Cultural Daily

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Cruisin' with BODYTRAFFIC

Ann Haskins · Thursday, October 27th, 2016

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This week's dance events include final shows of two prior picks, South Asian protégés in Northridge, a contemporary company in Pasadena, a dance legend's one woman show in Beverly Hills, an award winner from Seattle at DTLA, and busy BODYTRAFFIC alights in Santa Monica.

5. Modern anxieties

Megill & Company unveil new contemporary choreography from Beth Megill and Teresa Heiland in *Tethered and other works.* Subjects range from societal anxiety, mother/child relationships, and unattainable ideas of glamour. ARC (A Room to Create), 1158 East Colorado Blvd., Pasadena; Sat., Oct. 29, 8 p.m., Sun., Oct. 30, 2 p.m., $15, $10 students. Reservations at *mecodance@gmail.com*.

Megill & Company Photo courtesy of Megill & Company

4. Everyone gets onstage

The entire audience will be seated onstage as **Ragamala Dance Company**, the mother/daughter team of Ranee Ramaswamy and Aparna Ramaswamy perform *Written in Water*. Both dancers were protégés of dancer and choreographer Alarmél Valli, recognized as one of India's greatest living masters. Valley Performing Arts Center, 18111 Nordhoff St., Northridge; Wed., Oct. 5, 8 p.m. $43, 818-677-3000, http://ValleyPerformingArtsCenter.org.

Ragamala Dance Company Photo by Darial Sneed

3. A dance legend returns

Carmen de Lavallade was always a dancer's dancer as well as an audience favorite. Now 85, and returning for a special one woman show, de Lavallade still displays that perfectly proportioned body, her luminous spirit, and that inexplicable stardust a rare few possess. Trained in L.A. by the legendary Lester Horton, after his death de Lavallade went with another Horton dancer Alvin Ailey to New York where she became Ailey's muse as he built his choreography and company. In New York she formed her most famous partnership with the multi-talented Geoffrey Holder with whom

she danced and married. Filled with her remembrances and film clips, *As I Remember It: Celebrating Carmen de Lavallade's 85th Birthday* promises to be quite a party. Wallis Annenberg Center for the Performing Arts, 9390 N. Santa Monica Blvd., Beverly Hills; Fri., Oct. 28, 8 p.m., $50-$75. 310-246-3800, http://thewallis.org.

Carmen de Lavellade Photo by Julieta Cervantes

2. God is a she

The Seattle-based **Pat Graney Company** just won two of NYC's coveted Bessie Awards for its angry ferocious performance of *Girl Gods*. The 25 year old company built its reputation employing dance to explore female roles and to improve women's lives. REDCAT, 631 W. 2nd St., downtown; Thurs.-Sat., Nov. 3-5, 8:30 p.m., Sun., Nov. 6, 3 p.m.. $20-$25, $16-$20 students. 213-237-2800, http://redcat.org.

Pat Graney Company in Girl Gods Photo by ExpressoBuzz

1. Meeting cute

Perhaps apocryphal, perhaps true, but the story goes that Lillian Rose Barbeito and Tina Finkelman Berkett first met in a professional ballet class when they walked over to say how impressed they were with the other's dancing. Since combining their talents as artistic directors of the contemporary troupe **BODYTRAFFIC,** they have attracted dancers of similar high caliber who in turn have drawn internationally known choreographers to create on the L.A.-based troupe. Recently, BODYTRAFFIC has been busy in impressive company–performing at the Hollywood Bowl alongside Ate9 and Benjamin Millipied's L.A. Dance Project, followed by the Laguna Dance Festival alongside San Francisco's Lines Ballet and Philadelphia's Ballet X. Those gigs offered only a taste of the company's depth and range. This concert presents BODYTRAFFIC alone in three recent additions to the repertoire from choreographers Arthur Pita, Richard Siegel, and Anton Lachky. The Broad Stage, 1310 11th St., Santa Monica; Thurs.-Sat., Oct. 27-29, 7:30 p.m., $40-$90, 310-434-3200, http://thebroadstage.com.

BODYTRAFFIC Photo by Joshua Sugiyama

Last dance for some prior picks:

After two seasons emphasizing its ability to stage ballet's full length classics, **Los Angeles Ballet** shifts gears with the *Modernists*, a triptych of shorter works as it opens its 11th season. The newest is Canadian choreographer Aszure Barton's *Untouched* set to music by saxophonist and composer Curtis Macdonald, pianist Njo Kong Kie, and Russian-born violist Lev "Ljova" Zhurbin. Dipping into its repertoire, LAB reprises George Balanchine's architectural and elegant *Stravinsky Violin Concerto* and the exuberant, tambourine infused *Tarantella* and *Pas de Six* from August Bournonville's *Napoli*. After opening in Glendale, the company continued its metro tour to Redondo Beach and wraps up this weekend at UCLA, beginning a new decade as the professional ballet company keeping great ballet in greater L.A. UCLA Royce Hall, 340 Royce Dr., Westwood; Sat., Oct. 29, 7:30 p.m.; $29.50-$84, discounts for children, seniors & military. 310-998-7782,http://losangelesballet.org.

Los Angeles Ballet Photo by Reed Hutchinson

Film director Quintin Tarantino is rumored to be buying Chinatown's long neglected King Hing Theater, but first the dancers, musicians, singers and other performers of the **Heidi Duckler Dance Theatre** open the theatre to the first audience to enter in 20 years. Known for employing overlooked L.A. cultural institutions in site specific considerations, HDDT promises to turn the theatre into a walkable art installation while taking on the subject of personality cults in *When I Am King*. What does it mean to be a public figure in a world where individuals are now brands. Duckler teams with long-time collaborators designer Dan Evans and composer Amy Knoles. King Hing Theater, 647 N. Spring St., Chinatown; Sat., Oct. 29, 8 p.m., $50, $25 students & seniors. http://heididuckler.org.

Other dance of note:

Clad in a white leotard and eschewing any special effects and props, **Lisa Wahlander** is featured *in In Real Life: Studio*, a 100 day series exploring artists' working processes. In this edition, dancer/choreographer Wahlander offers a first glimpse at *LADYBEAST AND THE IMPERMANENT SKY* inspired by a Carl Sagan quote about the universe experiencing itself. The work is being developed with artist, animator and musician Bryan Konietzko with the eventual full length version intended to occur in the last 60 minutes of daylight. Hammer Museum Courtyard, 10899 Wilshire Blvd., Westwood; Tues., Nov. 1 & Dec. 13, Thurs.-Fri., Dec. 15-16, check with the museum on times, free. http://hammer.ucla.edu.

Lisa Wahlander Photo by Joanne Kim

Enjoy tapas starting at 6 p.m., then stay for flamenco as **España Flamenca Company** takes the stage with Paco and Yolanda Arroyo, plus guest artists from Spain. Sunday it's just the show. Electric Lodge, 1416 Electric Ave., Venice; Sat., Oct. 29, 7:30 p.m., Sun., Oct. 30, 3 p.m., $25-$30 in advance, $30-$35 at door. http://brownpapertickets.com/event/2583517

Pacifico Dance Company is part of this *Día de los Muertos* celebration. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa; Wed., Nov. 2, 7:30 p.m., $39-$89. 714-556-2787, http://scfta.org.

Burlesque and cocktails are the tricks and treats at the **Naughty Hottie Haunting**, a Halloween burlesque show. The Hotel Café, 1623 N. Cahuenga Blvd., Hollywood; Mon., Oct. 31, 9:30 p.m., $12 cover. http://bit.ly/naughtyhottiehaunting.

Akram Khan Company Photo courtesy of Akram Khan Company

With a story spanning Britain to Bangladesh, *Chotto Desh* is the latest from Britain's cross cultural choreographer Akram Khan and his eponymous **Akram Khan Company.** Irvine Barclay Theatre, 4242 Campus Dr., Irvine; Thurs.-Sat., Oct. 27-29, 8 p.m., $20-$100. http://thebarclay.org.

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