

REVIEWS

Louise Reichlin -

"A gift for arresting dance imagery matched to a sophisticated sense of choreographic structure." Lewis Segal, **Los Angeles Time**

The Tennis Dances ('79)

"Louise Reichlin created a sensation with *The Tennis Dances*." **Dance News**

"Clever evocations of theatre dance styles...everything from Fokine and Graham to Bejart and beyond, all unified by rackets and nets and tennis balls." **Los Angeles Times**

"Among the group pieces, Louise Reichlin's *Tennis Dances*, for a dozen members of **Los Angeles Choreographers & Dancers**, had to be the most provocative. A potpourri that vaguely satirizes pomposity, exoticism, period cutesiness and contrived elegance, that probes ancient mystery and indulges contemporary whimsy - all with the unlikely but clever metaphor of racquets and nets." **Los Angeles Herald Examiner**

"(The program) ended brilliantly, thanks to Reichlin's *Tennis Dances*, which dates back to 1979. In this ten-part suite the tennis court becomes a metaphor, of course, for life's stage. And life, as Reichlin sees it, is indeed a stage, one crowded with a broad spectrum of attitudes. ...Here is a choreographer who arguably picks up the feminist point of view where Isadora Duncan and Ruth St. Denis left off. To observe the universe as it is inhabited by women, she harks back to ancient times and mythic symbols." **DanceMagazine**

"One of Louise Reichlin's most effective works is her signature piece, *Tennis Dances*, which is a unique dance that is almost cinematic in its effects. She creates on stage the illusion of long shots, montages, quick cuts, and individual close-ups that are usually seen only in the film or video media." **DanceMagazine**

Early Earthen ('80)

"The dance that would drive one to leave this university and join a commune specializing in avant-garde movement ---- Comprised of women sensually shimmering in pastel-colored leotards, the dance reflected an awakening the human spirit --an arousal with nature. Each movement communicated an experience that even a novice of the art form could embrace and discern." **Daily Trojan**

Merchants Lunch or Ulysses Meets Camunda ('81)

"...wildly theatrical and great fun!" **Daily News**

Celtic Suite ('83, '84, '90)

"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. Reichlin has a keen way with group dynamics, and both *Celtic Suite* and the program's finale, *The Tennis Dances*, fitted her dancers together in unexpected pairings, giving the evening a unique flavor. We hear the music better and gain insight to a world of Reichlin's own fashioning, whether it's Celtic rituals of yesteryear or her own vision of life played out symbolically with ... racquets used as swords, mirrors and triumphant banners." **LA Herald Examiner**

"Reichlin fashions large-scale modern dance works for her 11-member ensemble. Her early works, *The Tennis Dances* and *Celtic Suite* are wonderful microcosms of life and various ethnic cultures." **Daily News**

Matrix/3 Color Impressions ('85)

"...refreshing eagerness and beauty, ambitious in its blending of modern dance with a more theatrical sense of entertainment" **Tucson Citizen**

dis-located ('89)

"Reichlin's premiere, *dis-located*, studies homelessness and disempowerment. Avoiding a comfortably distant cliché of the lazy, boozed out homeless, she focuses on three women's highly personal stories. One in particular has a piercing impact. In section four, Third Memory, Howard Sun Tom first courts Sy Byram with gifts, then abuses her, punching and literally walking over her, only to strip away the presents and stroll away from his subjugated love. Beautifully performed with a chilling callousness and uncomprehending despair, Third Memory is an elegant swirl of subtly disorienting flows."

Dramalogue

Urban and Tribal Dances ('90, '91, '92)

"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**

"...evoking mysterious, primitive imagery" **Daily News**

The E-Mail Dances ('96)

"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.

The Patchwork Girl of Oz (2001-02)

"It's a credit to Louise Reichlin and Dancers that the artistic director-choreographer would have the courage to update a classic by the author of *The Wizard of Oz* and ... get away with it. Bonnets off to Reichlin, then, and her hard-working troupe on their take on the lesser-known L. Frank Baum story *The Patchwork Girl of Oz*, a two-part multimedia program performed Sunday at USC's Alfred Newman Recital Hall." **Los Angeles Times**

Yellow Star (From *The E-Mail Dances*, updated 2003)

"Wonderfully personal and highly spirited" **The Beverly Hills Outlook**

"Memory also enriched Louise Reichlin's and Michael Masucci's ...intense *Yellow Star*, which asked projected imagery to provide a conceptual overview – literally the larger picture of what the live dancers evoked: the horrifying history of Polish Jews in the 20th century." **The Los Angeles Times**

Kick Up Your Heels (Pasadena Pops & Louise Reichlin & Dancers at Descanso Gardens - 2003)

"It was a WOW of a summer concert...Choreographer Louise Reichlin and her dance troupe spun their magic in the enchanted oak forest with their dancing feet....sizzling tangos...exquisite" **La Canada Valley Sun**

The Reality Series (*Shampoo*, *Los(t) Angeles*, *Identity*) (2007-08)

"Do you dream of performing on stage with a dance company? Come to a performance of Louise Reichlin & Dancers and you might get your chance. The highlight (of a recent preview in San Pedro) was *Los(t) Angeles*, whose twists and turns, its mixing of styles tastefully arranged to display the ethnic diversity of Los Angeles, allowed the dancers to display their many strengths and audience members to display their enthusiasm."

Random Lengths