London Anderson, Ava Burns, Leangela Troupe, Serenity Powell, Lashelle Hicks, Jkari Burks, Areonna Anderson, Ajha Gregory
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The Alabama Dance Festival presents

ALABAMA SCREENDANCE FESTIVAL

January 20, 2023, 8:00 p.m.

Dorothy Jemison Day Theater | Alabama School of Fine Arts

Say Yeah, 2022, 3:36 minutes, Atlanta, Georgia
Director: Lenard Foust
Choreographer: Lenard Foust and Rosanna Karabetsos
Cinematographer: Tavarr Foust
Performers: Alabama State University Dance Program
Music: Troybio
Editors: Tavarr Foust

The work is centered around empowerment.

before the rain gets the laundry, 2022, 6:00 minutes, Birmingham, Alabama
Director: Anna Foshee
Choreographer: Anna Foshee
Cinematographer: Evan Lanier
Producers: Anna Foshee & Evan Lanier
Performers: Jordan Prough & Sara Wallace
Music: Wilder Adkins, Be Thou My Vision
Editors: Evan Lanier & Anna Foshee

This work is a collection of childhood memories with my late grandmother, Juanita Howell, whose life was simple, her character strong, and her home - one of my favorite places. She never owned a dryer, so a chore I often helped her with was bringing in the laundry from the line. Right before a summer rainstorm hit, I would hear her from the kitchen exclaiming, "help me grab the laundry before the rain gets it!!".

"Riches I heed not nor man's empty praise. Thou mine inheritance; now and always."

Go too far, 3:40 minutes, China
Directors: Lin Jiahui, Yue Liuyang
Choreographer: Lin Jiahui
Photographer: Yue Liuyang
Producers: Lin Jiahui, Yue Liuyang
Performer: Lin Jiahui
Music: Brian Eno, Plastikman, Richie Hawtin
Editors: Lin Jiahui, Yue Liuyang

Longing for freedom, we mentally escaped from the narrow space repeatedly to search for the spiritual paradise. Experimental dance film "Go too far" was inspired from the fast-paced life of our time and the quarantine life during COVID-19. In the brief spiritual getting away from the cubicle, we found a relief from our miserable daily routine. This film expressed the infinite pursuit of the spiritual world. This is an experimental dance video choreographed to meet the purpose of “dance for camera”. The dancer’s body was disassembled and reconstructed in the lens language, which together with the "red ball" image and the constantly changing space, presented an allegorical expression of "Go too far". Through this experiment, we hope to explore the narrative way of combining body and lens language, so as to promote the understanding and expression of dance at the media level.
The Keeping of the Bees - A Short Informative Dance Film, 3:44 minutes, Andover, Maine
Director: Christina Belinsky
Choreographer: Christina Belinsky
Cinematographer: Christina Belinsky
Producer: Christina Belinsky
Performers: Christina Belinsky and Nathan Duszny
Editors: Christina Belinsky

“The Keeping of Bees” is a short informative dance film that brings light to one of the many effects human behavior and climate change has had on a very important species: bees. Bees are responsible for pollinating a very large portion of our vegetation and food. It is estimated 1/3 of every bite of food is a product of bee pollination. Utilizing audio from NPR Weekend Edition with Scott Simon, we learn through Frank Aletru the many struggles beekeepers are facing today by combining dance, humor, and education.

Blessed Twilight, 2021, 6:36 minutes, Jasper, Alabama
Director: Maria Ross Campsey
Choreographer: Maria Ross Campsey
Cinematographer: Matthew Combs
Producer: Maria Ross Campsey, Matthew Combs
Performers: Betty Ross, Elizabeth Ross
Music: Original Score by John Laing
Editors: Maria Ross Campsey, Matthew Combs

“Blessed Twilight” explores the connection between human memories and experiences and the physical space and structures that hold individual memories. The two dancers from different generations harken back to the connection of shared memories and ancestral connections. Blessed Twilight is an excerpt from a larger work titled, Tide and Time.

Pit Stop, 3:32 minutes, Houston, Texas
Choreographer: Andy & Dionne Noble
Cinematographers: Andy & Dionne Noble
Producer: NobleMotion Dance
Performers: La’Rodney Freeman, Wesley Cordova, & Vincent Calleros
Music: Alex Davis
Light Designer: Bryan Ealey
Costumer: Barry Doss

Three friends take a pit stop during a car trip and a comical dance ensues.

Bloom, 2021, 2:54 minutes, Tuscaloosa, Alabama
Director: Maria Caprio
Choreographer: Maria Caprio
Cinematographer: Will McClelland
Performers: Mo Dudley
Music: Bloom - Sean Brown
Editors: Will McClelland

This work shows the beauty in everyday life and how we can relate that feeling of growth to our own inner and outer beauty. It was inspired by the life cycle of a flower through movement, camera angles, and music composition. By playing with the idea of growth and retrograde, the artists involved found the beauty in something as simple as a flower blooming.
Resurrecting, 2022, 4:00 minutes, Sharpsburg, Georgia
Director: Katie Watkins
Choreographer: Katie Watkins, Zoë Metelerkamp (Collaborator)
Cinematographer: Katie Watkins
Producer: Katie Watkins
Performers: Zoë Metelerkamp
Music: Original Poem "Resurrecting" by Katie Watkins
Editors: Katie Watkins

"Resurrecting" explores death and life, and is inspired by David Bowie's "Lazarus." Like Lazarus, the film explores the nuances between resurrection and reanimation. Based on my original poem of the same name, "Resurrecting" asks would anyone truly wish to be brought back to life? And if they were, what would it be like to live in a body that was once dead?"

Dwelling Existence, 2021, 3:15 minutes, Tuscaloosa, Alabama
Director: Katy Weske
Choreographer: Katy Weske
Cinematographer: Katy Weske
Producer: Katy Weske
Performers: Hannah Mixon, Taylor Binkley, Draven Arnold, Caio Godoy
Music: Composer Patrick Dutton
Editors: Katy Weske

"Dwelling Existence" explores the feelings of unmaximized potential. This work was created to showcase emotions inside of ones head. The piece takes the viewer through an open journey.

La Confiance, 2022, 4:16 minutes, Franklin, Tennessee
Director: Emilia Stuart/Nolan McKinney
Choreographer: Emilia Stuart
Cinematographer: Nolan McKinney
Producer: Emilia Stuart
Performers: Libby Julian, Kyler Durrance
Music: La Confiance by Patrick Dutton
Editors: Nolan McKinney

"La Confiance" follows a relationship between a man and a woman that shows reliance, trust, and support. The observer should feel present as the camera is a one shot/immersive point of view.

Rock Paper Scissors, 2020, 3 minutes, Nashville, Tennessee
Director: Katie Breland
Choreographer: Katie Breland
Cinematographer: Cooper Smith
Producer: Katie Breland
Performers: Sarah Allen
Music: La Foule by Edith Piaf
Editors: Cooper Smith

"Rock Paper Scissors" is based on Shel Silverstein's "The Voice" and is an exploration of the inner voice vs. the inner critic.

There is a voice inside of you
That whispers all day long,
"I feel this is right for me,
I know that this is wrong."
No teacher, preacher, parent, friend
Or wise man can decide
What's right for you--just listen to
The voice that speaks inside.
- Shel Silverstein
*Relics of the Afrofuture*, 6:05 minutes, USA  
**Director:** Ivy Nicole-Jonêt  
**Choreographer:** Lee Edwards  
**Cinematographer:** Ivy Nicole-Jonêt  
**Producers:** Ivy Nicole-Jonêt and Lee Edwards  
**Original Music:** Lee Edwards  
**Original Poem:** Lee Edwards  
**Editors:** Ivy Nicole-Jonêt and Lee Edwards

“*Relics of the Afrofuture*” acts as a nonlinear portal of present relics and future possibility, linked through nature. The link between Black life and nature is crucial, in this portal natural resources are not weaponized against Black communities. Black life is cared for and preserved as the environment. On the sliding spectrum of Afropessimism to Afrofuturism, we both find ourselves in the in-between. For us Afropessimism acknowledges the reality of the lasting effects of colonialism and imperialism in relation to folks of African Diaspora. We view Afropessimism as the reality of the present moment, that lets us know reform cannot be synonymous with or to reconstruction, reform must be synonymous with abolishing the systems which are not in support of Black existence. Afrofuturism for us is experienced through people of African descent being and existing in spaces and identities they were erased from, or not imagined in. Afrofuturism allows for Blackness to be expansive rather than confined. A collaboration between Ivy Nicole-Jonêt and Lee Edwards.

*Gliff*, 2021, 4:00 minutes, Tuscaloosa, AL  
**Choreography and Performance:** Anya Cloud and Eric Geiger  
**Direction, Cinematography, and Edit:** Rebecca Salzer  
**Music:** Amir Zaheri

“*Gliff*” is a weaving of time and place and sound and bodies. Initiated six years ago in Alabama, the work reflects how our individual volumes of change, grief, and love intersect. We wonder about the impact of our racialized bodies in this time. We are listening. The choreography was made first and music was made last, with many layers of composition and dialogue in between.

Go too far, *The Keeping of the Bees*, *Pit Stop*, and *Relics of the Afrofuture* were curated for the American Dance Festival’s Movies by Movers 2022, and are being screened at the 2023 Alabama Dance Festival in partnership with the American Dance Festival.
The BFA in Dance from TROY’s Department of Theatre and Dance affords you a world of opportunities. At TROY, you will train with experienced, working faculty and world-renowned national and international guest dance artists, even Broadway directors, designers and actors!

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2023 AUDITIONS & INTERVIEWS
January 28 & February 25

2023 PARTICIPATION DAYS
January 30 - 31  |  February 6-7  |  March 27-28

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The Alabama Dance Festival presents
NEW WORKS CONCERT
January 21, 2023, 4:00 p.m.
Dorothy Jemison Day Theater | Alabama School of Fine Arts

Do I Know You?  
Brenau University Dance Department  
Gainesville, Georgia
Choreography ................................................................. Laila Glover
Music ................................................................. Fake Geometrie, Nebulo Moon Juice, Thriftworks
Lighting Design ............................................................. Matthew Sands

Dancers: Emily Alonso, Olivia Anderson, Lily Hart, Jordan Lange, Tiffany Kovash, Sarah Macomber, Tiffany Oltjenbruns, Cailyn Rhodes, CIMara Shakleford, Imani Tornes, Katie Watkins, Raven Winder

Oath to Bo  
Troy University  
Troy, Alabama
Choreography ................................................................. Quintin Moore
Music ................................................................. This Bitter Earth, Clyde Otis and Max Ritcher, Dinah Washington

Soloist: Quintin Moore

Gestalt  
University of Alabama  
Tuscaloosa, Alabama
Choreography ................................................................. Samantha Atkinson
Music ................................................................. Palladio - Allegreto, Karl Jenkins
Lighting Design ............................................................. Caroline McGrath


Feel Again  
Belhaven University  
Jackson, Mississippi
Choreography ................................................................. Liz Morales
Music ................................................................. Touch, Sleeping at Last

Dancers: Emma Boyle and Noah Smith

NINA  
Mobile Ballet  
Mobile, Alabama
Choreography ................................................................. Katia Garza
Music ................................................................. Black Bird, Feeling Good, Nina Simone

Dancers: Kathlene Walker, Caroline Snow, Elizabeth Ringold, Madeline Pitre, Eleanor McCoy

On the Edge of My Mind  
Alabama State University  
Department of Theatre and Dance  
Montgomery, Alabama
Choreography ................................................................. Makayla McKenny
Music ................................................................. Definite Sentence, NA
Lighting Design ............................................................. Thomas Rodman
Costume Design ............................................................. Makayla McKinney

Soloist: Akeia Fuqua

I Go to Prepare a Place for You  
Alabama State University  
Department of Theatre and Dance  
Montgomery, Alabama
Choreography ................................................................. Donovan McFadden
Music ................................................................. Sinnerman, Nina Simone

Dancers: Jonathan Ambrose, Aniya Simone

Simplest Form  
Troy Dance Dance Department  
Troy, Alabama
Choreography ................................................................. Alex Folkes
Music ................................................................. Corpsetiol; Brazil- Remix, Bluezone and Max Ritcher, Dinah Washington
Lighting Design ............................................................. Ireland Clayton
Costume Design ............................................................. Alex Folkes

Dancers: Mary Elizabeth Adams, Madison Alward, Ceara Calton, Gabby Deaton, Taylor Griffith, Grayson Harris, Anna Grace Johnson, Quintin Moore, Leia Reihl, Sarah Sinclair, Ethan Tyler, Emily Ward, Libby Wiley

INTERMISSION
(10 minutes)

Brink  
Alabama Repertory Dance Theatre  
Tuscaloosa, Alabama
Choreography ................................................................. Janice Rosario
Music ................................................................. String Quartet No. 5, Music for the Lodger, Ezio Bosso
Lighting Design ............................................................. Lyndell T. McDonald
Costume Design ............................................................. Tiffany Yeager

Dancers: Payton Burcham, Irlan Francois, Mandi Genord, Clare Jones, Caroline McGrath, Hannah Mixon, Sydney Pogue, Jordan Pope, Payton Smith, Katy Weske, Kyndal Williams, Zoe Woebkenberg

Geometric Optics  
Cheryl Kaye Marshall  
Birmingham, Alabama
Choreography ................................................................. Cheryl Kaye Marshall
Music ................................................................. The Moon is a Hole in the Sky, Frank Bretschneider
Lighting Design ............................................................. Cheryl Kaye Marshall

Soloist: Cheryl Kaye Marshall

Free+Equal  
Samford Dance Company  
Birmingham, Alabama
Choreography ................................................................. Alisa McCool
Music ................................................................. All Human Beings, Max Richter
Lighting Design ............................................................. Alex Felts
Costume Design ............................................................. Mary Gurney

Dancers: Brittany Chambers, Abby Denning, Mikayla Hansen, Lenox Jones, Ashlyn Moody, Ann Parker, Elena Potter, Jensen Sutton
**Sakura**

**Kennesaw State University Dance Company**
Kennesaw, Georgia

Choreography ................................................................. McCree O’Kelley
Music ................................................................. Spiral and Voyager, Oliver Davis
Lighting Design ......................................................... Colby Nodberg
Costume Design ......................................................... Abby Parker

**Dancers:** Savannah Banks, Maya Dubuc, Haley Fink, Brianna Mack, Annessa Thompson, Lydia Velatini, Alexandra Walsh, Carley Walters

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**tANTrum**

**University of Alabama**
Tuscaloosa, Alabama

Choreography ................................................................. Katy Weske
Music ................................................................. Sober and Melodrama, Lorde, Lorde
Lighting Design ................................................................. Lyndell McDonald

**Dancers:** Lija Able, Samantha Atkinson, Presley Baur, Kyler Durrance, Avalon Evengelhart, Arie Fransoius, Anna Gardner, Caio Godoy, Ashley Jones, Braxton Kent, Logan Konings, Katelyn Midgett, Hannah Mixon, Thomas Swayze, Katy Weske

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**Awakenings**

**Troy University**
Troy, Alabama

Choreography ................................................................. Dominique Angel
Music ................................................................. Metamorphosis II, Phillip Glass
Lighting Design ................................................................. James Arakas
Costume Design ................................................................. Brittany Bodley

**Dancers:** Taylor Griffith, Quintin Moore

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**A Walk to Caesarea**

**Katie Breland**
Nashville, Tennessee

Choreography ................................................................. Katie Breland
Music ................................................................. Eli, Eli (A Walk to Caesarea), Sophia Millman

**Soloist:** Katie Breland

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**‘O XonXano Baró**

**Alabama Dance Works**
Dothan, Alabama

Choreography ................................................................. Ryan Miller
Music ................................................................. Fear of the South, Tin Hat Trio; Gogol, Chilly Gonzales; Happy Hour, Tin Hat Trio

**Dancers:** Elisha Burroughs, Meghan Lyman, Kerry Herrington, Christina Hicks, Elizabeth McGriff, Ryan Miller, Michaela Pearse

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The Alabama Dance Festival and UAB’s Alys Stephens Center present

HELEN SIMONEAU DANSE

January 21, 2023, 8:00 p.m.
Jemison Concert Hall | UAB’s Alys Stephens Center

Performance is followed by a Q&A with the artists.

Artistic Director & Choreographer
Helen Simoneau

General Manager
Sofia Baeta

Project Manager
Sara Procopio

Production Manager
Tiffany Schrepferman

Lighting Designer
David Ferri

Performers
Mariah Anton, Mikaela Brandon, Mary Lyn Graves, Mykel Marai Nairne, Mayu Nakaya, Lorenzo Pagano, Thryn Saxon, Richard Villaverde

PROGRAM

Babe
(Babe is an excerpt of an evening length work titled DARLING)
Choreographed and Directed by Helen Simoneau
Original Music by Mary Kouyoumdjian
Dramaturgy by Melanie George
Costume Design by Quinn Czejkowski
Performance by Lorenzo Pagano and Richard Villaverde
Original cast: Marielis Garcia, Donovan Reed, Gianna Theodore, Carlo Antonio Villanueva, and Claire Westby; Understudies: Gregory Hamilton, Sean Lammer, and Savannah Spratt; Alternate cast member: Kayla Farrish; and Additional Contributions by Dominica Greene, Burr Johnson, Catie Leasca, Ana Maria Lucacio, Bianca Melidor, Troy Ogilvie, and Moscelyne ParkeHarrison

The research and creation of DARLING was a collaborative process. All of the performers, collaborators, and contributors have inspired the development of this piece.

-----PAUSE---- 5 mins

Delicate Power
Choreographed and Directed by Helen Simoneau
Original Music by Caroline Shaw
Dramaturgy by Melanie George
Costume Design by Quinn Czejkowski
Performance by Mariah Anton, Mikaela Brandon, Mary Lyn Graves, Mykel Marai Nairne, Mayu Nakaya, Thryn Saxon
Original cast: Maya Addie, Mikaela S. Brandon, Niara Hardister, Matilda Sakamoto, Thryn Saxon, Jie-Hung Connie Shiu, Savannah Spratt and Can Wang
Additional Contributors: Mariah Anton, Teigha Beth Bailey, Jazmine Colón, Carly Greene, Dominica Greene, Laura Gutierrez, Alex Haquia, Hannah Howell, Maggie Joy, Amanda Knight, Ponpavee Kwunchaithanya, Catie Leasca, Gabrielle Loren, Kyana Lyne, Reché Nelson, Teresa M. Noonan, Kali Oliver, Moscelyne ParkeHarrison, Payton Primer, Alisya Razman, Hannah Staton, Danielle Swatzie, Isabel Umali, Claire Westby, Haley Williams

The research and creation of Delicate Power was a collaborative process. All of the performers, collaborators, and contributors have inspired the development of this piece.
Delicate Power
Notes on Delicate Power by Melanie George
June 2022

From my first rehearsal attendance in summer of 2021, I experienced Delicate Power as a set of linked vignettes. Modular in process and feel, neither the dancing nor dancemaking is linear. This is purposeful, as Simoneau is not intending to exact a statement on the power of women. The coupling of a cast of women with “delicate” is not to imply fragility. It is more accurate to view “delicate” as a synonym for “fine,” meaning acute or honed. Add to it the suggestion that softness and pliancy have a unique power unto themselves. Delicate Power is not a journey or a manifesto. Somehow both blurry and fixed, it is a potential afterimage that lingers after exposure. There is tension within the work, but it comes from outside forces often met by the dancers with ferocity and refinement. This is an ungovernable, collective power, but it is not being enacted on another. There is togetherness, but not sameness, as each dancer is easily identifiable by their choice making within the work. The scenes in the piece are effortful and tone specific with morphing textures and responses. Tableaus form and reform. Dancers are constantly arriving and departing, often curvilinear, sliding and slicing, while framing themselves or others. The result suggests that while the ground is shifting, the women standing on it are powerful in their adaptability, and voluminous in their response.

The seeds of Delicate Power were sown in 2019 as Simoneau began to consider the many ways in which we define power, and how it manifests in the lives of female identifying people. As it makes its debut in 2022, it feels like a work marking a new era in Simoneau’s choreographic history. Related to earlier pieces, yet different. In the past, I discussed her choreography as a lens through which you might consider power, strength, gender, and size. A lens on a world where language often has double meaning. All still true, in my estimation. However, by necessity, the process for making a new work between 2019 and 2022 is different. In her latest piece, we see group unison deployed as a theme of the work, and also because unison movement dynamics were denied for so many of us during much of the time in which this piece was made. In the choreographic history of Helen Simoneau Danse this work is decidedly of the now... and the after.

Composer Caroline Shaw created a score with vocals and rhythms that are at once airy and staccato. Shaw gave Simoneau agency to rearrange the passages and tracks toward finding the appropriate mix. Of Shaw, Simoneau notes, “She’s not precious about the final say. It’s a playful process.” Though the result is cool in tone, some of that playfulness found its way into Simoneau’s development process.
Culled from hours of improvisation, rather than sculpt phrasework on her own body, as she did pre-2020, it is through the dancers that the material was developed and transposed. Successive power that makes space for the multiplicity of voices on the stage.

As a contemporary dance maker, Helen Simoneau has an acute relationship with form and architecture. This is notable not only for the craft with which it is deployed, but also because this sets her apart from many of her peers who are enchanted by formlessness as an indicator of a contemporary voice. Simoneau frames the dancers and the dance through ever-morphing lines and curves that are picturesque, but not without weight. Her love of form is not a substitute for substance and abstraction. Instead, through it, we see a lineage of classical training brought forward into the 21st century, to engage with the complexity, vulnerability, and uncertainty of our contemporary world.

**Biographies**

**Helen Simoneau | Artistic Director/Choreographer**

Helen Simoneau is a choreographer, teacher and Guggenheim Fellow (2021). She has been commissioned by the Aliley School, Charlotte Ballet, BalletX, The Juilliard School, Oregon Ballet Theatre, the American Dance Festival, Dimensions Dance Theatre of Miami, and colleges, dance companies and festivals throughout the US and Canada. She was a resident artist at Baryshnikov Arts Center, NYU/Tisch, Bates Dance Festival, The University of Buffalo, and a fellow of The NYU Center for Ballet and the Arts, Aliley's New Directions Choreography Lab, and the Bogliasco Foundation. She was awarded first place for Choreography at the 13th Internationales Solo-Tanz-Theatre Festival in Stuttgart, Germany, and is currently the Choreography Fellow at New York City Center. Simoneau is originally from Luceville, a small village in Eastern Québec.

**Lindsay Fisher Viatori | Rehearsal Director**

Lindsay Fisher Viatori began dancing with Helen Simoneau in 2005 and was a founding member of Helen Simoneau Danse. She currently serves as a member of the Board of Directors, the Rehearsal Director, and the Co-Director of Education and Outreach. In addition to her work with HSD, she is an associate professor of dance at Slippery Rock University of Pennsylvania where she teaches all levels of Ballet, Jazz, and Modern technique, along with Composition and lecture courses and was recently awarded the College of Liberal Arts nomination for Teaching Excellence. Her choreography has been presented at St. Marks Church (nyc), Aliley Citigroup Theater (nyc), University Settlement (nyc), the New Hazlett Theater (Pittsburgh), and has been commissioned for SUNY Fredonia and Point Park University. Her research on ethical Jazz Dance Pedagogy has been presented at the Dance Studies Association (Northwestern University) and the International Conference of Arts and Society (Perth, Australia). She is the Director and Co-Founder of the FORGE Summer Dance Intensive held at Slippery Rock University.

**Mary Kouyoumdjian | Composer**

Mary Kouyoumdjian (Composer) is a composer with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic palette that draws on her heritage, interest in music as documentary, and background in experimental composition to progressively blend the old with the new. She has received commissions from the Kronos Quartet, New York Philharmonic, Carnegie Hall, the Metropolitan Museum of Art, Alarm Will Sound, Roomful of Teeth, OPERA America, Beth Morrison Projects, the American Composers Forum/JFund, International Contemporary Ensemble [ICE], Brooklyn Youth Chorus, REDSHIFT, the Nouveau Classical Project, Music of Remembrance, Friction Quartet, Experiments in Opera, and Ensemble Oktoplus. Her documentary work was recently presented by the NY Philharmonic Biennial and her residencies include Alarm Will Sound, Roulette/The Jerome Fund, Montalvo Arts, and Exploring the Metropolis. Kouyoumdjian is pursuing her D.M.A. in Composition at Columbia University, holds an M.A. in Scoring for Film & Multimedia from New York University, and a B.A. in Music Composition from UC San Diego. Kouyoumdjian is a cofounder of the annual new music conference New Music Gathering, is Co-Artistic Director of Alaska's new music festival Wild Shore New Music, and is on composition faculty at The New School's Mannes Prep.

**Caroline Shaw | Composer**

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalia, Renée Fleming, Yo Yo Ma, and Kanye West, and she has contributed music to films and tv series including Bombshell, Yellowjackets, Maid, Dark, and Beyonce's Homecoming. Her favorite color is yellow, and her favorite smell is rosemary.

**Melanie George | Dramaturg**

Melanie George is the founding director of Jazz Is... Dance Project, and Associate Curator and Director of Artist Initiatives at Jacob's Pillow. As a dramaturg, she has contributed to projects by Raja Feather Kelly, LaTasha Barnes, Susan Marshall & Company, and Urban Bush Women, among others. Melanie is featured in the documentary UpRooted: The Journey of Jazz Dance and founded the global advocacy website jazzdancedirect.com. Her choreography is regularly commissioned by colleges throughout the U.S.A. Melanie is the former Dance Program Director at American University, and has guest lectured at Harvard University, the Yale School of Drama, and The Juilliard School.

**Quinn Czejkowski | Costume Design**

Quinn Czejkowski is a costume maker, mover, and floral artist based in NYC. They play with a variety of materials, move between organic vs inorganic styles, things that look like clothes and things that don’t. Recent design credits include through the mirror of their eyes with Kimberly Bartosik, Darling with Helen Simoneau, Stand In with Jen Rosenblit, Chimera with Burr Johnson, rib bone/backbone with Heather Robles, (T)HERE TO (T)HERE with Liz Gerring, as well as pieces for Gwen Welliver, Renay Auimller, Dylan Crossman, among others. Previously, Quinn managed the costume shop for Company XIV for 3 seasons.
David Ferri | Lighting Design
David Ferri has worked with prominent choreographers such as Pina Bausch, Shen Wei, Doug Varone, Yin Mei, Eiko and Koma, Jane Comfort, David Rousseve, Jody Sperling, and Ballet Preljocaj. He has been the Production Manager for the prestigious American Dance Festival since 1996 training upcoming designers in America. Recipient of 1987-1988 BESSIE AWARD for his design of Doug Varone’s “Straits”, and 2000-2001 BESSIE AWARD for Sustained Achievement in Lighting Design. He is the resident Lighting Designer - Technical Director for The Vassar College Dance Department, was also resident lighting designer and technical director at PS 122 from 1985-1991.

Tiffany Schrepferman | Production Manager
Tiffany is a Production Stage Manager & Lighting Designer who is passionate about partnering with remarkable creators to bring their visions to life - be it on the stage, in a warehouse, deep in the forest, or in the middle of a pond. Tiffany holds a BFA in Dance from Belhaven University and has been touring nationally & internationally for the last dozen years or so. Along her travels, she has worked for the American Dance Festival at Duke University for over a decade, and also the University of the Arts seasonal Dance Series for many years. Some of the thrilling collaborators she has had the pleasure of working with include Rosie Herrera Dance Theatre, Kinetic Light, Tulsa Ballet, Ad Deum Dance Company, Gaspard & Dancers, Open Dance Project, Amirov Dance Theater, Kate Weare Company, Sara Juli, METdance, Uptown Dance Company, The Project Dance Foundation, Hope Stone Dance Inc., Dance of Asian America, and many others. Tiffany’s great delight in her career is to partner with artists and creative minds of today to bring important voices into the light - making them seen and heard.

Mariah Anton-Arters | Dancer
Mariah Anton Arters is a New York-based artist who graduated in 2019 from UNC School of the Arts with a BFA in dance. Before her attendance there, she trained in formal disciplines under Jo-Ann Hertzman. Mariah has had the honor of performing works by Merce Cunningham, Martha Graham, Charles Czarny, Ming-Lung Yang, Alexei Kremnev, Larry Keigwin, José Limón, Tim Miller, Natalie Desch, Dawn Bazemore, and Juel Lane. She is also privileged to have ongoing company work with Liz Gerring, Daniel Gwirtzman, Christopher Williams and Mary Seidman, while also freelancing, allowing her to participate in projects with the likes of the Merce Cunningham Trust, Helen Simoneau and Emma Cianchi. During her summers, Mariah attended workshops with Anouk van Dijk, Stephen Petronio, Peridance Contemporary Dance Company, Complexions Contemporary Ballet, Jessica Lang Dance, Limón Dance Company, and Rioult Dance NY.

Mikaela Brandon | Dancer
Mikaela Brandon is a performing artist (SAG-AFTRA) originally from Warren, NJ. She received her BFA in dance with a minor in psychology from Fordham University/The Ailey School. She has enjoyed working with choreographers such as Jennifer Archibald, Bradley Shelver, Adam Barruch, and Cleo Mack, amongst many others. Her favorite approaches to movement are anatomical awareness, attention to detail, and energetic rigor. Her professional credits span mediums such as TV/film, theater, and commercial. Mikaela has also spent significant time exploring the worlds of choreography, education, and poetry. She is a well-rounded creator whose values include mindfulness, the integration of historical trauma, and holistic medicine. Mikaela is currently freelancing as a dancer, actor, and yoga teacher while based in New York.
Mary Lyn Graves | Dancer
Mary Lyn Graves (she/her) is a dancer and teacher based in Brooklyn, NY. Her recent performance credits include the Mark Morris Dance Group, Joanna Kotze, Megan Williams, and collaborations with composer Caroline Davis. From 2012-2018, Mary Lyn was a member of Ririe-Woodbury Dance Company in Salt Lake City, UT, where she originated roles in over 25 new works and toured across the United States, France, South Korea, and Mongolia. She has also performed extensively with Molly Heller, Cheyla Chandler, and the Nikolais/Louis Foundation. As a teacher, Mary Lyn has led classes at numerous universities, festivals, and studios. She is currently a faculty member of Ballet Tech, New York City’s public school for dance. Additionally, Mary Lyn has facilitated creative movement classes in schools, community centers, and youth shelters across the United States and internationally, specializing in working with elementary age children. A sixth-generation Oklahoman, Mary Lyn was born and raised in Tulsa, OK.

Mykel Marai Nairne | Dancer
Mykel Marai Nairne (she/her) is a Brooklyn-based freelance dance artist, administrator, and creative producer. Born and raised in New York City, Mykel studied dance at Alvin Ailey for 14 years, where she was a fellowship student, and graduated from Dartmouth College with a BA in Film & Media Studies in 2016. After a long hiatus, Mykel re-engaged with her own movement practice through intensives with Earl Mosley’s Institute of the Arts, American Dance Festival, and Movement Invention Project, and has performed works by Bill T. Jones, Merce Cunningham, Robert Battle, and John Heginbotham, among others. She joined Dance Heginbotham in 2018 and has since performed in the Off-Broadway revival of OKLAHOMA! (dir. Daniel Fish, St. Ann’s Warehouse) as a chorus dancer, and THE MASTER AND FORM (Brendan Fernandes, Whitney Museum of American Art) at the Whitney Biennial. Mykel currently collaborates and performs with Monica Bill Barnes & Company, Dance Heginbotham, Jordan Demetrius Lloyd, and video artist Cortney Andrews, and is thrilled to be joining Helen Simoneau Danse for this tour of Delicate Power.

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Lorenzo Pagano | Dancer
Lorenzo Pagano is an internationally acclaimed award-winning contemporary dancer. He joined the Martha Graham Dance Company in 2012. As a Principal Dancer, he has embodied the most iconic male roles of the repertory. He also originated starring roles for new works by Sidi Larbi Cherkaoui, Nacho Duato, Andonis Foniadakis, Pontus Lidberg, Hofesh Schechter, Pam Tanowitz among others and he was part of the collaboration of Google, Youtube and the Graham Company in 2018. Mr Pagano has been a Guest Artist for the Lar Lubovitch Dance Company, La Compañía Nacional de Danza de Costa Rica and he is part of the recent cast of “Unveiling” choreographed by Sonya Tayeh in collaboration with Moses Sumney. He has danced with Paris Opéra former Étoile and Artistic Director Aurélié Dupont in Martha Graham’s Lament and he has partnered Miami City Ballet Principal Dancer Myrna Kamara in Martha Graham’s Moon Duet. Mr Pagano was honored with the Italian International Dance Award as “Male Rising Star” in July 2016 and the Premio Nazionale La Sfera d’Oro in September 2022. Mr Pagano has been profiled in Dance Magazine, Spirit and Flesh Magazine and Dance Europe. He leads masterclasses for high schools, universities and festivals worldwide. He is a guest teacher at Orsolina 28 (Italy) and currently a faculty member at the Martha Graham School in NYC.

Thryn Saxon | Dancer
Thryn Saxon is a dancer, teacher, and choreographer based in NYC. Thryn has performed with Sleep No More, Kate Weare Company, and is currently working with Helen Simoneau Danse and Doug Varone and Dancers. Her work under the moniker SASYN Dance Works has been performed at The Perez Art Museum, Windhover Performing Arts Center, Arts on Site, Gelsey Kirkland Theater, and 92Y where her solo “lorelai” was selected for the Future Dance Festival 2022. She also shares a choreographic project with Brad Beakes. Their duet “Remora” won the New Dance Festival Korea Award from Dumbo Dance Festival in 2019. In the Spring of 2020, they were selected as 2 of 8 choreographers in residence at the Atlantic Center for the Arts in New Smyrna, FL. Her most recent creation, a site-specific work entitled “Mother Tongue” was presented by NOOSPHERE Arts and CreateART at Kingsland Wildflowers as a part of the We Are Nature: Earth Ethics event for Climate Week NYC 2022. Most recently Thryn was selected as the RADicle 22/23 AIR at The Croft in Michigan. In March of 2023 Thryn and her company SASYN Dance Works will be performing her newest piece “Seolh” at RADFest in Kalamazoo, MI. She also teaches a weekly contemporary class at Gibney Dance Center.

Richard Villaverde | Dancer
Born and raised in Miami, FL, he began dancing at the age of 13, privately coached by Maria Eugenia Lorenzo, is a New World School of the Arts graduate and received his B.F.A from University of the Arts in Philadelphia, PA. Notably, he was a part of Arsenale della Danza 2012 at La Biennale de Venezia under the direction of Ismael Ivo. He later joined BalletX (2012-2021) where he was featured in works by Matthew Neenan, Dwight Rodan, Nicolo Fonte, Penny Saunders, Cayetano Soto, Trey McIntyre, Jodie Gates, and Annabelle Lopez Ochoa. He performed at the Vail International Dance Festival, Ballet Sun Valley, Belgrade Dance Festival as well as at Jacob’s Pillow. Richard just finished his first season with the Martha Graham Dance Company.
Funding

Delicate Power
Delicate Power by Helen Simoneau is co-commissioned by ADF, with support from the Doris Duke/SHS Foundations awards for New Works. The creation of Delicate Power was made possible, in part, by a New York City Center Choreography Fellowship, with support from Doris Duke Charitable Foundation. Music commissioned by the Charles and Joan Gross Family Foundation. Our ADF residency is funded in part by a grant from South Arts in partnership with The Andrew W. Mellon Foundation. The project is also made possible, in part, with support from: The Guggenheim Foundation; National Endowment for the Arts; the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation; New Music USA; the O’Donnell-Green Music and Dance Foundation; and by the North Carolina Arts Council, a division of the Department of Natural and Cultural Resources, with funding from the National Endowment for the Arts. Our Wortham Center for the Performing Arts residency is funded in part by a grant from South Arts in partnership with The Andrew W. Mellon Foundation.

DARLING
DARLING was made possible, in part, by: The James G. Hanes Memorial Fund; The N.C. Arts Council, a division of the Department of Cultural Resources; Creative Arts Initiative at University at Buffalo; The University of North Carolina School of the Arts; New Music USA; NYU Tisch School of the Arts; O’Donnell Green Music and Dance Foundation; annual program support and/or endowment gifts from The Andrew W. Mellon Foundation; Mary Flagler Cary Charitable Trust; Baisley Powell Elebash Fund; and The Gladys Krieble Delmas Foundation.

Company’s Instagram link: @helensimoneaudanse
www.instagram.com/helensimoneaudanse

Company’s Facebook link: @helensimoneaudanse
www.facebook.com/helensimoneaudanse

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ALABAMA DANCE FESTIVAL SHOWCASE
January 22, 2023, 2:30 p.m.
Dorothy Jemison Day Theater | Alabama School of Fine Arts

Mortality
Troy University
Troy, Alabama
Choreography ......................................................... Ethan Tyler
Music .......... fullmoon, Ryuichi Sakamoto; The Journey, Ólafur Arnalds
Lighting Design ....................................................... Ethan Tyler
Costume Design ....................................................... Ethan Tyler

Dancers: Mary Elizabeth Adams, Madison Alward, Ceara Calton, Grayson Harris, Anna Grace Johnson, Leia Riehl, Sarah Sinclair, Emily Ward, Libby Wiley, Understudies: Gabby Deaton and Ashley Hood

Pushpanjali
Shivalaya School of Dance
Montgomery, Alabama
Choreography ......................................................... Sudha Raghuram
Music ........ Pushpanjali, OS Arun

Dancers: Sudha Raghuram, Mira Menon

A/sem/BLÉ
Chattanooga Dance Theatre’s
En L’Aire Performance Company
Chattanooga, Tennessee
Choreography ....................................................... Billy Hawkains
Music .................. Other Days, Other Eyes, Frank Bretschneider

Dancers: Shariyah Davis, Hannah Gamlen, Anna Kate McKissick, Caroline Oakman

everything, everywhere, all at once
Members of Brenau University Dance Department
Gainesville, Georgia
Choreography ......................................................... Raleigh Phillips
Music ........ On Then and Now, Woodkid feat. Jennifer Connelly
Lighting Design ....................................................... Matt Sand


Corners of the Earth
3D Dance
Tuscaloosa, Alabama
Choreography ......................................................... Hannah Hall
Music .................. Corners of the Earth (featuring RY X), ODESZA

Dancers: Reese Conley, Makayla Johnson, Morgan Joseph

REBUILT
Mobile Ballet
Mobile, Alabama
Choreography ......................................................... Katia Garza
Music .................. Muse I, Muse II, Nathan Lanier
Lighting Design ....................................................... Katia Garza
Costume Design ....................................................... Katia Garza

Dancers: Jackson Borowski, Vivian Bosarge, Natalie Crepeau, Heidi Dakin, Gracie Eisenbeis, Allie Floyd, Eleanor McCoy, Sara Kate Ondracka, Madeline Pitre, Ella Rainey, Elizabeth Ringold, Eila Quin, Ava Reding, Elliana Saab, Ana Cate Smith, Caroline Snow, Emily Strickland, Grace Ann Ringold, Kathlene Walker

Al-Andalus
Alexander City, Alabama
Choreography ......................................................... Ivana Romanova
Music .......................................................... Al-Andalus, Albert Bass

Soloist: Ivana Romanova

Faces
The Dance Foundation
Homewood, Alabama
Choreography ......................................................... Sara Wallace
Music ........................................................ People's Faces, Kae Tempest

Dancers: Tanner Barlow, Neely Carruthers, Margot Chitwood, Pearl Ennis, Keirsten Jackson, Alaina Jones, Sophie Kaczorowski, Lily Matheson, Bella Reeves, Dakota Rooks, Naomi Scalici, Isabelle Taylor, Charlotte Taylor, Abigail White

Common Ground
FAFA Dance Company
Florence, Alabama
Choreography ......................................................... Isabella Hanson
Music ........................................................ Trouble, Cage the Elephant
Costume Design ....................................................... Isabella Hanson

Dancers: Lucy Chenault, Sienna Childers, Ella Cornelius, Ellie Covington, Macy Goss, Sydney Hunzicker, Nicole Stocksett

Dilemma
Alabama State University
Montgomery, Alabama
Choreography ......................................................... Jerome Stigler
Music ........................................................ Man in a Shed, Jeux d’Espions
Lighting Design ....................................................... Thomas Rodman
Costume Design ....................................................... Ramona Ward, Antawon Fleeton

Dancers: Akeia Fuqua, Joshua Francis

Kathak Tarana
Creations Kathak Dance Group
Birmingham, Alabama
Choreography ......................................................... Piyalee Sharma
Music ........................................................ Kathak Hindustani Music, Pt Birju Majaraj

Dancers: Shelja Anand, Shradha Garg, Alka Kalra, Shweta Kulkarni, Maliha Mukherjee, Hemali Shah, Piyalee Sharma, Vedika Sharma, Reema Tandon

Leaves
Alabama Dance Works
Dothan, Alabama
Choreography ......................................................... Ryan Miller and Madison McGriff
Music ........................................................ Une Barque Sur L’océan, André Laplante

Dancers: Ryan Miller, Elisha Burroughs, Madison McGriff, Crystal Dubose, Kiser Olds, Jameka Oates, Lauren Hart

INTERMISSION
(10 minutes)
**Hemispheres + Lazarus:** Downtown Dance Conservatory
The Disquieting Muses
Gadsden, Alabama
Choreography: Azalea and Linze McRae
Music: Sixth Breath Last Breath, Ezio Bosso
Lighting Design: Linze McRae
Costume Design: Azalea McRae

The Disquieting Muses
Gadsden, Alabama
Choreography: Azalea and Linze McRae
Music: Sixth Breath Last Breath, Ezio Bosso
Lighting Design: Linze McRae
Costume Design: Azalea McRae

The Era of Authenticity
Alabama School of Fine Arts
Birmingham, Alabama
Choreography: Hannah French
Music: Body Love, Mary Lambert
Costumes: Hannah French
Dancers: Christiana Thigpen, Joceyln Gonzalez, Zoey Jenkins

Deeply Shaded
Symphony Q Academy of Dance
Montgomery, Alabama
Choreography: Laquangela Littleton
Music: Skyhooker & Luce's Theme, Ben Salisbury & Geoff Barrow & Joseph McGann
Lighting Design: Philip Hann
Costume Design: Laquangela Littleton
Dancers: Jamod Parham, Nala Simmons, Lauren Rudolph, Jordynn Eubanks, Kira Johnson

Indian Folk Dance Medley
Prachi Brave
Auburn, Alabama
Choreography: Prachi Bhave
Music: Folk Music
Soloist: Prachi Bhave

Burnout
Allegro Dance Company
Wallace State Dance Dept.
Hanceville, Alabama
Choreography: Brianna McAnnally
Music: I don't wanna be you anymore, Billie Ellish
Dancers: Ellie Gilliland, Anna Sutherland, Audrey Pounds, Emma Grace Lane, Alyson Graves, Chloe McCorrie, Maria Mitchell, Grace Bracker, Ava Solomon

Return Remain
Gradient Dance Theatre
Birmingham, Alabama
Choreography: Taylor Ostronic
Music: Cello Suite No. 2 in D Minor, BWV 1008: I. Prélude, J.S. Bach; Summer in the City, pt 12, Rain Sounds Lab & Rain
Costume Design: Taylor Ostronic
Dancers: Pat Colón, Ryan Arnold

The Hurrier I Go
Athletic Arts Center
Jasper, Alabama
Choreography: Maria Ross Campsey
Music: I'm Late, I'm Late, Eddie Sauter & Edward Ernest Sauter, Stan Getz
Costume Design: Cindy Laing
Dancers: Marie Bennett, Aubrey Colvert, Brianna McAnnally, Morgan Smith

The Old 88
The Lyric Jackson Dance Company
Atlanta, Georgia
Choreography: Lyric Jackson
Music: Agape, Requiem, Nicholas Britell
Dancers: Brees Burgess, Heidi Heard, Akiyah Thomas, Maysa Rice-Walker

The Shadow Between Us
Alabama Youth Ballet Theatre
Huntsville, Alabama
Choreography: Cynthia Handy-Quintela
Music: Are you Even Real, James Blake
Dancers: Katie Ward, Emily Osmer, Peyton Forbes, Megan Forbes, Caitlynn Quintela, Caroline Zarrilli

Devi Stuthi
Natyandanada: Dance of India
Birmingham, Alabama
Choreography: Rama Vaidyanathan
Music: Devi Stuthi, Traditional
Dancers: Miriam Anderson, Sanjana Chada, Harini Chakilam, Keerthi Gorre, Radhika Pant, Henna Parekh, Srihansi Sag, Anvitha Yapraria, Tanishka Yuvaraj

Moving Moments
Ballet South
Cullman, Alabama
Choreography: Aidan Nettles
Music: Eyes Closed, Peter Broderick
Dancers: Olivia Daniels, Sidonie Desnoes, Grace Lee, Natalie Myrex, Samantha Olson, Mary Claire Ray, Brooklyn Schlosser, Chloe Wihite

One to None
FAFA Dance Company
Florence, Alabama
Choreography: Matthew Kiel
Music: Chasing Cars, Tommee Profitt & Fleurie
Light Design: John Jackson
Dancers: Lucy Chenault, Sienna Childers, Ella Cornelius, Ellie Covington, Macy Goss, Isabella Hanson, Sydney Hunzicker, Darby Kennamer, Alivia Leatherwood, Chloe Puryyear, Nicole Stocksett

It's Strictly Business
Dance Alabama!
Tuscaloosa, Alabama
Choreography: Hannah Hall
Music: Suits, Marco Destro
Lighting Design: Hannah Hall
Dancers: Kelsie Allen, Chloe Carter, Katie Crews, Bonnie Harris, Emma Herron, Liz Pack
The Alabama Dance Council

Our Mission

The Alabama Dance Council (ADC) is a statewide network of people who are inspired to make, teach, share and experience all forms of dance as a powerful way to move toward a more just society. We believe that dance emboldens every body to connect, build community, and transform the experience of being human.

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The 2023 Alabama Dance Festival Faculty

Dance Across Birmingham

Pre-Professional | Professional Dance
Intensive Workshops

Maria Ross Campsey, Athletic Arts Center
Alexandria Fuller, The Fuller Dance Experience
Liz Malcom, Dala Dance Company
Jessica Ponte, HeartBeat Dance Company
Sudha Raghuram, Shivalaya School of Dance
Trudy Ray, Zumba Fitness®
Sheila Rubin, Natyananda: Dance of India

Dibya Singh, The Bollywood Jammers
LaVondia Smith, Nathifa Dance Company
Ursula Smith, Ursula Smith Dance
Maya Spivey, Dance Levels
Winston Strickland, M.A.D. Skillz Dance Company
Melissa Turnage, The Dance Foundation

Aaron Allen, Jr., Middle Tennessee State University
Germaul Barnes, Southern DanceWorks
James L. Boyd III, Troy University
Meg Brooker, University of Southern Mississippi
Cornelius Carter, Broadway Dance Center
Adrienne Clancy, ClancyWorks
Madia Cooper-Ashirifi, Brenau University
Leyna Doran, Ballet Hartford
Lindsay Fisher, Helen Simoneau Danse
Katia Garza, Mobile Ballet
Lauren Whittington, Giordano Dance Chicago
Derick K. Grant, The School at Jacob’s Pillow

Angela Harris, Dance Canvas, Inc.
Adrienne Hicks, Troy University
Andrea Knowlton, Kennesaw State University
Assata Madison, Syncopated Ladies
Onye Ozuzu, Ozuzu Dances
Sudha Raghuram, Shivalaya School of Dance
Jamorris Rivers, University of Alabama
Israel Rodriguez, Mobile Ballet
Nile Russell, American Dance Festival
Thryn Saxon, Helen Simoneau Danse
Richard Villaverde, Helen Simoneau Danse
Ravenna Wagnon, Belhaven University

Save the Date

2024 ALABAMA DANCE FESTIVAL
JANUARY 12 - 21, 2024

Festival Events

JANUARY 12 ARTS INTEGRATION TEACHER WORKSHOP
JANUARY 13 DANCE ACROSS BIRMINGHAM
JANUARY 13 BIRMINGHAM DANCE SHOWCASE
JANUARY 13 DANCE PERFORMANCE ASSESSMENT
JANUARY 19 GUEST COMPANY SCHOOL PERFORMANCE

JANUARY 19-21 PRE-PROFESSIONAL | PROFESSIONAL DANCE INTENSIVE WORKSHOPS
ARTPLAY COMMUNITY EDUCATION PRESENTS THE
4TH ANNUAL FREE
POWERED BY GIRLS CONFERENCE
EMPOWERING GIRLS TO EXPLORE CAREERS IN ARTS & WELLNESS
MAR 4 // 10A - 3P

CALLING ALL MIDDLE-SCHOOL-AGED-GIRLS! Join us as we explore topics on the arts and wellness at ArtPlay’s Powered by Girls Conference at the Alys Stephens Center. Featured sessions by GirlSpring, Girls Inc, community yogi Mollie Erickson, poet Salaam Green, and artist Sarah Heath. This event is FREE, but registration is required. Go to alysstephens.org or scan code for more info.
SUMMER INTENSIVE 2023
Ballet Pointe Variations Jazz Modern Yoga & More!

JUNE 5–23, 2023

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SWAN LAKE
MARCH 25-26, 2023

Featuring
Yuriko Kajiya and Connor Walsh
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with
The Mobile Ballet Company

Saturday evening performance accompanied by live orchestra led by conductor David Ott

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ALABAMA BALLET PRESENTS

CINDERELLA

MARCH 3-5
BJCC CONCERT HALL

TICKETS: ALABAMABALLETS.ORG

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