

Los Angeles Choreographers & Dancers

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Wed. 11/16/11 - 10:30 am & 12 noon
 Dance At the Stone House
 201, Sun Valley Youth Arts Center, Sun Valley CA
Sat. 12/3/11 and Sun 12/4/11 - 2 pm
 The Patchwork Girl of Oz,
 Frida Kahlo Theatre. Los Angeles CA
Sat. 1/7/12 - 2 pm
 The Patchwork Girl of Oz
 Long Island Childrens Museum, Garden City, NY
Sun. 1/8/12 & Mon 1/9/12
 Showcase / The Patchwork Girl of Oz
 Alvin Ailey Citygroup Theater, New York, NY

HAPPENING NOW
 The Patchwork Girl of Oz in LA & NY
 and inside a review of 2011
 Los Angeles Choreographers & Dancers



LAC&D
 NEWSLETTER
 2011/2012

Los Angeles Choreographers & Dancers

NEWSLETTER 2011/2012

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.

2011–A Rewarding Year

By Louise Reichlin, Director

When I was a teen-ager, time used to move very slowly. I felt I was always waiting to do what I really wanted to do (always dancing) but was stuck going to high school in a very small town of 5,000 people, none of whom were very interested in the arts. Luckily, my family had always sent my brother and I to do many extra classes ranging from weaving, drawing, and piano, to trombone, drama, and dance. We both became professionals in our main interests (he on trombone, me with dance) and have been fortunate to always make these areas both our means of earning a living, and a reason to enjoy that living. Today, I am amazed to look back on just this past year, and see how much had happened, and how rewarding a year it has been - not especially on a financial level, but on a creative and teaching level.

In January, we were already laying the foundation for the new **Baggage Project**, with a new dance **Mourning Light** where only one of the people is alive - the others are vibrant non-corporeal beings carried around as Baggage by the people that they were closest to (*continued p.2*)

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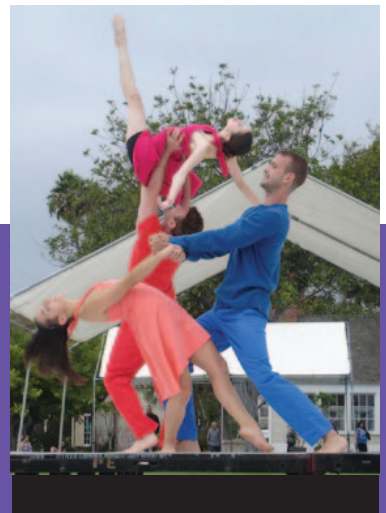
Woman Sleeping, reworked for the **Baggage Project**, photo by Paul Wasserman;

The Patchwork Girl of Oz photos top right and next page by Sallie DeEtte Mackie.

Cover: Students become the logs that 'build' the Stone House
Photo by Jesus "Chuy CS" Rangel, Julian Franco.

The Patchwork Girl of Oz in LA & NY

This January we are taking our highly praised production first developed in 2001-02, *The Patchwork Girl of Oz*, to the Long Island Childrens Museum. Serving more than 265,000 people each year, the museum is the largest attended museum on Long Island. We are especially excited as it is at the same time as the annual Arts (*continued p.2*)



In the Community with Free Performance

We again curated the **TriArt Festival Dance**, this year in the Ports O' Call Village, and this new location for the free outdoor festival, now in its 5th year, was packed. Ten professional dance companies were selected, and the quality was high and program varied, ranging from modern, tap, Folklorico, Chinese traditional, to jazz, contemporary, Broadway and ballet. Three pre-professional groups were also introduced to the mix. Our own unique production, also in its fifth year, **Dance At the Stone House**, is on Nov. 16 this year at 10:30 am and 12 noon, also free. Please see our web site for more background. Photo: Reichlin's '**Brandenburg**' at the TriArt shows Angelina Prendergast, Zsolt Banki, Steven Nielsen and Jen Hunter

2011-A Rewarding Year

(continued from page 1) when alive. At the same time we were reviving *Woman Sleeping*, a work from 1981 that had to do with my dreams and questioning from a very early time where my dreams came from - were they mine or somehow remembered from past ancestors? It was exciting for me to see it this time (the first time I was in it) and wonder at how the piece was able to contain so many feelings that I had never experienced at the time I had created the work. Our dancers did the work beautifully, and by the time I started *Tap Dance Widows Club*, a 50' video of Loretta Zerby (widow of Jon), Katie Hopkins Nicholas (widow of Fayard), and me (widow of Alfred Desio) the piece was inventing itself. Besides amazing clips of our husbands' early years, there was visual art by Audri Phillips, and live dance from our dancers, both modern, and also tap with Mssada Nia who recreated Desio's opening number from *Caution, Men At Work: TAP*. Another work *Brandenburg* draws on styles from the film clips used. *Remembrance*, an older work with new visual art by Phillips, some of which used images that some of you had contributed, completed the program. We tried out 10 minutes at the Max10 at the Electric Lodge, and produced the works at Alvas Showroom in San Pedro, and at the Miles Memorial Playhouse in Santa Monica. The works had a great audience response and reviews very favorable.

"The project worked because the attitude of everyone involved was upbeat, nostalgic, yet going forward with a wonderful spirit and zest for life" —Beverly Hills Outlook

For the whole review, go to www.bhoutlook.us, click on dance, and archives 8/27/11.

We were fortunate that even with grants reduced across the board, we were able to expand into two new districts besides the LAUSD. They are Paramount USD and Los Nietos School District in Whittier. At that last one we created a school version of *The Better To Bite You With*, our dixieland jazz piece using the Little Red Riding Hood tale, adding several dances for the students. When the heroine of the story gets a toothache because of poor dental hygiene and dreams about teeth, the children become the teeth, and grow an imaginary layer of tarter that made them stick together - a very visual and kinesthetic image. One of the student's Dads told me afterwards he was rushing home to brush his teeth. Art can connect with all ages - and be more effective and of course inspirational in many unexpected areas.

The Patchwork Girl of Oz in LA & NY

(continued from page 1) Presenters (APAP) conference in New York City, and we will also be showcasing at the Alvin Ailey Citigroup Theater three times. In preparation, we are performing it at the Frida Kahlo Theatre in Los Angeles on Dec 3 & 4 (see flyer insert for credits) at 2:00 pm both days, and it is a perfect work for families and kids - L. Frank Baum (of the Oz books) was very much ahead of his time in many areas including the place of women and technology, even why different cultures can't communicate and coexist - always a timely story. It is a wonderful piece for all ages. The Beverly Hills Outlook review says ***"The choreography uses a wonderfully playful approach...along with sophisticated multimedia... the music a delightful surprise, lively, a bit exotic, and an excellent combination of Eastern and Western influences."*** The Los Angeles Times compliments Linda Borough's designs, saying that the ***"colorful costumes pleased and there was a certain naive quality that grabbed at the heart."*** In regards to the show's ***"jubilant dancing,"*** the Times added, ***"there is a lot going on choreographically to sate a dance lover's appetite."*** My original collaborator for the live 'dancers trigger computer' video and animations was Richard Wainess then on the Engineering Faculty at USC. The second act's video is by Michael Masucci, EZTV, and the VJ Tinman video/animation is by Shinji Murakoshi, all as vibrant as when first done in 2002.



So, if you are in Los Angeles, call us NOW at 213-385-1171 to reserve seats. Or call 213-382-8133 for credit card purchase. If they are not open when you call, call us for reservations instead. The Frida Kahlo Theatre is on 2332 W. Fourth St, LA CA 90057. Their web page, fridakahlotheater.org also has driving directions. There is free parking on site.

So, if you are in New York, call the Long Island Children's Museum for details: 516-224-5845 and speak with James Packard. Our performance there is on Sat, January 7, 2012 at 2 pm. LICM is at 11 Davis Avenue, Garden City, NY 11530. If you can't make it to Garden City, we will also be doing three 20' showcases at the Alvin Ailey Citigroup Theater at 405 West 55th St (at 9th Ave) New York, on Sun 1/8 and Mon 1/9, times tba. Contact us for times: 213-385-1171 or in January on site on Louise's cell at 213-458-3066.



Photo: Louise Reichlin

Our own unique production, also in its fifth year, ***Dance At the Stone House*** is on Nov. 16 at 10:30 am and 12 noon, also free. Schools participating this year include San Fernando Elementary and Haskell Elementary. Dancers: Zsolt, Angela, Elizabeth, Steven and Lindsay.

SOUTHERN CALIFORNIA DANCE DIRECTORY - OVER 550 LISTINGS

Yes, this is a reoccurring part of our newsletter, and will remain so based on the feedback we receive. The Southern CA Dance Directory that Reichlin began in 1995 is alive and well with over 550 listings of professional dance companies and related organizations. This free service is accessed by thousands of people each month, and I've heard that dance jobs have often come about through the information! But.... if the wrong email or phone number is there, it's up to you to

contact us and it will be fixed, usually within 24 hours. If you are not there and would like to be, please email the information in the format that is there. This is a special project that is a labor of love - no grants funds involved - so if you want to use it, please help keep it up to date. You can reach us at 213-385-1171 or louisehr@LACHoreographersAndDancers.org. Go to LACHoreographersAndDancers.org and click on Southern CA Dance & Directory.



Please help support Los Angeles Choreographers & Dancers, a 501C3 (95-3509028) non-profit. You have helped us maintain our level of achievement and sometimes rise higher. This year we have been able to create a solid foundation of the new project described earlier *Baggage*. The works had a great emotional audience response, and the reviews were very favorable.

We were fortunate that even with grants reduced across the board, we were able to expand into two new districts besides the LAUSD. We are now in our second year of an Education Partnership from County Supervisor Don Knabe, and this allows us more access with the matching funds.

Your money will also help our community and school programs including curating the *TriArt Festival Dance* in San Pedro which now in its 5th year drew record numbers.

Please let us hear from you. And please continue to contribute and consider raising the amount if you are able. The budget for our New York tour is \$20,000, one of the highest project budgets we have ever strived to meet. None of us are getting younger, and we need to use what we have toward both community and excellence. Later in January we will again do after school programs in Hollywood and an expanded educational residency in Los Nietos District, but we need funds to go to more of our local schools - they are all so hit by our state's budget. Our professional company members are great teachers and performers that inspire the students, but we need to pay them to do this. Please see the section below for the grants that allow us to program. It also includes those of you who contributed the last two years- please CONTINUE, or ADD YOUR NAME if it is not there.

Besides cash, airline miles are also a great way to show support. Please see the insert or www.LAChoreographersAndDancers.org and click on 'Donate Now' to see premiums this year. Please mail checks to Los Angeles Choreographers & Dancers, 351 S. Virgil Ave, Los Angeles, CA 90020. Or contribute on our web site. All donations are tax deductible. You can also reach us by phone - 213-385-1171.

Photo above: *Dance at the Stone House* by Jesus "Chuy CS" Rangel, Julian Franco



WEBLINKS

- LAChoreographersAndDancers.org
- YouTube.com/LouiseReichlin
- YouTube.com/AlfredDesio
- Facebook.com/LouiseReichlin (friend)
- Facebook.com/LACD.Reichlin (company fan page)
- LAArtsConsortium.org
- l choreographersanddancers.org /Dance_Showcase_2010.html
- l choreographersanddancers.org /TriArt_Festival_Dance.html
- l choreographersanddancers.org /enews.html

Plus some other links about us:

- Article by Aisha J. Shah, *Random Lengths, Baggage, the Dance of Love & Grief:* l choreographersanddancers.org /p1randomlengths_ace_03-24-11.pdf
- Review of *Baggage*, Reichlin Grieves, by Diane Monroe, *Beverly Hills Outlook:* bhoutlook.us/ (click on Dance, Archives, August 27, 2011)

If you haven't been getting our monthly E-News please email us to be added.

If you would like to go directly to our E-news Archive, the link is below:

l choreographersanddancers.org /enews.html

MANY THANKS TO OUR LA C&D SUPPORTERS

We would like to thank the following for their support last year and this, including government, foundations, businesses and individuals. We are pleased to have you as friends and hope you will continue to support our performances and outreach program

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"Chuy c/s" Rangel
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Sun Valley Youth Arts Center
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Brockus Studios
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SPECIAL THANKS continued...

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