

Louise Reichlin & Dancers

CHOREOGRAPHY BY LOUISE REICHLIN + REVIEWS

<i>The E-Mail Dances</i> ('96-'98) 'Yellow Star' 'Re-Relative?' 'Woman in a Room, <i>Woman in the Moon</i> ' 'Contest' 'Remembrance'	Conceived, directed and choreographed by Louise Reichlin Video Art by Michael Masucci Music by Klezmer Conservatory Band (Lyrics: M. Oysher/ Music: traditional), Nusrat Fateh Ali Kahn, Alfred Desio, Nusrat Fateh Ali Kahn & Michael Brooks Costumes by Linda Borough	8 dancers
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Utilizing a variety of Internet resources as a creative springboard, choreographer Louise Reichlin has launched herself into cyberspace and returned with an innovative and entertaining multimedia performance piece. The synergy between technology and human bodies in motion was always intriguing. The combination of large screen video projection, well-chosen recorded music, crisply executed dance, and Ms Reichlin's charming narration provided a constant flow of images and information.

Barry Weiss, Dance!90210
(a web review publication)

<i>Dances of Assimilation</i> ('95)	Music by Värttinä (Finland) and Hedningarna (Sweden) Costumes by Linda Borough	6 dancers
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Dances of Assimilation is a work in three sections that pulls the audience into the center of the intense rhythms and emotions. Section I is about friendship and community; Section II is about conformance, repetition and despair; Section III is a dance of coalescing and transformation.

<i>Turkish Delights</i> ('92) 'Magician' 'Dervish' 'Odalisk' 'Folk Dance'	Music by Klârnetçi, Sükrü Tunar Traditional, arr. by Brian Keane (from Süleyman the Magnificent) Gülistan Hanım (Zurna and percussion by Arap Mehmet) Traditional, arr. by Zurnaci Halîl Costumes and props by Linda Borough	8 dancers
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<i>Time-Warp Tarantella</i> ('79)	Music by Josept Recuero and Anonymous Costumes by Laura Bassett	8-12 dancers
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Two contemporary dancers share a hallucinatory visitation from Gypsies, cowgirls, birds and various archetypal figures, accompanied by a spliced-together soundscore that leaped across idioms, centuries and cultures.

Los Angeles Times

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<i>Urban and Tribal Dances</i> ('90, '91, '92) 'Batida' 'Wedding' 'Alone' 'War' 'Remembrance' 'Together'	Music all dances except IV by R. Musci & G. Venosta Music dance IV by Michael Brook interpreted by Nusrat Fateh Ali Khan Costumes and sets by Linda Borough	7-10 dancers
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The most interesting example of her current work was found in *Urban and Tribal Dances*, which was further enhanced by an intriguing score of ethnic sounds gathered from around the world ...Costumed in surreal headdresses and makeup, the dancers conveyed the interconnectedness of human existence, juxtaposed with the isolation experienced even in the midst of society.

Variety

And *Urban and Tribal Dances* certainly deserves all the audiences it can get...Reichlin's ambitious, ever-engaging, six-part suite delivers exactly what its title promises. following once again her trademark aesthetic, she opts for metaphor, transferring what we think of as tribal behavior to the contemporary urban scene...Before a triumphant finale, a world and its history have passed before our eyes, thanks to Louise Reichlin.

Los Angeles

Times

Please see complete reviews.

<i>Communal Dream</i> ('92)	Music by Strunz and Farah	6 dancers
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A theme and variations. In dreams we often share the experience with others from the 'real world,' and they become part of our fantasy.

<i>A Wedding Folk Dance with Audience Participation</i> (prototype '92)	Traditional based on Japanese, Jewish, and African cultures	4-11 dancers + volunteers
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The prototype used elements from 3 cultures. From the Jewish culture -- Kol Dodi, an Israeli courtship dance; from the Japanese culture -- Tanko Bushi, a coal mining dance learned in almost every village of Japan to celebrate the harvesting in the fall; and from the African culture -- the Lamba, a healing dance of the 14th century Mali empire, often danced at weddings. These cultures were drawn from members of the company, and future versions will use cultures from the communities where the performances are held. The dance can be developed interactively, in workshops, or choreographed before a tour begins.

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<i>Metamorphosis</i> (91)	Music by Igor Stravinsky Arranged and sung by Akiko Yano Unitard & suit designed by Linda Borough Hand painted by Mimi Archie	1 dancer
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An administrator, from the audience, comes on stage to make an announcement. While there, she begins to warm up, with her streetwear becoming dancewear. As she dances, the bare stage is transformed as the wings and cyc flying in.

<i>Celtic Suite</i> (83, '84, '90) ' <i>The Lark</i> ' ' <i>Susie MacGuire</i> ' ' <i>Gaelic Scrawl</i> ' ' <i>Skip Dance</i> ' ' <i>From Out of Their Graves</i> '	Additional tap choreography by Alfred Desio Music by Alfred Desio, Alan Stivell, An Triskell, Barde	7-11 dancers
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This work is often performed by an all modern dance cast, but it is most well-known as a 'blend' piece which mixes the modern movement and traditional folk dances with virtuoso jig tapping and flute-playing. Each (dance) has Irish roots, with Desio piping traditional flute tunes and bouncing lyrically on his feet in the first and concluding sections. He unleashes his energy in frenzied jigs, like a hapless lad kicking stones and determinedly chasing after them. Offering contrast to his merriment, Reichlin dances a ripe, lush and sweeping solo, *The Lark*. and the ensemble of nine dancers performs a barefooted, heathen circle-dance that would not have been out of place among the Druids centuries ago; it is mythically transporting.

Los Angeles Herald

Examiner

Gaelic Scrawl, a new addition to Reichlin's *Celtic Suite*, extended her exploration of Irish folkways, myths and traumas. Nicely danced by an attractive Brett Heine and Christine Kreibich, it added a quirky gaiety to the picture that contrasted well with the other four sections of the work.

Variety

<i>Grounding</i> (87, rev 4 dancers '09)	Music by Adrian Belew	6 dancers
<i>Flying</i> (86, rev. '96, rev. '09)	Music by Liz Story	4 dancers

Flying was created for the summer residency at the Los Angeles Zoo, and is an airborne work of flight. *Grounding* uses animal imagery, but as a metaphor. As in evolution, as humans progress higher from their roots, they often lose their grounding, or connectedness from the earth and from each other.