

## Video Links and Reviews

Youtube Channel: [Http://www.youtube.com/tedthomas01](http://www.youtube.com/tedthomas01)

[www.myspace.com/thomasortizdance](http://www.myspace.com/thomasortizdance) Summer Intensive video,  
Undamely

<http://facebook.com/todance1> Undamely

<http://vimeo.com/thomasortizdance> Summer Intensive Video,  
Undamely,

## Reviews and Press:

[http://blogs.naz.edu/naz\\_arts\\_center\\_critics/thomas-ortiz-dance/](http://blogs.naz.edu/naz_arts_center_critics/thomas-ortiz-dance/)

Thomas / Ortiz Dance @ Nazareth College

February 14, 2010

### **An Impressive Introduction / Debora McDell-Hernandez, Coordinator Community Programs – Memorial Art Gallery**

Saturday evening's performance was my introduction to Thomas/Ortiz Dance and I was impressed! The dance movements, music and costumes were fabulously coordinated and represented a seamless union. Neither element distracted the viewer from enjoying any aspect of a particular piece. The contemporary dance company's repertoire explored many socially relevant themes from religion and sexuality to overcoming cancer and the audience was confronted with a range of emotions. Dance movements were graceful and heartening and forceful and agonizing.

For Love or Grace was one of the most memorable pieces. The poignant performance featured two male performers dressed as priests with neckbands slightly undone. The song Misa Criolla (Creole Mass) accompanied the piece and seemed fitting for a piece which represented a struggle with religion and acknowledgment of ones homosexuality. Through provocative movements at times resembling tender embraces and at other times battles, the dancers appeared as one, resembling a moving sculpture. At the close of the piece, the two dancers adjusted their neckbands to their proper states and movements became modest.

A woman's past failed relationships and the quest for new love was the theme of In the Arms of Three. At the start, the dancer glides from one corner of the stage to another, appearing like a ballerina in a long, slender, airy red dress. Her movements range from



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pirouettes to contemporary dance movements during push and pull struggles with her fellow male dance partners. In this turbulent piece, she often appeared weightless as she was effortlessly lifted and thrown in the air and passed from one dancer to another.

The second act featured Convibir, starring one female dancer wearing only a flowing black skirt. The piece opens with the performer seated, staring into a mirror as her back faces the audience. Although she is topless, she carefully covers her breasts from the audience's view throughout the performance and is a model of grace. A passage by Beverly J. Friedberg appears in the program and the first few sentences read:

The tattoo marks and scars remain, a testament to a battle well-fought.  
Tucked in the back of my closet s the seven hundred dollar wig I bought.  
The fog of chemobrain has lifted. The title Convivir is Spanish for coexist and I interpreted it as the survivor coexisting with physical and emotional scars that remain and she must live with even after she has won her battle with breast cancer.

Posted at 10:53 PM in Thomas / Ortiz Dance | [Permalink](#) | [Comments \(1\)](#) | [TrackBack \(0\)](#)

### **Intense, Colorful, Romantic, Sensual...Loved it! / Shiera Coleman, Communications Producer for City of Rochester**

Let me start by saying that when I was asked to write a blog on the Thomas / Ortiz Dance, I was a bit apprehensive.

I am not an expert on dance, but I am a big fan of the arts and of the belief that it never hurts to try something at least once.... So, here goes!

Since I am new at this and a bit nervous, I decided it would be best to take notes between each dance.

Using my program as my notebook, I scribbled furiously my thoughts and emotions as the lights went up in between dances.

I even took a stab at scribbling notes in the dark.

The first dance, "Undamely", opened with female members of the dance company performing in white corsets and full skirts. The set had a blue background with soft lighting. The dancers flowed to classical music that was pretty low tempo.

One by one, the dancers exited the stage leaving one on stage by herself.

She slowly removed her skirt, revealing white pantaloons. She left the stage, slowly dragging her skirt behind. Everyone thought that was the end of the first dance, but it wasn't and I was quite happy with the second part of it.

The tempo picked up and the dancers twirled and leapt all over the stage.

I sit here now searching to find the words to describe what I was feeling at that moment, but the words are not coming to me.

I scribbled in my program, "Exciting, intoxicating, high energy, love the music." I also made a point to circle the composer because I enjoyed the music so much that I would love to hear it again.

There were six other dances and the other one that stands out for me was in the second act, "Convibir".

There was not a description of the dance in the program, but a poem written by Beverly Friedberg about surviving Cancer.

The dance was choreographed by Frances Ortiz and performed by Elyssa Dole.

The dancer was topless and was very skillfull at keeping herself covered each time she faced the audience.

I wiped away tears in the darkness as she moved gracefully across the stage.

To me, this dance was about a woman, recovering from cancer and realizing she was still beautiful.

This dance touched me because my sister is a Breast Cancer Survivor.

The notes scrawled in my program read, "Intense, emotional."

There was nothing more to say.

I enjoyed the other dances, but "Undamely" and "Convibir" were my favorites.

"In the Arms of Three" got a pained chuckle from myself and my "date" for the evening as she and I read the description of how past relationships weigh on a woman's mind as she searches for the possibility of love again.

This was something my friend and I could relate to.

It was a beautiful, sensual and painful dance.

I had not heard of Ted Thomas and Frances Ortiz before Saturday, but I am now a fan.

I didn't know what to expect and was pleasantly surprised.

I meant to ask an usher for another program before leaving because mine was filled with, "Intense, colorful, romantic, sensual, emotional, fantastic, graceful... and Loved it!"

<https://harlemworldblog.wordpress.com/2011/06/24/walters-world-thelma-hill-performing-arts-center-thirty5-in-5-day-four/#more-42172>

### **Walter's World: Thelma Hill Performing Arts Center- Thirty5-In-5 (day four)**

Posted on [June 24, 2011](#) by [Harlem World](#) | [Leave a comment](#)

*By Walter Rutledge*

The Wednesday June 22<sup>nd</sup> performance of the Thelma Hill Performing Arts Center's Thirty5-in-5 dance series was a very special evening of dance.

Two legends Talley Beatty and Thelma Hill were remembered. The legacy of their lives and work were introduced to an entirely new generation dance enthusiasts.

Loretta Abbott choreographed and performed a work in tribute to Thelma Hill. The work started as a dance class with Abbott correcting students and demonstrating movement. The dance then developed into a celebration of Hill's love of Latin dances and rhythms.

After her performance Abbott told the audience about the circumstances surrounding the death of Thelma Hill. The attentive audience gasped as she explain how Hill was asphyxiated by a gas leak while preparing Thanksgiving dinner for friends. When she was found her cat was dead in her chest, apparently her pet had scratched her neck trying to revive her. Abbott praised Hill as both a great teacher and good friend.

The other tribute was a performance by Naney-Jerome Stigler of the modern dance classic Mourner's Bench. The work was choreographed by Talley Beatty in 1947 and remains one of the benchmarks in Black dance. Set to the music of Balm and Gilad the moving work was well received by the audience. Stigler performed with great passion and authority.

Roger C. Jeffrey presented an excerpt from "Lealtad nos Libera" with music by Caetano Veloso and Meshell Ndegeocello. The work consisted of two sections both had a poignant quality which immediately endeared the audience. The duet danced by Carolina Monnerat and Drew Shuler was a touching moment, and the sincerity of the choreography and the performers interpretation transcended the Spanish lyrics. Monnerat's solo was equally as moving.

The excerpt from Got Zulu! performed by Juxtapower/South Africa's Dance and Song was an abridged history lesson. The work took us from the rhythms of the boot dance to the B-boy free style of today's South Africa. Choreographer and director Sduduzo Ka-Mbili fashioned a concise high-energy dance, which resonated with the audience. The amalgamation of the different dances was extremely effective in showing the correlation between past and present movement styles.

Thomas/Ortiz Dance offered two contemporary ballet works, both dances were set to classical music. Corelli with music by Antonio Corelli and choreographed by Thomas and Ortiz was a large group work that displayed clean, unison ensemble dancing. Ted Thomas and Frances Ortiz danced the duet entitled Frayed Ends, with choreography by Ortiz. Set to Rachmaninoff the couple performed the intricate lifts and intense partner work with great style.

Purelements closed the program with *An Ancestral Odyssey*, an excerpt/ work-in-progress. The opening narration and ominous music provide the proper prolog for this science fiction infused work. Choreographer Kevin A. Joseph has done an excellent job creating an other world quality with simple yet focused choreographic imagery.

At the end of the performance Executive Director Alex Smith Jr. asked the audience who had seen Mourner's Bench for the first time. More than half the audience raised their hands. This is the mission of Thelma Hill Performing Arts Center to not only promote new artists and showcase new dance works; but to educate the public by also presenting the groundbreaking choreography from dance masters.

[http://www.eyeondance.org/arts/archives.cfm?id\\_journal\\_item=C791B3B7-C1F2-6C45-774B171B39FAA664&category=5FA605C9-5555-46DF-992EB5F4AEACF582](http://www.eyeondance.org/arts/archives.cfm?id_journal_item=C791B3B7-C1F2-6C45-774B171B39FAA664&category=5FA605C9-5555-46DF-992EB5F4AEACF582)

Performing Arts: Dance

THIRTY5-IN-5 Souls of Our Feet: People of Color Dance Festival

June 25, 2011

It's nothing short of refreshing to attend a performance and have everything from elegant modern dance, to light, contemporary ballet, singing, b-boying, cultural dance styles and, of course, a little alien-invasion-inspired dance theater take the stage.

In celebration of their 35th anniversary, Thelma Hill Performing Arts Center (THPAC) presented a wonderfully assorted program over the course of five evening performances for their annual "Souls of Our Feet: People of Color Dance Festival." Each night opened with Executive Chairman, Alex Smith Jr. personally welcoming the audience and speaking about a chapter - a seven year chunk - of the company's history. The prelude on Wednesday June 22nd introduced the audience to THPAC's struggle and consequent survival during 1998-2004 after former "Keeper of the Flame," Melvin Davis' passing.

The "THIRTY5-IN-5" (apropos name for this year's festival) line-up included thirty-five dance companies/artists spanning a wide range of genres and styles, presenting new works as well remembering former classics. The variety is certainly in keeping with THPAC's mission of presenting dance by diverse artists, for diverse audiences.

Wednesday evening's program at Long Island University's Kumble Theater for the Performing Arts presented Movement for the Urban Village (MUV) Dance Company, Loretta Abbott, Roger C. Jeffrey, Juxtapower/South Africa's Dance and Song, Thomas/Ortiz Dance and Purelements: An Evolution in Dance.

Friend of Thelma Hill and fellow early talent of the Alvin Ailey American Dance Theater company, Loretta Abbott performed a particularly touching solo. Her sophisticated stage persona came not as a surprise, and she moved with visible emotional drive, afterwards describing the piece as inspired by Thelma's tragic death, each movement holding specific meaning.

Juxtapower/South Africa's Dance and Song was a crowd pleaser with their performance of Got Zulu! A mish-mash of singing, beat-boxing, and stomping, the performance soon evolved into an impressive trio of male dancers. Each showed off their moves, all throwing their legs up in consecutive high kicks that would make the Rockettes proud.

Following the romantic four-couple ballet Corelli, Thomas/Ortiz Dance also presented Mourners' Bench (choreographed by Talley Beatty) - a remarkable solo of a man moving with graceful strength along a lone bench center stage set to spiritual song, "Balm in Gilead" - as well as Frayed Ends- a duet with abstract picture-perfect moments.

Closing the show was the unique, ferocious performance of Humanity: An Ancestral Odyssey by the Purelements: An Evolution in Dance company. Beginning with performer Tammy Hall walking through the audience to the stage while narrating a wild tale of mutant alien creatures, dancers squirmed along the floor from the wings of the stage. The ensemble dance, driven with quirky accents and an eerie undertone was an adventure all its own.

EYE ON THE ARTS - Jennifer Thompson annunciate

Forum Artístico

The Latin Choreographers Festival 2009

An Evening of Dance and Theater

By Nadine Lavi

Saturday July 25, 2009

The Latin Choreographers Festival at the Teatro Iati at 64 E.4th Street in NY, currently in its second year, and is the brainchild of Ursula Verduzco, dancer and choreographer. It showcases Latin choreographers, and some unique Latino perspectives on life and love, to an appreciative audience.

Last year boasted some quality dancing, notably from Lucia Campoy in *Dueto*, from the Annabella Gonzalez Dance Theater repertory. Ms.Campoy's stage presence and her mastery of stillness was compelling, and evident in each step placed with care, pirouettes and leaps done with energy, and an expressive visage. Her dancing showed a range of emotions married to movement in a pleasing harmony.

This year's performances were similarly pleasing, with some interesting conceptualizations and themes. In *Habibi Hhaloua* by Roman Baca/Exit 12 Dance Company, Baca, who hails from Mexico, seems to have drawn on his own experiences as a Marine for this number. In it the dancers brought to life an unusual concept: the soldier at war who envisions a romantic fantasy as an escape from the ugliness around him. Clad in army fatigues, Kendahl Ferguson partnered Lisa Fitzgerald, who appeared wearing a flowing red dress, as if from out of a dream. The background music included some melodies by Y. Islam and R. Schumann, along with the Voices of TOW Platoon 25th Marines on the radio, which made for a very realistic contrast to the soldier's far away longings. There were some nice lifts and poses and the number ended in a rather dramatic manner, with a gunshot, and the soldier's dead body on the ground, and an effective end to dreams of love and home.

In *La Calma* by Minou Lallemand/Onium Ballet Project, the Columbian choreographer offered a contemporary piece, in which the two female dancers were flowing and expressive to the music of Pepe Raphael and the Bottle Blondes.

In *Vieja Ciudad de Hierro*, with music by Rodrigo Gonzales & Maldita Vecindad, Benjamin Briones, a choreographer who is making a name for himself, showed a unique vision. He captured the drama he experienced during his youth on the streets of Mexico, when he struggled to claim territory to sell car parts among street toughs in an impoverished neighborhood. In a series of vignettes, Briones emphasizes the themes of love, sex, money and violence and how they either mesh or come into conflict. Ms. Verduzco, who danced this number, appeared in a red dress, with a red flower in her flowing hair, and danced enticingly. This was followed by various comings together—of men, women, in couple and in groups, and even a little Samba number in the middle. There was some pretty choreography to be seen, along with nice lifts and good partnering by Frederick Davis, an expressive dancer, whom, it would seem, has as yet untapped talents lying beneath the surface of a strong and expansive presence. The impression of the entire number was one that emphasized the vibrancy, calm, passion, and energy of life in Mexico at the time.

In *Yet Still Untitled* with music by David Darling, and choreography by Ted Thoman/Thomas/Ortiz Dance, two mirrors were used to good effect, as two women and one man engaged in a series of lifts and jumps, coming together and separating again.

Cain by Robert Olvera seemed part experimental theater/part dance, and was fraught with emotion. The costume alone was intriguing in terms of theater.

Shall We Dance by Yeside Lopez/Yesid & Company, brought comic relief with a well-

choreographed pas de deux for Marina Fabila and Lopez. The soprano's aria, sung by Felicie Huni-Mihaecsek, emphasized both the strident nature of a relationship and the relief when the couple makes up. To see the "violent" altercations contrasted with the "civilized" waltzing, was quite amusing.

Getting There... choreographed by Ursula Verduzco, to Inquisition Symphony, was a pas de deux in which the theme of yearning for something better seemed to be featured. Ms. Verduzco says it's a dance between life, represented by her partner, and herself, and how "people allow life to run their lives instead of taking charge." Frederick Davis was an able partner, and the two dancers had a nice chemistry.

In Mediterranea by Pedro Ruiz to the music of Houria Aichi, Ellenore Scott danced a seductive, Arabian themed number.

The evening's program ended with Picking up the Pieces by Jesus Pacheco, to the music of John Mayer and Amos Lee, featured three women, of whom Nicole Correa, a former dancer with Ballet Memphis, made the greatest impression for the clarity of her technique and her lovely lines.

<http://www.thelatinchoreographersfestival.com/REVIEWS.html>

DanceMagazine.com

Latin Choreographers Festival 2008

By Lori Ortiz

Teatro IATI (International Theater Arts Institute, New York)

July 24–27, 2008

Fresh breezes cooled the small East Village theater opening night. In a two hour program, the first Latin Choreographers Festival breathed pioneering spirit. Founder, curator, and ballet dancer Ursula Verduzco aimed to introduce New York dance lovers to emerging Latino artists. This engaging program reflected the cultural mix of the Americas. Each of 12 ballet-based modern and contemporary works crossed genres as well as cultural boundaries.

The eye opener was Mexican choreographer Jaciel Neri's solo Life Steps. While drawn from folkloric tradition, it also flirted with hip hop and samba. The result could not be pigeonholed. Though he didn't travel much on the small stage, he performed his riveting solo using imaginative costumes and evocative movement to suggest extreme moments. He hit bottom three times to the sound of breaking glass. Neri arranged his wonderful layered costumes to suggest female and boy characters. His hips swiveled while he rocked his clasped, bound fists over the large heart appliqué on his sweater. Meanwhile, carnivalesque streamers sprouted from his knit cap that morphed into a mask.

Javier Dzul performed his striking solo Itzama in only briefs. Glistening and built, he took on reptilian forms. Frog-like belching in Antonio Zepeda's music gave double meaning to the word "riveting." In the denouement, snake-like, he

undulated his upper torso and cocked his head with the utmost seriousness. One could imagine venom spewing. In *El Viaje*, a duet for Dzul and his wife Robin, his intensity overwhelmed.

Alexandra Gonzales' energetic and invested performance in *Scarred*, by Frances Ortiz, evoked the horrid, the irreversible. She danced as though boxed in, thrusting her angular arms and legs and stretching into repeated, impossible shapes. It was painful to watch. In Yesid Lopez's *Tengo Que Decirte Algo* (I have something to tell you) for Saki Masuda, a note came via an unseen messenger in the wing. We were left in the dark about its content, which was part of the dance's appeal. A blithe, charming Masuda ran and leapt, her head effortlessly tilted back. She was after happiness itself.

The program began and ended with two satisfying duets: *Dueto* by Annabella Gonzalez and Ortiz's *Frayed Ends*. Lopez's well choreographed and performed prayerful trio created wonderful geometry on the black box stage. A translation in the program of *Watashi No Omoide*, Benjamin Briones's bold venture into Japonisme for three, would have helped convey his Tudoresque plot about an old woman's memories, featuring kimonos and Verduzco's impressive pointework. The same trio performed Briones' *Muga*. It was doomed by a bland music choice. Karina Lesko's *La Tierra De Mi Ser* ably managed a cast of five including herself, an excellent dancer. Verduzco's short *Absence*, which may be a thinly veiled portrait of the dancing life, rushed to its pitiable resolution.

The evening underscored dance's universality rather than specific, Latino stereotypes. The new annual festival is a good start.

<http://bed-stuy.patch.com/articles/35-dance-artists-perform-as-part-of-thirty5-in-5-program-at-kumble-theater>

## 35 Dance Artists Perform as Part of “THIRTY5-IN-5” Program at Kumble Theater

Thelma Hill Performing Arts Center (THPAC) will bring together 35 dance artists over five consecutive nights during its annual “Souls of Our Feet: People of Color Dance Festival,”

By [Fatima Kafefe](#) | [Email the author](#) | May 25, 2011

Tell Your Neighbors About Patch

Dance Fans get ready! In honor of 35 years of dance presentation, Thelma Hill Performing Arts Center (THPAC) will bring together 35 dance artists over five consecutive nights during its annual “Souls of Our Feet: People of Color Dance Festival,” June 19-23 at 7:30 p.m. at Kumble Theater.

“This is a once in a generation gathering of dance artists in New York City. The season will encompass the idea of looking back, while at the same time reaching forward. The generational expanse of the performers this season will help THPAC achieve this,” said Alex Smith, THPAC's executive chairman.

A mainstay on the New York dance landscape, THPAC and its festival continues to provide a platform to dancers of color. The Brooklyn Campus of Long Island University has served as the festival's home since 1992.

The "THIRTY5-IN-5" roster includes: Alfred Gallman, Alpha Omega, Balance Dance Theater, Camille Brown, Christal Brown's INSPIRIT, Chuck Davis, Creative Outlet, Dance Theater of Harlem, Dudley Williams, Edisa Weeks, Forces of Nature, Francesca Harper, George Faison, Germual Barnes, Gus Solomon, Illstyle, Jamel Story, Karl Paris, Loretta Abbott, Marlies Yearby, Marshall Swiney, Muvdance, Nanette Bearden, Nathan Trice, Nicholas Leichter, Paz Tanjuaquio, Purelements: An Evolution in Dance, Roger C. Jeffery, Sidra Bell, Thomas/Ortiz Dance, Urban Bush Women, Walter Rutledge and Whitney Hunter.

New works will be debuted by Francesca Harper, Germual Barnes, Marshall Swiney, Thomas/Ortiz Dance and Whitney Hunter.

Opening night tickets (including pre-show reception) are \$20. A specially priced festival pass is available for \$35 for all 5 nights. Offer expires June 1. Purchase tickets at the Kumble Theater box office at 718-488-1624 or online at [www.kumbletheater.org](http://www.kumbletheater.org). For more information about the festival, visit [www.thelmahill.com](http://www.thelmahill.com).

The Thelma Hill Performing Arts Center (THPAC) was founded 35 years ago to support the creative ideas of choreographers and dance companies of color. The mission of the organization is to offer performance opportunities to artists so they can share their work with diverse communities; furnish rehearsal and "incubation" space for choreographers and dancers, and serve as a bridge between artists and the community.

Over the years, THPAC has supported and attracted emerging and established dance artists of color who seek out the organization's experimental, yet historically aware environment. THPAC has become a viable institution for communities that have traditionally celebrated and reflected on their social and cultural issues through the rituals of music, dance, literature, and performance.

THPAC's founder Larry Phillips began working as a dance therapist in Brooklyn at a community center that sponsored children's education and support programs for single parents attending New York Technical College. The programs were the forerunner of THPAC. In 1977, he renamed the organization after his deceased but renowned and highly influential teacher, Thelma Hill. Ms. Hill is remembered as a positive force in the dance world of New York City and beyond. She also danced with the Alvin Ailey Dance Theater and the historically significant New York Negro Ballet Company. She was a member of the dance faculty at the American Dance Festival and devoted herself to teaching dance most notably at the Clark Center. She died tragically in a fire in November 1977, but her passion in nurturing talent lives on in the organization that proudly bears her name.

<http://www.exploredance.com/article.htm?id=1545&s=topic&sid=24>

Thomas/Ortiz at Dance Theater Workshop 2006

by Robert Abrams

July 21, 2006

Dance Theatre Workshop

219 West 19th Street

New York, NY 10011

212-924-0077

Thomas/Ortiz at Dance Theater Workshop 2006 - Performance Program

[www.thomasortizdance.org](http://www.thomasortizdance.org)

Undamely was a dance for five women. The pace and the white costumes suggested a wedding, but not literally. The work used a variety of shapes, including placing the five dancers in a circle, in two lines and in two groups offset from each other. Slow stepping was punctuated by spins. Smooth movement framed occasional agitated movement. The dancers showed off nicely pointed feet, good extension, talented leaps and very attractive shoulders.

For Love or Grace featured two men dressed in black with undone priests' collars. The image combined with the intense oppositional movement suggested a church at war with itself. Their bodies slowly rotated around a center point. One man would fall and be caught by the other. Neither man was dominant for long. Sometimes a man would be on his back, riding out a spasm. Sometimes they would hug. Perhaps resolution is possible? Everything about their movement was strong, whether they were leaping or holding in one foot postures. As the lights fade, the two men lean on each other. Overall, I thought this was a very strong performance and set of choreography.

The work used a recorded voice over in a foreign language, probably Latin. While this was appropriate, it would also be interesting to try the work with the voice over in English. Thomas/Ortiz could even run both versions back to back and then survey the audience as to what difference it might make to their reactions. I think this dance could also be used as a kind of Rorschach test/discussion starter for people who are grappling with issues of religion.

In the Arms of Three was a dance that I didn't particularly care for, although many people in the audience seemed to really like it. The dance featured three men in black and one woman in red with toe shoes. Elyssa Dole partnered with each of Milan Misko, Mark Taylor and Royce Zackery in turn. There was nothing wrong with the dancing exactly, but I didn't think it held up as a whole. I thought that the choreography had no thematic or geometric root, and generally was too random. It thought the dance was way too long. I did like the music, which was performed live on the guitar by Dan Lippel. If I were the choreographer, I would try putting the men in Flamenco boots to see how that might affect the dance.

Neveah was kind of depressing. There was a lot of falling to the floor. The dancers, wearing brown costumes, were touching but not really connecting. The dancers were climbing up the wall like they were trying to escape.

When I say that the work was depressing, I do not mean to imply by that that it was bad. There were interesting images, such as dancers in fetal positions, and dancers hard against the back wall. Women stepped over men in a very stark manner. Thematically, this work started to make much more sense when remembered in the light of Mirabella, which was presented two dances later.

Ablaze was the best work of the night. It, by itself, was worth the price of admission. The choreography was a little random, but the dancers (Virginia Horne and Royce Zackery) were so strong that it didn't matter that much. Both dancers have presence, strong postures and very stable one footed moves, not to mention nicely pointed feet. The music could have been part of a planetarium show. The lighting consisted of bright spotlights.

The dancers continually rolled together and through each other. The dance ended with Royce bent over Virginia such that Virginia was suspended horizontally. The total effect was very crisp and powerful. This was a dance I would want to see again.

Mirabella made a good counterpoint to Neveah. Whereas Neveah was depressing, Mirabella was determinably cheerful. I could have imagined the dancers traipsing through a field of flowers on a Spring day. The music was melodic. The dancers twirled in what was almost a slow Viennese Waltz. They performed assisted jumps in time to the music. The partnering was sharp. The overall effect was playful. The dancers smiled. They strolled hand in hand. They nestled in each other while sitting on the ground. Some of this dance was maybe a little cheesy, with an "up with people" feel to it, but it made a good contrast to the seriousness of some of the other dances. At least the costume designer didn't put the dancers in day glow colored outfits: that might have made the work too cheery for its own good.