

"An extraordinary performance!"

La Tribune (France)

"An evening of magical adrenalin rush"

Time Out (Israel)



THE
ALUMINIUM®
SHOW

Press Reviews

Germany

Aluminium show staggers the audience

Biberach, Germany Nov 2008

BIBERACH – The futuristic performance “The Aluminium Show” was presented by performer ensemble from Israel on Saturday in the City Hall. Silvery snakes, airbags, and aluminium spirals have transformed the hall into a glamorous show stage. The artists have delighted the Biberach audience at their German premiere.

The extraordinary stage show with staggering choreography and unbelievable special effects with silvery-glittering aluminium. Visual forms of expression in it are dance, acrobatics, pantomime, and slapstick, always in connection with flexible and reflecting aluminium pipes. The protagonists, led by Ilan Azriel, have developed at the dancing theatre play with the glittering material the wholly new form of art, having no peer. The fascinating show program shows precise dramaturgy and entertainment with perfect acoustics and light techniques.

Oversized silvery snakes dominate the stage, move in step, loop, and communicate between themselves as if love-making. They bend themselves in staggering forms and vibrate together. Giant monsters stalk through the hall, flexible pipes perform emotional movements and transform seemingly without effort and by magic hand into harmonic and attractive creatures. Darkly clad technicians and silvery-glittering dancers breath new life into spiral pipes and move them synchronously in staccato way or at a slow-motion rate, as magical objects. They embody giant insects and southern sea dancers, make tango steps, imitate break-dance, and act like creatures from Mars or from the space. Glittering snowflake-like aluminium particles dance all the time off the ceiling, before in the finale myriads of silvery stars are shot into the audience.

The whole hall represents an unusually glittering picture as if it were after stormy party. Creative visitors use the material for personal decoration. A few brave people test afterwards their abilities with flexible pipes, move and coil skillfully on the floor. “It was simply great”, tells a young woman while exiting and draws a tinsel spiral out of the hair.

(Published: 17.11.2008)

THE
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Edinburgh Festival and U.k. Tour



Low Down

The Aluminum show is a show like no other. Wonderfully creative theatre that envelops the audience in its aluminum magic. What a strange idea you may be thinking? Why on earth aluminum? Well, I guess it sounds better than 'the Tin Foil show', and it does use the stuff, but its more than just foil. It does puppetry, dance and amazing manipulation of coiled silver tubes; with slick dramaturgy, flawless performers, lighting that blazes the sockets and a hedonistic soundtrack: This is truly an eye popping spectacle.

Review

Ultimate entertainment from start to finish, we are charmed by a range of characters made from tin foil and tubing. From little tubes to enormous ones, the performers use invisible thread to bring them to life, to crawl up and pop out of flats; and they get into them - manipulating them expertly across the stage, looking like alien worms from the planet aluminum. Tin foil is wrapped around their bodies to make anatomical parts, then placed in mid-air to make a beautifully maneuvered man.

The performers blow up inflatable silver pillows in a perfectly choreographed production line; there is an alluminum fashion show; the audience are attacked several times by the worm-like tubes as they crawl over the audience and at the end we are showered in foil. There is so much innovation here that it beggars belief. Just when you're thinking this aluminum stuff is getting tiresome the stage becomes ablaze with incredible colour and pumping music.

This may get a bit loud at times but it's worth it. the audience is gripped from start to finish. The performers dazzle with their timing and all is delivered with consummate ease. This is more than a show, it is a PRODUCTION! I can't say any more, just see it!
Reviewed by FLM 8/8/08



THE LIST

The Aluminum Show ☆☆☆☆

- Date: 7 August 2008
- Written by: Jonny Ensall

The secret life of metal

Wonderfully inventive and gripping throughout, The Aluminum Show is a mixture of puppetry, dance, magic and general mucking about with silver stuff that has the audience gleefully cheering the newly discovered potential of lightweight metal tubing.

You thought a flexible aluminium tube as used in air conditioning was just that. Well no, I'm pleased to tell you it's a costume or an air gun or a giant living worm capable of wriggling, dancing flying and otherwise spontaneously taking life and looming over you while you cower, helpless, in your cramped auditorium seat.

The best parts of the show involve making aluminium come alive in various unsettling ways, always to a pumping dance soundtrack. The rest of it comprises a futurescape vision of a world devoted to aluminium, in which models wear head-to-toe tubing at pretentious fashion shows and dancing workers slave away over sparkling conveyer belts to a constant Euro-beat. A staggering level of preparation and an exhaustive process of experimentation must have been needed in order to get this project off the ground. Genuinely original and consummately performed, this is one of the most weirdly innovative shows you could hope to see at the Fringe in any year.

THE
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Rated ☆☆☆☆

Usually found in the kitchen, humble aluminium is the star of this show (if spelt the American way). Devised by the Tel Aviv dancer Ilan Azriel, with fantastic designs and special effects by Yuval Kedem, the show's whimsical use of the metal offers unalloyed pleasure.

The action takes place on what looks like a lunar landscape, above which are suspended long silver coils, the ground strewn with slinky metallic serpents. The opening safety announcement is mimed by six metal-clad performers resembling extragalactic creatures. As the metalwork stirs, the materials take on a life of their own, morphing from pipe-shaped strands into ghostly dancing forms.

There's a chorus of metal hoses, each vocal part marked out by an individual strand, and a gigantic metal man created on a choreographed assembly line. This shiny world is peopled by acrobatic dancers who toss and tumble with silver cushions, work magic with deft puppetry, and breathe surreal life into the aluminium. Like the metal itself, the energetic, impressively co-ordinated performers seem lightweight and malleable in their sexless costumes.

The music moulds itself to the visuals, from heavy metal to electronic minimalism. After sheets of fountains and flames, and cannons firing silver rockets, lining the roasting tin will never be the same again.



THE NATIONAL STUDENT

The Aluminum Show



Filling the Pleasance Grand with silvery shiny wonder, it's easily one of the big talking points of the festival. Pipes prance and ducting dances in this hour of visual splendor. It certainly is a feast for the eyes and the soundtrack doesn't disappoint either. As though that wasn't enough, there are also tactile pleasures to be had;

It's a stunning spectacle; for the majority of the show, the aluminum has a life of its own, bopping pipe-people strut about the stage together with cutesy little offspring that herald a wave of condescending awe (and arrs) from the audience. Don't double that you could fall in love with a slinky, 'cos this show will prove that you can.

Later on we get to fully appreciate the energy and flexibility of the dancers through sequences that shield them less from our view as they interact and manipulate the pipework and foil from which the show gets its title.

The sights and sounds are wonder enough, but The Aluminum Show doesn't stop at that. Aided by hefty industrial wind machines and leaf-blowers pilfered from a giant's garden shed, those sparkly pipe come right out at you and across the crowd, making this an enchanting and all-inclusive experience.

It's a beautiful creation, inspired and energetic though achingly 'euro' – it's just not something that could have ever been conceived over here. It has no heart and it has no soul, but it's an undeniable showstopping treat for all ages.

By Ian Phillips



When aluminium is pure gold

After winning over the critics and audiences at the Edinburgh Festival Fringe, The Aluminium Show, which features inanimate objects being brought to life, is visiting Wales. The Aluminium Show is nothing short of spectacular. When it premiered at the Edinburgh Festival Fringe this summer, people literally packed into performances to see how cold metal tubes are turned into warm living creatures. Inanimate objects are brought to life by dancers, acrobats and athletes. The fantasy unfolds and the metalwork stirs, morphing from shape to shape. Worms slither across the stage, huge metallic pillows float through the air, a giant stalks the auditorium and two pipes even woo each other.

one4review



Original, slick and stunning are my immediate impressions of this show. The show's creators have breathed life into a metallic element. They have imagined an almost dream like quality to the dance and puppetry sequences. Even the audience, at times, becomes involved in what is a production on a huge scale.

The show has been devised by Ilan Azriel, who has been involved in contemporary dance theatre and is performed by a cast of six very talented dancers. It is wordless and accompanied by a techno soundtrack.

Each person will have their favorite section. I liked, in particular, the humor of the fashion parade showing the latest aluminium creations displayed on the catwalk.

It is the kind of entertainment you just sit back and enjoy the spectacular visual display.

This show gets an A for Aluminum

Kids Stuff
By William Feldman

Welcome to Kids Stuff. It's not just any aluminum, it's The Aluminum Show, currently running at the Trump Plaza in Atlantic City through August.

The bottom line is you will be in awe after seeing how they combine dance, acrobatics, puppetry, special effects and strobe lights in making inanimate aluminum tubes come alive.

I have to be honest, I do not even know how to describe this unique but awesome show. I have never seen anything like it before in my life, and everyone else in the audience was saying the same thing. The entire show consisted of aluminum tubes, like the ones you would see connected to the dryer for venting. Some of them were smaller than that, some were the same size, and others had a circumference that could devour a human body. With this little element, I will continue.

Forget about The Blob, you will now remember The Aluminum Tubes. You are watching these larger circumference aluminum tubes on stage slowly project horizontally and all of a sudden, out of nowhere, like worms they are overtaking the audience. Literally they came off the stage and crawled over and on the audience's head, all the way to the back of the theater, and boom, they deflated and retracted backstage. I have no idea how they did this. I wondered what in the world it was, and how could I describe this to my readers, but I was having a great time.

In one particular act, they had someone moving in such a slow motion without losing their balance and falling. It was almost like being in suspended animation. This was disturbing in a good way.

Next they had another act where tubes were hanging from a portable wall on stage and were being mechanically controlled, which gave you the impression of elephant trunks.

Each performer has unbelievable artistic skills that could be vividly seen, especially in their puppetry act, which was larger than life. Their precise small movements and timing were unbelievable and equaled total realism.

Last, but definitely not least, were the models doing their runway strut. No, not the models you are thinking about, I am talking about aluminum models with the most outrageous outfits.

I highly recommend this show to every one of all ages. The audience consisted of kids as young as 2 to the lady across from me who was over 76, but the best part is that everyone seemed to have a smile on their face the entire time.

The Aluminum Show, Pleasance Courtyard



The Aluminum Show

Written by Richard Stamp

This high-energy, clean-fun, shiny-shiny dance extravaganza looks set to be one of the highlights of this year's Fringe.

But first things first. Yes, this really is a show about a metal; But there's no science involved in this hour-long celebration - just fun, glitz, and lots of tin-foil. Oh, and dancers hidden inside overgrown Slinkies.

There are the big fellahs, the Michelin Man Slinkies, who dance, high-five and play together in a bombastic explosion of pure joy. Then there's the puppet Slinky: in an intricate but audaciously simple routine, this tiny tube of tin-foil works up an almost human personality, playful, fearful, trembling, shy. And best of all, there are the singing Slinkies, whose medley takes in The Skye Boat Song and Bohemian Rhapsody via everything in between. Everything's so delightfully unexpected and so utterly bizarre - but, somehow, seems so perfectly right.

With no theme other than the shiny stuff, the show relies on non-stop surprise and innovation.

Only near the end did the human dancers show themselves, taking their curtain calls in a series of progressively more outlandish costumes and at last revealing a little of how it had all been done. The torchlit, rhythmic final number's almost magical and, though I'm not going to spoil any surprises, let's say you'll have a few opportunities to join in. There's nothing deep and meaningful about this show - but really, who cares? It was happy, it was unthreatening, it was an hour's escapist fun for kids and adults alike. And at the very end - when the show wheeled out its literal big guns, showering the massive Pleasance Grand with tin-foil - every single person wanted to catch a little piece of the shine to take back home.

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The Future's Bright, the Future's Slinky The Aluminum Show



A high-octane thundering spectacular neatly wrapped in BacoFoil. This is a futurist international show, there's no language barrier but a collection of puppetry, tricks and slick dancing based around the theme of Aluminum. The piece thunders through from beginning to finale with relentless drive and occasional moments of quiet, and the audience adored it. Giant tin men inflate before our eyes, a huge slinky undulates and hops merrily, cute slinkies wriggle past, huge inflatables are tossed gleefully into the audience and stream after stream of tin foil is hurled around. It's fun, funny and has many bright moments and some slick dancing make this a strong, creative family show. [Ian Billings]

HAIRLINE: fringe



The Aluminum Show



Using a host of fantastic special effects and jaw dropping choreography, The Aluminium Show manages to turn this familiar substance into a beautiful, almost alien world. Giant aluminium tubes come to life as slinky like metal serpents spectacularly break-dance, sing or eat the odd unsuspecting volunteer! The audience is literally in awe as the six dancers beautifully combine frantic dance moves with awesome special effects, the highlight being a light sensitive wall that captures their incredible movements and traps the image onto a wall for a brief time. As fun as this is to watch there is even more enjoyment to be had with the audience as they are kept an integral part of the show, throwing giant aluminium balloons around the crowd, being attacked by giant metal creatures or being showered in thousands of pieces of aluminium. Incredibly fun and full of wonder, managing to shock and delight with some genuinely thrilling moments. This is wickedly entertaining hour full of delightful touches and incredible effects, highly recommended. You will never look at kitchen foil in the same light!

USA, Atlantic-City

CourierPostOnline.com
FROM SOUTH JERSEY TO YOU

Aluminum takes center stage in new show
07/18/2008

Not just a little different, but something that is so far removed from anything that has ever been seen in Atlantic City that it deserves its own area code.

It's called 'The Aluminum Show,' and it runs through Aug. 31. And that's about all that can easily be said about this tough-to-describe program that so emphatically defies gambling hall entertainment convention.

The real triumph of the Israeli-born 'The Aluminum Show' is that while the sum of its parts adds up to something unique, its individual elements aren't so unfamiliar.

But what makes 'The Aluminum Show' unique is that each of its sequences showcase various permutations of bright silver shapes and devices

The main costumes are giant, flexible silver tubes (think Slinky) the cast members -- who are positioned inside -- manipulate during various dance-and-movement segments. By doing so, they create visually interesting, often hypnotic tableaux.

There are also a few bits in which the cast construct giant, robot-like creatures out of random pieces of silver material (which are not actually attached to each other), and animate them with poles.

It's charming and clever...

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Heavy Mettle From Israel
August 14, 2008 - Michael Elkin, Arts & Entertainment Editor

Aluminum pan? Aluminum rave!

That's what's been greeting the cast and crew, as well as creators of "The Aluminum Show," the Alcoa hour of entertainment now uncrinkling on stage at Trump Plaza in Atlantic City, N.J.

And it is a triumph of ingenuity and unalloyed laughter as the Israeli troupe traffics in heavy mettle, bringing what can best be described as tin men and women to the silvery stratosphere of the stage.

It doesn't take brass balls to amuse -- but silver squares, as sheets of aluminum are folded and finessed into characters that squiggle and slink across the stage.

It's like a Million Man March of Willie the Worms or, for that matter, a Slinky gone slide show as playful puppeteers manipulate aluminum siding from side to side, sliding it right under the noses of a startled, albeit satisfied, audience.

In good form as he's formed an international sensation -- one troupe just opened in Scotland even as aluminum alums play in Portugal, Argentina and throughout Europe, as well as the Playground by the Sea that is Atlantic City -- is Israeli Ilan Azriel, a native of Dimona whose "Aluminum" creation is no flash-in-the-pan: A former member of the Inbal Dance Theater of Tel Aviv, he tellingly brings his talents to a company now that dances on the edge of innovation.

On guard for the avant-garde, Azriel is a sabra swordsman of the best sort, thrust onto the international arts scene, thanks to his army of silver belles and beaus who brandish more metallic mischief than Metallica.



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Portugal SEMANÁRIO

"Semanário" Jurnal (Portugal), Performance Review, 20/3/08

ALUMINUM ANIMATION

Aluminum, aluminum, aluminum. I enter the "Dos Oceanos" auditorium at the Casino Lisboa, and am greeted by cushions and gray stars hanging everywhere, giving the showroom a futuristic air of fantasy. Here are some pointers from someone who went to watch the premiere of the .Aluminum show", which will be on stage until April 6th"

The stage was filled with strangely shaped tubes that as a whole made me think of a group of interlaced metallic larvae. The larvae miraculously move to the tune of an enigmatic music, and take possession of our imagination, transporting us throughout the show. Ilan Azriel, an Israeli dancer and choreographer born in Dimona in 1968, thought of the concept for the show long before he was able to materialize it. It was with the support of special effects specialist Yuval Kedem that he was able to materialize his project of animating materials of industrial use, transforming them into instruments for entering a magical and sparkling world, where figures move solely through human manipulation, without the use of any remote control mechanism.

And it is precisely the fact that there are no mechanisms (at least not visible to the naked eye) that make our minds wander into a world of illusion and fantasy. I ask myself many times "how is it possible" that aluminum can come alive in such a way. The truth is that, behind all this inebriating fantasy are the bodies of fantastic dancers, who are the show's secret. I am revealing the secret without really revealing it, since the real wonder of the show lays in what our imaginations are capable of doing with the images obtained.

There is no way of pointing out any defects, something which is extremely rare for a show, whatever its content may be. Through the use of special effects, creative mechanisms and acrobatic dance, inanimate objects come alive with the same energy, emotion and personality as human beings, creating a sparkling world full of reflexes. The music is perfect and adequate for each movement, and the lighting helps the show come alive.

Interaction, interaction, interaction. Interaction with the public. If you go to watch the aluminum show, don't expect to stay seated with your arms crossed, or holding hands with your imagination! The aluminum literally came to me. It's possible to laugh and even jump from your seat in this show!

SEMANÁRIO ©

Applause, applause, applause for the dancers and the choreography that encompass all the mechanisms of the show. There is not one wrong move. We travel through a futuristic fantasy with a perfectly calculated coordination of movements, which are at the same time mixed with the simplicity, humor and deep respect for aesthetics, in a return to the basic techniques of the shadow theatre and marionettes. It's an ideal combination between movement, dance and visual theater.

A child, an adult or a senior citizen. Any of the three can interpret each figure, each color and each gesture in their own way, and have fun all the same. It's not a show that we go to expecting to see. It's different, innovative, and goes beyond the predictable and the vulgar. The dance movements are much more than this; they are integrated to an energetic context, allied with the music and with the direct contact with the audience. There is also a certain break with tradition, without severing it completely. It has no story to tell, as is common in plays and theater, but there are many stories that are created in the minds of the spectators.

In my opinion, the show is divided into two distinct parts that are complementary: a type of introduction, followed by the dancers' performance involving the artificial and the human, which fuse together and involve us (the spectators) in this fusion.

There were some people who did not remain seated, not because they wanted to interact with the aluminum, but because they did not want to watch all of the show. Maybe I am right in my theory that there are certain minds that are not prepared for this specific show, which does not "fit" into any specific category. The show speaks for itself, and is in itself specific. It gives the people who watch it, and re watch it, a new perspective on aluminum.

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“Notícias da Manhã” Jornal (Portugal), Performance Review, 20/3/08

ALUMINUM COMES ALIVE AT THE AUDITORIUM “DOS OCEANOS”

In a show combining movement, dance and theatre, the “aluminum show” is one of the most innovative events of modern times

“The Aluminum Show” is a unique show that combines movement, dance and visual theatre. Through the use of special effects, creative mechanisms and acrobatic dance, inanimate objects come alive with the same energy, emotion and personality as human beings, creating a sparkling world full of reflexes.

Ilan Azriel, an Israeli dancer and choreographer born in Dimona in 1968, thought of the concept for the show long before he was able to materialize it. It was with the support of special effects specialist Yuval Kedem that he was able to materialize his project of animating materials of industrial use, transforming them into instruments for entering a magical and sparkling world, where figures move solely through human manipulation without the use of any remote control mechanism.

The simplicity, humor and deep respect for aesthetics make “Aluminum” a progressive show in its return to the basic technique of silhouettes, shadows and marionettes. Above all, “The Aluminum Show” is a show suited for all ages and languages, since it allows individual interpretations for all those who have watched it, or re watched it. Many times during the show, the public ends up interacting with the aluminum tubes, since they climb over the spectators. As one of the performers of the show explained that “the success of the show is the result of using industrial elements to create art and unique effects”. “For the past four years, we have traveled a bit throughout the world, and people are always surprised” she revealed with satisfaction.

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France

LaTribune.fr

"La Tribune" Newspaper (France) 30/7/07

AN EXTRAORDINARY PERFORMANCE

After the pure classicism of *Giselle*, the ultra contemporary music of Stockhausen, it is impossible to even try classifying *The Aluminium Show*, besides saying that it is pure pleasure. It is dancing without being dancing, misappropriation of objects, puppets, frenzy, joy, humor, poetry, fantasy, illusion, a modern enchantment in between industrial matter and human bodies.

It is a "popular" show in the true meaning of the term that every man jack can see and enjoy, whatever his age and culture, and you don't feel the time passing. Between jiggling tubes, flying pillows, pieces of aluminium that occupy the stage and the rows, the genius dancers, both athletes and acrobats, evolve and bring to life all these matters. Riot of special effects, weird mechanics, perfect lighting, breathtaking direction, we wonder how Ilan Azriel, the idea man of the show, could have imagined and carried through all this, even helped by Yval Kedem, a special effects' expert. over for a long time for this unforgettable show.

Coming from Israel, six acrobats-dancers and Aluminium for an exciting show!

There is only one regret though, the performance in Vaison, in the context of *Vaison Danses*, will be the only show of this Israeli troupe in France. The spectators were not fooled; they were asked by the dancers to stop applauding. Their shadows will hang.

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As you were told, those Israelis from the Aluminum Show are incredible. Led out by their crazy inventor Ilan Azriel, they are performing now in France for the first time.

Originally a dancer, he associated in the past livings with puppets, when he imagined that he could make aluminium dance. Nothing less!

Well, just aluminium, shaped in thousand and one forms - forest of pipes and telescopic tubes, lots of pillows, adaptable leafs - impelled air, six athletes-acrobats-dancers, terrific music, riot of lights and special effects...And nothing else. But you are not sure if these two huge worms are dead matters or human beings - it appears to be a live creation of the world - or if this forest made of tubes in motion or this huge Goldorak that are climbing the rows of the theatre won't take you away with them...

Caught in this three-dimensional comic book, you will find yourself playing with huge balloons... needless to say that whatever the age; the audience paid a frenzied tribute to those totally wild artists. In Vaison, the Romans are not the only crazy people!

Argentina



"Hacer" Newspaper (Argentina), Performance Review,
Marcela Canalis, 21/11/05

ALUMINUM: THE ANCIENT ART'S ALCHEMY

Unusual privilege. Last Saturday, in Parana, was displayed a touching show that presented the best of the stage's tradition, in the light of the current artistic avant-garde.

The finale felt like a celebration. Large pieces of aluminized paper covered the floor of the Club Echagüe Stadium. The public, euphoric, heaped the space accommodated to host the show, and marched towards the exit executing the last performance's pirouette.

Aluminum, the Israeli spectacle that tours the country, passed also through Parana.

Seven artists on stage, and a troupe (not as numerous as was previously supposed to be) of assistants, scene-shifters, technicians, light and music professionals, demonstrated that aluminium - the play's raw material and inspiring axle - was just an excuse for the revitalization of the most primitive forms of the scenic art.

And it is here where the merit of its creator, Ilan Azriel, is rooted. It is perhaps his most interesting (and remarkable) transgression. The outspoken NO to the utilization of technological "effects" (so frequent in the current mega-shows), in order to bet on a conceptual and "effective" YES to return to the formulas that fascinate the contemporary public so much, exactly as it was with the ecstatic and amazed people in the medieval public squares.

Abstract marionettes with their own personality; huge animated marionettes according to the Black Theatre tradition; acrobatic virtuosity in order to provide life to headless giants that were dancing at the rhythm of well known music and seemed to wink (!) as the public applauded in complicity; silvered tubes that crawled, curled up and stretched out in a mating ritual, where the human figure emerged in order to remind us that, there was no remote control system inside.

More aligned in the encrypted and apocalyptic sight of the Catalan group LA FURA DELS BAUS (and all the groups that followed their steps), the proposal immerses its roots in the playful, in the aesthetic and in the purity that long since characterizes the mythical Canadian Cirque du Soleil.

The conviction of this young artist was certainly profound, in order to defeat the temptation of transforming his art in a parade of technological paraphernalia of contrived significance. The option is clear: plasticity; a careful visual aesthetic; lights, sounds and music at the service of a parimutuel artistic fact and, especially, a lot of humour, simplicity and a certain candidness that crossed the show from one side to the other.

The telling of a story was not necessary, even not an explicit conducting thread: the narrative was present in the intrinsic meaning of each act composing the show, taking a mere stray of the impulse to please all senses. The feast, in its culminant moment, had the artists' generosity touch when launching towards the public their own working tools: glittering and magic silver worms rolled over the audience's heads and hands (and some even dared to put them on, emulating the artists).

Actors and public shared that mysterious feeling that only appears, when the evasive phenomenon of real communication is achieved.

Applause on and under the stage. There were no words (the company speaks only Hebrew and little English) but, once again, it was not necessary.

The Aluminum Show invited us to a celebration in which we were able to participate entirely, as the language was ours and therefore well known. It came from our childhood... from humanity.

ISRAEL

ידיעות אחרונות

“Yediot Aharonot” Newspaper, Dance Review
Tikva Hoter-Yishay, 1/6/03

NEVER A DULL MOMENT

“Aluminum” is turning out to be the new hit of Israeli dance. A wall-to-wall act, suitable for all backgrounds and ages; a superb performance for the entire family. ALL will be delighted.

The creation of Ilan Azriel, the man behind the concept who designed the stage and formulated the choreography, begins and ends with aluminum. Azriel became fascinated by the links found in the aluminum pipes of industrial air-conditioners, and used his great imagination to turn these into a variety of images. Under his creative eye, aluminum pipes evolved into snakes devouring their prey, centipedes composed of intertwined coils, silkworms courting each other, dinosaurs and even a massive opera singer.

One idea follows another, intertwining animation and humanization, and despite the aluminum’s cool, metallic color and feel, Ilan Azriel succeeds in bringing a human touch, warmth, humor and love into the pipes. Each scene manages to surprise and amaze the audience. There is never a dull moment.

Behind this success is a talented staff, the members of which complement each other with fine precision.

Avi Yona (Bambi) Bueno’s lighting is a work of magic. Bambi lights up the pipes and the stage with golden-red, purple or metallic beams of light, according to the image being created. The stage thus, swarms with delusional and mysterious creatures. Marvelous!

Avi Bellely contributed his part through his creative musical pieces, synchronized with the choreography of the dancers, which spice up the scenes with humor. Yuval Kedem planned and implemented the special effects,

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ידיעות אחרונות

and the dancers dance with great enthusiasm and zest. The Performance and the combined efforts of the above talents simply enchants all ages and types of audience.

This is a must see!



“Time Out” Magazine, Tel-Aviv, the Critics Choice, 10/7/03

A ravishing and engaging show. A finely orchestrated visual collage. The music envelops the performance with precision; the beautiful lighting makes love to the glittering space and the aluminum. Rush on there and be dazzled.

THE
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SKOW

"Ballettanz" Magazine, "On Stage" Giora Manor, February 2004

"ON STAGE"

As the stage-light go up, a mass of swarming giant silver snakes moves towards the spectators, slithering down to the first rows of orchestra seats. This frightening, but also beautiful and captivating, sight is the opening scene of Ilan Azriel's dance-theatre show, "Aluminum".

A former dancer with the Inbal Company in Tel-Aviv, when Azriel branched out on his own he developed a fascination for industrial materials, such as the various forms of laminated aluminum. It seems this material is capable of anything... Large "cushions" float like silver clouds reminiscent of Merce Cunningham's "Rain Forest", and are pushed by the dancers into the hall, becoming "air-ships" over our heads. Eliminating the great diving between dancers and spectators is just one aspect of Azriel's choreography.

Like others before him, his fascination with the possibilities offered by the eponymous metal (or what is actually plastic laminated with aluminum) has led him to a good deal of experimentation. But what was just a catalogue of surprise stage effects with companies such as the Swiss ensemble Mummenschanz, Azriel develops into a somewhat too show-business, too symmetrical choreography. Giant puppets stalk the stage in the manner of Alwin Nikolais, or dancers clad in silver become knights in shining armour, reminding one of Oskar Schlemmer's "Triadic Ballet" and his later "metallic" works.

However, this work performed by Dollbeat, Ilan Azriel's group of dancer-musicians and technicians, presents a rich choreographic structure going beyond simple experimentation with a certain material. In some aspects, such as the surprising effects achieved by two "cannons" which shoot a rain of silvery slivers all over the audience at the end of an exhilarating show, it reaches a high level of artistry.

THE
ALUMINUM
SHOW

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