

Los Angeles Choreographers & Dancers

FALL 2008

Los Angeles Choreographers & Dancers' mission is to create high-quality, innovative concert work for Los Angeles artists, communicate to a diverse audience by using LA cultural influences, and to enlarge an educated dance audience in populations typically underexposed to the arts, especially youth. While involving audiences with participatory activities we explore humanistic themes. In this way, **LA C&D** is committed to using dance as a unifying force that crosses cultural, generational, language and socio-economic lines. Founded in 1979, **LA C&D**, a non-profit organi-

zation, has presented multiple educational programs and created many new works. Two professional companies, **Louise Reichlin & Dancers** (modern) and **Zapped Taps™/ Alfred Desio** (electronic and acoustic tap) made up **LA C&D** until Desio's death in 2007. The mission for each of our dancers echoes that of our company: to focus but remain adaptable, to have persistence, to present inspiration, excellence and quality coupled with dependability and consistency, examining and deepening the connection with each other and our world.



GOOD TIMES! BAD TIMES!

Louise Reichlin, Director

GOOD TIMES (GT) Good times are waking up in the morning, shaking out my legs and jumping out of bed, riding my stationary bike in the yard looking up at the most beautiful leaves and trees in this challenging and vital city that has been my home since the early 70's.

BAD TIMES (BT) Bad times are when every single day I mourn the loss of my inspirational husband. I never realized what loss was. The artist in me is planning new work for *The Reality Series* about this, working title "Baggage", not in a bad sense but in the way that so many carry through this world the people they have lost.

(GT) Good times are learning that three of our largest public grants have been renewed. They're from the California Arts Council, the Los Angeles County Arts Commission, and the Department of Cultural Affairs, City of Los Angeles. These grants are highly competitive and they're a tribute to LA C&D, our artistic merit and the quality of our programming. In addition to always needed money, these grants provide some valuable opportunities. One was the recent invitation to perform at the Tri Art Festival in San Pedro; another is a short-listing to a pool of potential artists for DCA's Public Art program, which brings site-specific programs to both public and private spaces.

BAD TIMES (BT) What is happening with our economy? As we near the end

of the calendar year, every day we hear about bailouts, rapidly plunging then rising markets only to dive again – unlike anything most of us have experienced in our lifetimes. And here we are asking you for money?

(GT) Yes, we are AND we want to let you know exactly how your donation will help. Good times for us included 1,101 performances, workshops and services this past year alone. We know this figure from the California Cultural Data Project that we are now required to fill out for most of our grant applications. The time required to fill out this information felt like bad times, but upon finishing, we now can track all of our programs, people, and money and we discovered that 90% of our money went for programming. In the last three years we have educated more than 50,000 students at 65 schools in the LAUSD alone. Last year donations helped in creating a series of premieres for our newest work, *The Reality Series*, shown first in progress at the Electric Lodge and in previews at The Rosalie and Alva Performance Gallery. *Dance At the Stone House*, a highly experimental interactive work premiered at the Sun Valley Youth Arts Center (read more about this year's event on the next page). Your donations are imperative to meet the matching goals for our three renewed public grants.

(GT) - (BT) Good times are when our audience discusses and gets excited about the new works in post performance talks and when critics are interested and positive. (Random Lengths). Good times are a picture article in the LA Times and the Daily Breeze titled "Louise Reichlin & Her Troupe Are Creating Art People Can Relate To." To see

review and article + others click on "Media Coverage" near the top of our homepage: www.LAChoreographersAndDancers.org. Bad times are when you hold the curtain for a LA Times reviewer who is late and doesn't want to be there, and when one of the premieres begins and the video doesn't play. Bad times are when the lighting designer goes off head-set and doesn't hear me asking for the lights to come down so the dancers can stop turning endlessly, waiting for the music and images to begin, but my mike is turned on so the audience can hear me. Good times are being able to give free tickets to teachers and students from five high schools and middle schools to our full-scale production at the Madrid this past May. And good times are most definitely creating and rehearsing and troubleshooting technical issues and finally performing our works with lights and costumes – at last for others besides ourselves.

TO SUM IT UP - Please look at our mission above in our newsletter masthead. It finishes - the mission for each of our dancers echoes that of our company: to focus but remain adaptable, to have persistence, to present inspiration, excellence and quality coupled with dependability and consistency, examining and deepening the connection with each other and our world. Add to that – to keep alive and convey the element of PLAY that artists retain and that is such an important part of a passionate life.

photo of Louise Reichlin & students above and photo of students on funding page 3 by Christian Moppett.