

THE KITCHEN

CENTER FOR
VIDEO, MUSIC
AND DANCE

SoHo Weekly News

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Dana Reitz
The Kitchen
484 Broome St.

Remember Dana Reitz? She was the woman in Robert Wilson's *Einstein on the Beach* who twitched her head back and forth in the courtroom scenes. In the office sections, she was the woman who did

Reitz: Journey for Two Sides
Jean Nuchtern

an excellent typing job.

Her solo concert, *Journey for Two Sides: A Soho Dance Duet*, shows no obvious Wilsonian influence and shows Reitz as very much her own very lively, very complex self.

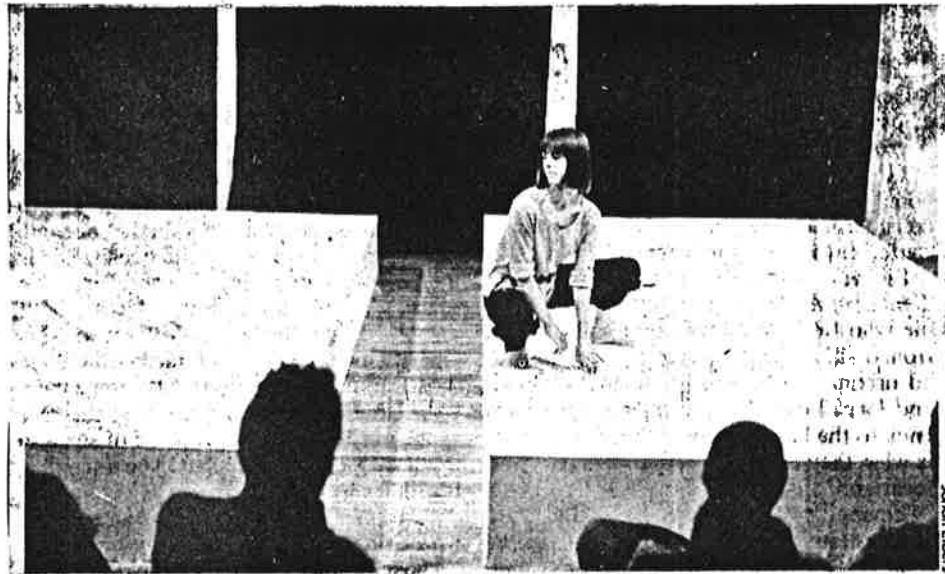
Scenery Description: Two long rectangular white platforms are in the center of the Kitchen. Four video machines (two on each side, one on top of the other) are behind and to the sides of the platform.

The Dance: Reitz enters wearing a peach sweater and brown knickers. She steps onto the right platform and does simple square movements like stepping forward or raising an arm parallel to her body. She walks off platform A, steps onto B. She bends, uncoils herself, rubs her ear like a kitten scratching itself. She finishes, returns to A. Alternating from A to B, she defines her two sides: A is straight, ordered, logical, square; B is fluid, flexible, curvy, chaotic, free. Not only does she explore each side, but her original simple phrases grow more complex.

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The piece changes. Instead of stepping off one platform and onto the other, Reitz jumps across these metaphoric lakes. She no longer needs to uphold the contemptuous tension "order" feels for "chaos" (and vice versa), and no longer needs to define each side, but by freely jumping from one to the other platform, Reitz now begins to integrate her two sides. She abandons the opposing tensions; explores each side for its own worth. Unfortunately, it is at this juncture that the piece falls apart. The choreographer has not yet found the next level of tension within the integrational process. That the two sides are fusing is clear; how that's taking place is still muddy.

Also, I find the video part of the concert hard to understand. The screens show Reitz's legs, then her tights, then her mid-section, but I don't grasp how this reverberates against the live performance.

Reitz is a fascinating performer. She loads abstract movement with personal insinuations which make her seem intellectual as well as very sympathetic.