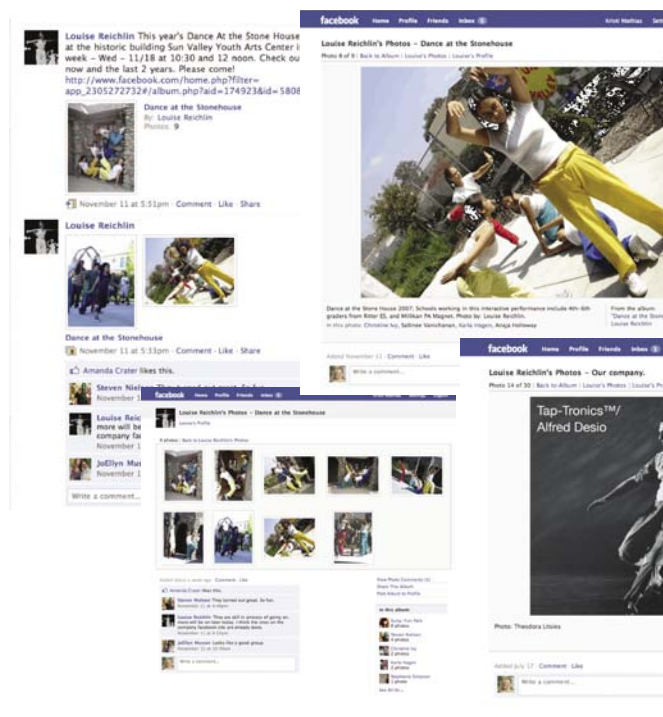
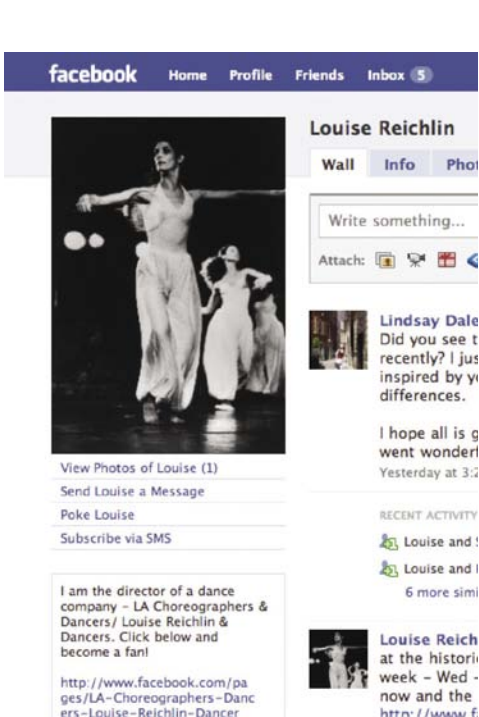


# Los Angeles Choreographers & Dancers

FALL 2009

**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

organization, 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.



Facebook Screen Shots:  
*Louise Reichlin's The Tennis Dances* photo by Kenneth Johansson, *3 years programs at the Sun Valley Youth Arts Center/ Dance At the Stone House* by Louise Reichlin, Steve Fobalvarro, and "Chuy c/s" Rangel, *Alfred Desio's tap photo* by Theodora Litsios.

## GROWING UP WITHOUT FACEBOOK

By Louise Reichlin, Director

I have been thinking about the enormous change in connectivity from when I was growing up and what it is like today – not only for kids, but also for grown-up peers and companies. There were no computers in houses in the 40's and 50's, let alone a system like Facebook, which single-handedly has shrunk the world into a room where individuals can walk from corner to corner in conversation. Instead there was a profound

sense of isolation coupled with the generation of men in grey flannel suits, and the need to conform and be part of that group. I always had dance; my parents sent me to dance, piano, drama, and religious school classes and choir from age 5 on- (although one of my favorite creative activities was creating glorious mud-pies decorated with natural growths with my brother in the backyard), and I always read as my parents were first generation born in the USA achievers, but along with those parents was the expectation of intellect, popularity, and success. No pressure. Good or bad, I had an epiphany at about age 14 while folding leotard laundry that was my job through a scholarship at the National Music Camp in Interlochen MI and

watching the rehearsals of the professional dancer teachers. My moment of clarity was that I didn't need to fit in, or be part of the most popular group, but could use my connection with dance to create a place for myself. I still remember those dancers' names and their impact carried me through several more years of isolation in the winter and heaven in the summers until I began college at Bennington with every additional break moment in New York to become part of the dance scene. Eventually that drive took me to perform in Broadway shows (where I met Alfred Desio when we were both in "Fiddler on the Roof", had a wedding on stage between shows and a subsequent marriage of 39 years), studies with the icons of that