

## *What the Critics Are Saying About Alonzo King's LINES Ballet*

The real marvel here is how choreographer Alonzo King brings these two art forms together with a shared sense of spiritual purpose that can't be faked or fabricated. It works because both King and the monks treat their endeavors as physical disciplines seeking enlightenment - a tendu isn't just the straightening of the leg but a ray of light radiating from the sun, King is fond of saying; the goal of ballet isn't to look pretty but to reach for transcendence.  
—*San Francisco Chronicle Review of Long River, High Sky, May 2008*

a stunning exploration of energy, intention and communication through the body. The monks make the ballet dancers appear like gods and goddesses; the dancers reveal the monks' extraordinary earthy power both as warriors and masters of the physical. Together they create what, at moments, becomes a dreamscape of sublime and glinting movers.  
—*Contra Costa Times Review of Long River, High Sky, May 2008*

[Long River, High Sky] proved that under the right circumstances different cultures indeed can meet. The work received one of the longest standing ovations that I can remember having seen in the Bay Area. It should have been no surprise. Who can resist a septet of flying thunder ball monks in tandem with a group of gorgeously articulate dancers on their own forays into space?  
—*DanceView Times, May 2008*

From any point of view, LINES—a single choreographer, modern ballet company based on the left coast that has endured and flourished for a quarter century—is a phenomenon.  
—*Dance Magazine, November 2007*

Since its inception in 1982, critics and dance lovers alike have praised LINES for its global and artistic vision as well as its technical virtuosity. King has assembled what has been described as a United Nations of extraordinary dancers who bring a wealth of experience and expertise to the ensemble.  
—*Ebony Magazine, November 2007*

For 25 years, the San Francisco choreographer has made risk-taking ballets that marry grace with grit. Sure, his work is beautiful, but what's even better is the way it captures the modern human condition in all its glorious contradictions.  
—*Contra Costa Times, November 2007*

In a quarter-century, Alonzo King's small, sleek company has risen from playing tiny theaters to touring the country and now the world; worked with a dazzling array of musical collaborators hailing from Morocco, Central Africa, Japan and beyond; and essentially, through these nine dancers' twisted, tangled movement and King's earnest yet urgent spirituality, broken the mold of what ballet can be.  
—*San Francisco Chronicle, November 2007*

For King, dance is the appropriate medium for exploring a universe that he perceives to be in flux, where opposites don't stand against but hold one another in balance. Ballet for him is not a style but a language — one that, he says, would have to be invented if it didn't exist already. Ballet is abstraction; ballet is science; ballet is geometry.  
—*San Francisco Bay Guardian, October 2007*

“The audience is swept away by the performances on a journey of adventurous discovery in the realm of the senses, and can experience—almost as if they were dancers themselves—the unique way in which movement, music, and rhythm are woven together. The elegance and aesthetic intelligence of the artist Alonzo King are unsurpassed, and the effect is intensified by the fantastic costumes.”  
—*Der Stadtblatt (Austria), June 2007*

“Alonzo King—that American choreographer who creates in order to re-form the dance language of classical ballet... shows the audience a noble and elegant aspect of movement, with the aim of transporting them into the heavens of dance.”  
—*Die Neue (Austria), June 2007*

LINES Ballet is a vision that remains inscribed in memory as the dancers glide from one halo of light to the next...  
—*Le Monde, France, June 2007*

The program was an intriguing wonder...  
—*The New York Times, May 2007*

Hyperkinetic...exceptional...  
—*The New Yorker, May 2007*