

REVIEWS

Louise Reichlin

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

Reboot! Reboot!

"An earthy opening ...moving through worlds of joyous bluegrass and aggressive tangos.... The ending was quiet, reflective, and sweet, beginning with a vibrating reach that drew energy from the earth as each dancer rose up to join into unison. The cycling music started again as the dancers came together culminating with a final unifying circle, and finally sweeping unity ...left the viewers with a sense of honesty and clarity regarding a human need for connection and meaning." **LA Dance Review**

Alone 2020

"For the (Los Angeles Dance) Festival, Reichlin has taken a recording of her performing an earlier solo entitled *Alone*, and with the aid of technology, has cleverly superimposed four other similar solos to create *Alone 2020*. The work features 5 women living alone in separate tents. It is a work with multiple layers of meaning considering the homeless situation throughout this country, the separation we all feel during the pandemic and the dependency we all have on our telephones." **LA Dance Chronicle**

The Tennis Dances

"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 rackets 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

"The dance that would drive one to leave this university and join a commune specializing in avantgarde 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

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

Celtic Suite

"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

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

Urban and Tribal Dances

"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**

dis-located

"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**

The E-Mail Dances

"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.

Yellow Star (From *The E-Mail Dances and A Jewish Child's Story*)

"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

"*Yellow Star*" grew out of Ms Reichlin's search, by geographical internet databases, for her Jewish roots. Her grand-parents, who came to the United States from Europe, never talked about the rest of their family who stayed behind. "Symbol of the Polish ghetto, the Yellow Star reflects Ms Reichlin's search by Internet genealogical databases for her Jewish roots. Seven dancers holding long wide strips of yellow-gold fabric, interpret stylized moves a la Fiddler on the Roof. Weaving and intertwining, they end the piece by sequentially placing the strips on the floor to form the six-sided star. At the same time, an overhead shot of the same dance is being projected on the rear screen. The combination of elements vividly evoked memories of the once vibrant culture and it's devastating demise." **Dance! 90210**

A Jewish Child's Story

"Louise Reichlin presented two pieces on the concert. The second piece, excerpts from A Jewish Child Part 1 - The Roses on my Wallpaper - A Dream, was a whimsical almost fairytale-like dance drama retelling Reichlin's personal history as a child with dreams for the future. The dancers each had a character to play and ranged from the biblical characters of Miriam and Judah Maccabee to the little girl idols of a ballerina and Wonder Woman. The dance featured Reichlin's signature ballet-based technique with a Denishawn flavoring in the theatricality and presentation." **LA Dance Review**

"In "A Jewish Child's Story," again the theme of dream meets reality resurfaces, as the little girl falls asleep to visions of K'tonton, the thumb sized boy; the Biblical heroines, Rebecca, Miriam, the Hanukkah hero Judah; and Wonder Woman. The theme of living water (mayim chayim) is ever present too, with both Rebecca at the well and Miriam's timbrels of water, immediately inviting dance and celebration to the festive scene. Reichlin's use of props and costumes (Linda Borough) is of memorable note as well. K'tonton is draped in a jacket reminiscent of Joseph's coat of many colors; while Miriam's basket is an excellent prop. This show is the perfect blend of tradition meets assimilation. A true mix of all characters from biblical heroes to superheroes performing interpretive stories through dance of the wondrous miracle of survival.

<http://www.LAChoreographersAndDancers.org> **Bonnie Prieuer Curtain Up**

The Patchwork Girl of Oz

"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**

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

"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

"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

The Better To Bite You With

"Each dancer was given a specific character in the story that was loosely based on "Little Red Riding Hood."

The musical selections were a fun mix of vaudeville, Dixieland, jazz, as well as some Tchaikovsky and Stravinsky. There are ten dances to the story...short and sweet, full of fun. The whole concept was very imaginative and delightfully inventive. Many wonderful details made this afternoon fun for the whole family." **The Beverly Hills Outlook**

The Baggage Project/ Tap Dance Widows Club

"Louise Reichlin/L.A. Choreographers and Dancers' multimedia work the "**Tap Dance Widows Club**" told the story, in both video and movement, of the love of three performers for their late husbands and the bond it created between them. ... Video clips such as one of Desio rigging a machine designed to electrify tap dance sounds and of the brilliant Fayard Nicholas in a virtuosic performance with his brother Harold are interwoven with the company's dancers interpreting the three departed tapper's work. ... An ensemble piece paid homage to the top-hat-and-tails showmanship of the Nicholas Brothers, once again in a Twenty-First Century context. **The interweaving of past and present, of distinctly different worlds through both video and dance, made this piece not only unique, but deeply touching.**" ExploreDance.com

Invasion

"Below, is a highlight of the three-day festivities: *Invasion* (Louise Reichlin) was a thrusting, vibrant assault of motion, a piece in which entropy and corresponding movement were continuously fractured and restored." **Santa Barbara Independent**

"This work functioned on the idea of accumulation. The premise of the work addresses a futuristic society coping with an invasion of another species. With each section, a new movement idea was introduced (as well as a new costume color) that then became assimilated into the larger whole of the ensemble. It was a provocative and complex idea, and again I found the program notes much appreciated. ... the message of the work was successfully conveyed to me, and I very much appreciated the choice to address the big questions of life, identity and cultural assimilation through a dance abstraction. **LA Dance Review**

Booking Dance Festival/ NYC (*Invasion*)

"My 2 favorite dance pieces were from the Louise Reichlin & Dancers/LA & the FJK Dance/NYC. Reichlin's pastiche of ballet, gymnastics and modern dance was a marvel of musicality and mixed movement. The piece ebbed from classical to modern seamlessly. There was whimsy and beauty expertly performed by 3 separate groups. Reichlin talented company represented a very diverse group." **Melinda's Malarky around the Apple**

LETTERS AND COMMENTS FROM CURRENT PRESENTERS AND AUDIENCE

I was thrilled to present *The Patchwork Girl of Oz* at two of our Performing Arts Centers in June! The show has such a broad appeal and attracted local dance enthusiasts as well as families.

The concert production showcased great choreography and the dancers were both technically proficient and worked together beautifully as an ensemble. They were well-rehearsed and precise in all their movement. Personally, I appreciated how the choreography was woven in with the storyline and how naturally I was directed to focus on specific places at specific times. The music and narration were integral components to the piece.

As a family show, the audiences were so engaged that even our youngest patrons were transfixed for the fifty-five minute story. The Narrator's involvement in introducing specific participation segments and the engagement of practicing components with the audience worked beautifully. Then, when the large group of nearly 30 young volunteers came on stage to perform the *Hip Hop Champion* dance, all members of the audience joined in the movement contributing to a special moment. **Matt McNally, Community Engagement Director, Las Vegas-Clark County Library District, 7/17**

"First off, thank you again for bringing your fabulous dancers to Taper Auditorium, Central Library. The audience was enthralled. They especially enjoyed the opportunity to go on stage." **Mara Alpert, 3/16**

"It was great work this year at Booking Dance Festival at Jazz at Lincoln Center! Congrats to you + your dancers Louise." **Jodi Kaplan, Founder/Producer of Booking Dance, 1/16**

"We truly like *Invasion* as it pulls so many elements into one force." **Nanette Brodie, Artistic Director of So-Cal Dance Invitational Concert, 2/16**

"Your piece received great feedback from the panel. I personally LOVE that piece. Excited to have you included again this year." **Devyn Duex, Artistic Director of HHII Dance Festival, 2/16**

"What an honor and a joy it's been to work with you! You're the consummate professional, yet so down to earth and fun to be around. ... Your magnificent choreography and your talented dancers brought tears of happiness to me." **Linda J. Albertano, Performance Artist who commissioned Reichlin for choreography. 5/15**

FROM PREVIEW OF SAN PEDRO FESTIVAL OF THE ARTS 8/29/15, ALVAS SHOWROOM
FIRST SHOWING OF "INVASION" IN PROGRESS, DANCERS IN REHEARSAL CLOTHES, NO MEDIA

(members of audience responding to post performance interaction- unless Louise is asking a question)

"Absolutely powerful. Very powerful...draws you in. The choreography is really magnificent. should be on so you think you can dance. Really beautiful - great energy. wonderful."

Louise- "Did any of you have ideas about what is missing? What connections do you need?"

Suggestion: "I know you are wearing practice clothes. I would like to see something in the costuming so I could follow each story all the way through."

Louise- "some color coding?"

"In the beginning, I wasn't sure who we were seeing - but then as the beginning progressed - the transitions are really cool, but it felt like maybe more caution since the beginning and how they come together as they are not of the same world. It seemed like all of a sudden there was "friendship". And it would be great if the universe really worked that way."

Louise- talks about the idea of something they might attach to and become part of.

"I thought it was beautiful. The expressionism of dance and emotion - you didn't really have to say too much about your work in progress. The momentum the beginning and the interaction like a sonata I thought it worked very well. It translated as a dance as it ought to- it built the entire silence to the emotion."

"I thought the piece absolutely riveting and complex. I loved the way it morphed from movement to movement. I especially loved the explosion of joy with the Vivaldi after the kind of strangeness of the alien invasion. I just thought it was perfect."

"I also think it was really perfect. I think that it adds a lot having them in neutrals- they were wearing neutrals and I could be more involved in what they were doing.

Louise- "You do have to use your imagination when there is less in costuming."

"The dancing was so good and acrobatic."

Louise- We have been pushing the acrobatics. (dancers react)

"I thought it was too short. I wanted a little bit more. (audience chimes in agreeing)
There was so much going on. But it was so beautiful from beginning to end that I wanted more of each section. The duet and trios- They were so beautiful and the dancers did a great job."

"Love the movement."

Louise- "It was choreographed very out of sequence. The end of the dance was choreographed in the very first rehearsal. This dance comes from a lot of different places."

FROM OUR AUDIENCES AT THE BAGGAGE PROJECT, TAP DANCE WIDOWS CLUB

These are from the recorded Dialogue with the Audience and Artists that closed each of the programs, unless otherwise marked and documented by the video date/ time and time code numbers unless otherwise marked.

11/17/2012 4pm

Beautiful integration of the different genres together; really worked in sync for me. Did a great job combining tap as well as modern

22:47:23

11/17/2013 7:30pm

It was amazing; such a creative effort on everyone's part; how it came together was just so beautiful and so moving; all of you should be congratulated.

19:15:35

I loved the idea of commemorating your losses.

19:19:38

Really enjoyed working with Louise because I really like the way she tried to construct this whole montage... this whole collage; like a big poem; somehow all the pieces go together and make one whole and the pieces comment on the other pieces, and to do that is very difficult, and it is something she did very successfully.

(Audri Phillips, digital artist for the project)

19:19:52

I enjoyed the program so much... I can't tell you. I loved every dancer! (Was particularly impressed with the barefoot tapping) Always wanted to see that... you've made my dreams come true!

19:37:32

11/18/12 4pm

The dancers are beautiful; thank you for giving so much of yourself to this performance.

(Francis Welter)

18:24:19