

351 South Virgil Ave, Los Angeles, CA 90020-1315

ADDRESS SERVICE REQUESTED

QUICK VIEWS - COMING UP

November 7, 2004: ALFRED DESIO, guest artist at Cypress College.
7:00 pm. Sponsored by The Foundation of Asian-American Women Volunteers.

December 5, 2004: THE PATCHWORK GIRL OF OZ
3:00 pm. Barnsdall Gallery Theatre, 4800 Hollywood Blvd, Hollywood, CA 213-385-1171

December 6, 2004: THE PATCHWORK GIRL OF OZ
10:00 am. Barnsdall Gallery Theatre, 4800 Hollywood Blvd, Hollywood, CA 213-385-1171 (for schools)

March 11, 2005: DREAM SCAPES 909-866-4970
7:30 pm. Big Bear Performing Arts Center, Big Bear Lake CA

March 12, 2005: DREAM SCAPES 760-839-4149
7:30 pm. CA Center For the Arts, Escondido CA
Louise Reichlin & Dancers
Zapped Taps™/Alfred Desio

Non-Profit
Organization
U.S. Postage Paid
Los Angeles, CA
Permit No. 36115



Louise
Reichlin
& Dancers



Once upon a time... The Patchwork Girl of Oz

A Fantastical
Dance Multimedia
Production

Los Angeles Choreographers and Dancers

SOLD OUT HOUSES
IN THREE STATES!



'Wildly
theatrical
and fun!

-The Daily News

Sunday December 5, 2004 3:00 pm
Barnsdall Gallery Theatre

General admission \$10
One child free with each general admission
Additional children under 12 are \$5

4800 Hollywood Blvd • Hollywood CA 90027

LAC&D Information: 213.385.1171
LAChoreographersAndDancers.org



Los Angeles Choreographers & Dancers

Newsletter
Fall 2004

PLEASE JOIN US IN OUR 25TH SEASON

Los Angeles Choreographers & Dancers' mission is to create high quality, concert work opportunities for Los Angeles artists, to present works that communicate to a diverse audience by infusing dance with the cultural influences found in LA, and to enlarge an educated dance audience by reaching out to segments of the population that are typically underexposed to the arts. By directly involving audience members in concerts with participatory activities and indirectly involving them through the utilization of varied, cultural elements used to explore humanistic themes, the

organization aims to demystify dance while preserving the artistic integrity of the medium. In this way, LA C&D is committed to using dance as a unifying force that crosses cultural, generational, language, and socio-economic lines. Since its inception in 1979, LA C&D, a non-profit organization, has presented multiple educational programs and created many new works through its two professional dance companies Louise Reichlin & Dancers (modern) and Zapped Taps™/Alfred Desio (electronic & acoustic tap).

LOS ANGELES CHOREOGRAPHERS & DANCERS CELEBRATES 25 YEARS

"THE PATCHWORK GIRL OF OZ" AT THE
BARNSDALL GALLERY THEATRE
Sunday, December 5, 2004 at 3:00 pm

After packing houses in three states, Louise Reichlin & Dancers, a performing company of Los Angeles Choreographers & Dancers, brings its critically acclaimed production "The Patchwork Girl of Oz" to the Barnsdall Gallery Theatre in Hollywood on Sunday, December 5 at 3:00 pm (as well as a performance for students Monday, Dec. 6th at 10am). Adapted from the original book by L. Frank Baum, creator of "The Wizard of Oz," the performance spins out ten dances, woven together with multimedia, music, and narration. The magical, modern-day fable brings to life the adventures of Ojo as he and his companions, including the marvelously contemporary Patchwork Girl, journey through the land of Oz to find objects that will bring his uncle, who has been turned into marble, back to life. Although the original book was written in 1913, Baum was strongly influenced by his suffragette mother-in-law, and the views and experiences of the characters still seem current almost 100 years later. An example is the character called Hip Hopper, the Champion – how did this man discover words like hip-hop?

The performance is perfect for audiences of all ages. While younger viewers will become engrossed in the magical world of Oz brought to life with the help of the original book's storyline, adults will find sophisticated music, costumes, dance, and multimedia imagery. The Beverly Hills Outlook praises the show's musical selection calling it "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



Adrienne Fisher,
Janell Burgess,
and Wil-son Williams.

appetite." Richard Wainess created the original media for Part 1. Video artists for Part 2 are Michael Masucci, Videographer, and Shinji Murakoshi, VJ Artist.

Reichlin's inspiration for "The Patchwork Girl of Oz" came from an article about the celebration of the first book in the series, The Wizard of Oz, at the Los Angeles Central Library. She remembered that as a child, she would imagine herself as a character in the book, and fill her dreams with their adventures. After viewing the exhibit, she was struck by the dance nature of the illustrations by John R. Neill, especially of Scraps, the Patchwork Girl. The character leapt out of the pages in every book, and one book was devoted to her alone. Although the dance/multimedia work has been updated to include today's technology, an excerpt of Baum's (the book's author) 1914 film is included in Reichlin's piece. The innovative show was developed over a three year period, with performances at venues locally on the way: Part I was at Zipper Hall, the Colburn School of Performing Arts and at Newman Hall, USC, as part of the Thornton School of Music Faculty series in the spring of 2001. The next fall Part I was performed for the City of Walnut's "Dancing in the Streets" outdoors festival and at Cal State Northridge as part of Arts Day that October. That spring Part II premiered at Newman Hall, USC, as part of an international festival on campus. Those three performances were free to the public, with an additional performance at Los Angeles Theatre Center later that spring. Another free performance was again at Cal State Northridge that fall. Then came the ending – Part III was under 20 minutes with a new commissioned VJ video,

Cont next page

and the work had its first full length performance during a National Performance Network residency at the Myrna Loy Center in Helena Montana, with other sold out performances at the Colonial Theatre in Idaho Falls, Idaho, and at the historic Napa Valley Opera House near San Francisco CA. The local premiere of the entire work was at the Miles Memorial Playhouse in December of 2002. In the fall of 2003, Target Arts Live and the City of LA also presented two packed performances at the Madrid Theatre in Canoga Park.

Featured dancers in "The Patchwork Girl of Oz" include: Jamie Benson, Melanie Jane Cortez, Alberto Hernandez, Alison Mixon, Steven Nielsen, Kat Noel, Valerie Salgado and Yesenia Serratos. Direction, choreography and narration for the production are by Louise Reichlin. As in most of our performances, the characters of the Horners and Hoppers will be danced by a local school. This time they will be from Chase Street Elementary School in Panorama City.

The December performances are the **ONLY PERFORMANCES OF THE PATCHWORK GIRL OF OZ** in Los Angeles in 2004. Please join us on the 5th at the intimate Barnsdall Gallery Theatre, 4800 Hollywood Blvd. With the help of a grant from Mervyn's and from the Los Angeles County Arts Commission, we are able

to offer general seating for \$10, with one child free. Additional children under 12 are \$5. If you know any schools interested in the Monday performance, we need a donation of \$7 toward each audience member. Let us know if you know an interested school and/or interested in helping to fund this one. For tickets, call 213-385-1171. See more now on our company website, www.LAChoreographersAndDancers.org.



Natalie Pausch and Steve Nielsen.



Right: Adrienne Fisher.

Funding Envelope: Shannon Schwait

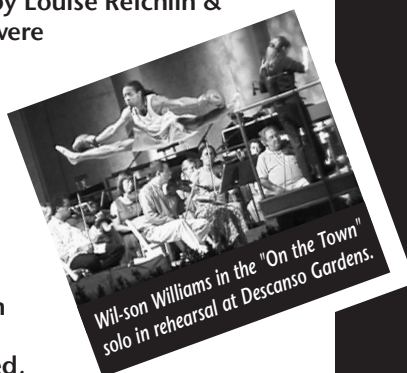
OVER 40,000 PARTICIPANTS AND AUDIENCE MEMBERS IN 2003-2004

We have not sent a newsletter since early spring 2003, and it has been an exceptionally busy time for the company, both in Los Angeles and touring. Our 25th anniversary pretty much snuck up on us. This is what we were doing as that happened: "Not Just For Children" at the Bing Theatre in June '03 featured choreography by Louise Reichlin, including Act 2 of "The Patchwork Girl of Oz", a reworking of "Yellow Star" from "The E-mail Dances", and previews of new works commissioned by the Pasadena Pops including two dances from "On the Town" and two dances from "Rodeo". We have just totaled our numbers of participants in our workshops and audiences in the fiscal year '03-'04, and they number 40,000. Our first performance in that year was "Caught Between-Dancing for Camera and Live Audience" at the Ivar in August '03. The revised version of "Yellow Star" garnered new reviews about the emotional multimedia work including "wonderfully personal and highly spirited...Louise Reichlin did the research on the internet to learn more about her family..." (The Beverly Hills Outlook), and "The most satisfying pieces aimed for something stronger than picturesque, diversionary juxtapositions: a deep link between dancers and film or video imagery

...Memory also enriched Louise Reichlin and Michael Masucci's...intense "Yellow Star," which asked projected imagery to provide a conceptual overview – literally the larger picture – of what the live dancers evoked: the horrifying history of Polish Jews in the 20th century." (Los Angeles Times)

Later in August '03 were two sold out performances with the Pasadena Pops Symphony at Descanso Gardens. "Kick Up Your Heels" attracted 4000 people to the beautiful outdoors site, and the program featured choreography and performance by Louise Reichlin & Dancers that were described by reviewers as follows:

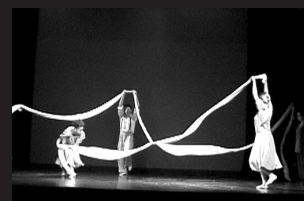
"It was a WOW of a summer concert this weekend when the Pasadena POPS presented, "Kick Up Your Heels" at Descanso Gardens. This night was a tribute to the music of the dance. The program notes said, "Dance is music made visual, and poetry made kinetic" ...Socrates learned to dance when he was 70 and Friedrich Nietzsche



Wil-son Williams in the "On the Town" solo in rehearsal at Descanso Gardens.



Louise Reichlin looks at a photo of her grandmother Fanny Bloom in the revised version of "Yellow Star."



Dancers in the revised version of "Yellow Star" at the Ivar.



Dancers in the revised version of "Yellow Star" at the Ivar.

considered 'every day lost on which we have not danced.' Schultz's cartoon doggie, Snoopy, said, 'To live is to dance, to dance is to live.'

Choreographer Louise Reichlin and her dance troop spun their magic in the enchanted oak forest with their dancing feet. First they donned jeans, cowboy hats and prairie dresses for Aaron Copland's masterpiece "Rodeo;" then changed into

provocative couture in order to dance sizzling tangos in "Corcorvado" from "Yearnings for Brazil" by Darius Milhaud. The dance fest continued with Symphonic Dances from "West Side Story" by Leonard Bernstein; and the '50s All-American Pop Culture styles for "Grease!" by Warren Casey/Jim Jacobs, arranged by Custer. The Wedding Pas de Deux from "Sleeping Beauty" by Tchaikovsky was exquisite..." (La Canada Valley Sun)

"Los Angeles Choreographers and Dancers added to the Pasadena Pops Orchestra summer series at Descanso Gardens on August 15. What a treat it was in the lush gardens ... The tributes to the great craftsmen of popular American works set the program order. The first one was a tribute to Agnes De Mille, saluting her collaboration with Aaron Copland for the ballet "Rodeo." The two parts danced were "Saturday Night Waltz" and "Hoe Down." Louise Reichlin gave us sole touching attitudes with plenty of butterfly cartwheels, a hand held bridge as well as plenty of other American Folk Dance themes. Their bountiful exuberance was infectious. If Louise has a signature dance, could I assume its "Tennis Dances?" Their tennis whites set them back in time when loose fitting costumes were the order of the day. The next tribute was to Gene Kelly. "The Great Lover" solo and Pas De Deux worked in part because of baggy golden boxing shorts and red gloves. When Ellen Rosa showed up with

great use of her arms, the chemistry really clicked on stage.

...Alfred Desio, an enduring pro, gave us an emotional tribute to Gregory Hines with a Bach fugue. While he tap danced sprightly, there was an appropriate undercurrent of loss."

(The Beverly Hills Outlook)

Desio's piece was to the "Fugue in C Minor" (J.S. Bach arr. by Alan Steinberger) with a jazz flair. Steinberger also saved the day when the score for "On the Town" arrived without two of the four pieces needed. At the dress rehearsal the night before the first performance the new

duet to Bernstein was rehearsed by the dancers to

silence, and there was a question about if it could be performed at all.

About midnight, Reichlin received a call from Rachael Worby, the Music Director of the orchestra, who was with Steinberger at the home of a colleague that had found a rehearsal piano version of the piece. Alan would arrange

something for keyboard from this that night that he would play, and would work with

the dancers on stage just before the performance! The performance

went beautifully. The program included multiple video projection screens, and of course, the foundation of live music played by the Pasadena Pops Symphony conducted by Worby. This performance was quickly followed by a showcase at the Western Arts Alliance booking conference in Long Beach, resulting almost immediately in a performance (sold out) at the historic Napa Valley Opera House just north of San Francisco that spring. It also helped us secure a Wyoming tour for the '05-'06 season.

In September '03 "The Patchwork Girl of Oz" was presented by "Target Arts Live" and the Los Angeles Cultural Affairs Department at the Madrid Theatre in Woodland Hills with two filled houses. During all this, "Dream Scapes", the

circstyle live music production produced by Steve Reid with choreography by Reichlin and four of our dancers, toured the East Coast, reaching the Carolinas and Pennsylvania

at the same time as the fall hurricanes, '03. Besides international touring to Mexico, performing arts centers included several in California (Norris and the McCallum Theatres), and a number of additional venues in IL, MD, NY and in Las Vegas, NV. In February, Hillcrest Congregational Church provided a performance setting during a service for their annual Arts Festival.

Early summer '04, Alfred Desio directed his students from the Colburn School of Performing Arts in a performance at Zipper Hall in downtown Los Angeles. John Clayton happened to attend, and was so delighted at the piece choreographed to one of his own compositions, that he invited Alfred to recreate the dance on "JAZZ HEARTBEAT Exploring the Rhythms Of Jazz" that he produced at the Ford Amphitheater with his group the Clayton-Hamilton Jazz Orchestra in September '04. It also featured a solo performed by Desio, who directed Colburn Kids Tap/L.A. & Friends in the performance. Colburn Kids Tap/L.A. is a joint project of Los Angeles Choreographers & Dancers and the Colburn School of Performing Arts. Additional featured artists in that concert included Francisco Aquabella, Cuban conguero, Kevin Kanner, drums, and Malik So, African percussionist.

In August '04, Alfred Desio was also a guest artist at Grand Performances with Jazz Piano virtuoso Donald Vega. They performed a piece from their first collaboration several years earlier.

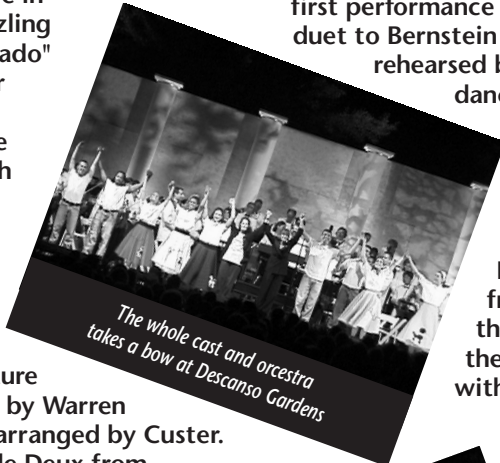


Dream Scapes photos by Sallie DeEtte Mackie

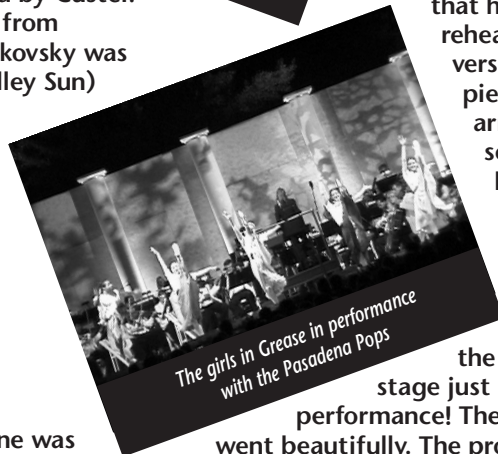
Bottom Right: Tina Tsunoda, Steve Nielsen and Elizabeth Brookman lift Ellen Rosa in Dream Scapes.

Top Left: Ellen Rosa in Dream Scapes

Top Right: Elizabeth Brookman in Dream Scapes



The whole cast and orchestra takes a bow at Descanso Gardens




The girls in Grease in performance with the Pasadena Pops

4-27-04

Dear Dancers,
WOW!!! You are sensational!!! We enjoyed your program SO much and the kids haven't stopped "dancin' around" yet. We loved it. Thanks so much for sharing your talent with us.
The children wanted to write letters to you. They all want to "be like YOU."
Sincerely,
Mrs. Otterson and Kids from Room 34
Broad Avenue School

Dear dancers
I really enjoyed
you taught me how
to dance. You taught
me how to jump up high




Thank you
Sincerely

↑ Vena Ave School

Kester Ave
School →

Dear, L.A. Choreographers,
Thank you for visiting
our school. Your performance was
very, very beautiful. I would like to
join your dancing group. Maybe
when I grow up I would
really be a dancer. Once again
thank you very much

Yours Truly,
Simi Johi Daul



Thank you! Very much!

Thank You!

About a year ago, the Los Angeles County Arts Commission asked for submissions for a new web site that would house CA State Standards approved arts education program. We applied with four core programs for elementary schools, and were approved and selected by their panel for all four. Last spring we submitted six more, including adaptations for Middle and High Schools, and all were accepted. We were asked to include tie-ins to the Standards, including those in Dance, as well as across the curriculum. The previous year's education course through the Armory For the Arts and the Los Angeles County Arts

Commission that Reichlin had taken proved to be invaluable. Without it, although we have created programs for 25 years in the schools, we would not have understood the vocabulary and how our art really does connect on a deep educational and developmental level. To learn more about the LA County Arts Commission training and to see pictures, video, and CA Standards tie-ins with our school programs, visit LAArtsEd.org.

EDUCATION SUMMARY

Education and school performances remain a vitally important and ever-expanding part of LAC&D. In 2003 and 2004 to date, we've offered 249 educational programs at 36 elementary/middle schools in the LAUSD including Alexandria, Baldwin Hills, Broad Ave., Cabrillo Ave., Calvert, Canfield, Coldwater Canyon, Elizabeth Learning Center, 54th St., Grant, Harding, Kester, Lemay St., Lockhurst, Los Feliz, Manchester, Marvin Ave., Micheltorina, Morningside, Mountain View, Norwood, 135th St., Riverside, 107th St., Rosemont, San Antonio, Sierra Vista, 6th Ave., South Park, South Shores, Stoner, Taper, Tarzana, Vena, Vernon City, and Western Ave.

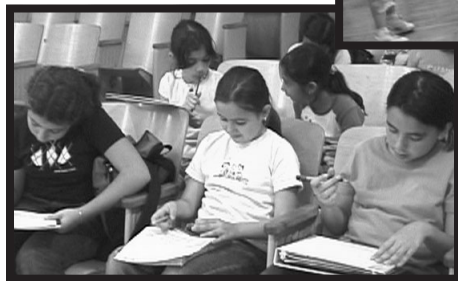
Below is described our membership in the LAUSD Arts Community Partnership Network, our inclusion on the new LA County arts resource: LAArtsEd.org web site, and an in-depth look at a new series of afterschool programs at Los Feliz Elementary School funded by a grant from the City of Los Angeles Youth Arts and Education division. We are also touring artists in The Arts Catalog produced by the Santa Barbara County Education Office and the Creative Children's Project.



Louise Reichlin calls role at the start of a "Show and Share" open class at Los Feliz Elementary School. Last season the company had a special series for 70 selected GATE students. They also had a project funded by the Hollywood Arts Council where they taught a dance class to every class at the school.

ACPN

LAC&D is a 2004-05 member of the Los Angeles Unified School District Arts Community Partnership Network, a collaborative group that promotes the rigor, joy and discovery in artistic expression, teaching and learning. One of only 47 selected organizations, our master contract offers a completely integrated program package to schools comprising 5 student workshops, a performance, a professional development session for staff, meetings to plan the residency, and study guides for all components. The package is firmly rooted in the Superintendent's Core Goals, supports standards-based education implementation (including free study guides with CA Contents Standards breakdowns), represents the cultural and linguistic diversity of the district and is culturally responsive. Repertoire included in the workshops/performance is "The Tennis Dances," a multicultural section with Japanese, West African, and Hebrew dance forms, "Let's All Dance to the Bluegrass Beat," and "The Patchwork Call us at 213-385-1171 for more information on our master contract package as well as other educational programs.



AFTERSCHOOL AT LOS FELIZ

This year we returned to Los Feliz Elementary School to again work with a group of fourth and fifth grade students that included a large percentage of gifted (GATE) students. Some of them have worked with us before, some have taken private dance lesson and others have never danced before. We first asked them to fill out a questionnaire to see if their dance knowledge met the CA Standards for their grade and what their previous dance experience was. After their first

class we asked them to bring back some thoughts in writing about the class and their previous dance experiences. At the end of the 2nd lesson we asked for more written responses. Their replies are illuminating, thought provoking and touching.

As dancers, we've always known dance is beneficial to children. It develops their lives personally and socially, while improving their physical health. Now through the California State Content Standards we see how our educational dance programs work to further their academic development as well. We asked the Los Feliz students if dance has anything to do with the rest of their school subjects:

"Dance sort of has to do with math because in math you add. In dancing you add the dance steps together to make one dance." -**Rubina**

"Yes, math because you sometimes have to add dance steps or how much you have to move." -**Alejandra**

"Yes, I think it has to do with art." -**Shabrin**

"Art, Drama, Orchestra." -**Diana**

"Yes, culture." -**Christy**

"With all subjects because you need to concentrate." -**Jack**



Through these written activities we are able to make students aware of the process they are going through, the challenges they are overcoming, and the progress they are making:

Homework after 1st class: "I think it will be easy. I bet in these seven weeks I will know more about dancing. I hope I'll have a lot of fun."

End of second class: "I understand the steps, but it was confusing." -**Gevork**

Homework after 1st class: "My name is Alessandra. I'm nine years old. I'm in the 4th grade. But I would like to learn."

End of second class: "Today I learned new dance moves. We got in two different groups. I think it is going to turn out very good after all."

-**Alessandra**

Homework after 1st class: "I think dance class was fun. It was also kind of hard. I hope it will be easier next time. I also hope to do better

End of class: 10/13/04 – Our dance had to do with energy. We had to move our feet a lot. We also did a fall. I learned that some dances have to do with

energy like ours. Others have to do with other things like patterns.

-10/20/04- Today I learned that drawing can be part of dancing. We did drawings. Then we danced them. It was fun. " -**Alejandra**

Students also discover the cultural aspects of dance as they already exist in their lives and in the new things they are learning:

"Yes I know Bengali and Indian dances." -**Shabrin**

"I liked the dance because it was very cultural. My dance teacher taught me the memory of the Japan people. I felt like I was doing the dance with the Japanese." -**Dashley**

"I only know Armenian dances. I don't know no more kinds of dances. I wish I learn lots of dances from different cultures. And plus I know a lot of patterns." -**Lucy**

We are constantly observing how truly integrated dance is, or has the potential to be, in the daily lives of our students:

"Whenever I'm bored, I think of a new dance. I make up my own dance steps in my head. This dance class has meant a lot to me because I'll have new dance steps to do in my head. Today in dance class, we did many warm-ups. I learned about unison. I learned the elements.

The elements were space, time, and energy. I felt really good about learning some new warm-ups and a new dance. I hope to learn some more things."

-**Rubina**

"It was fun choreographing dances today. I learned that I can make a whole dance with a few moves." -**Diana**

"I like this dance class and I like dancing. I've danced before. I make up moves and I put on music and dance. I dance whenever I am bored." -**Shabrin**

As this goes to press there are three more classes in this series. There is a final "Show and Share" at Los Feliz Elementary School on November 17. It is primarily for parents and friends of the students, but if you are interested in these kinds of classes, please call us for information on attending. A special thank you to the Youth Arts and Education Division of the Los Angeles Cultural Affairs Department for funds towards this and many of our past projects. We are convinced that dance, especially when integrated with the proven state CA standards, is a powerful means of both expression and an integrated learning approach for young people. For Louise and our dancers, it is also an opportunity to share the years that dance has been a central element organizing and integrating their own lives.

NEW BOARD MEMBERS

Selina Shah, MD is one of our newest board members. She is board certified in sports medicine and internal medicine with a special focus on dance medicine. She has had experience working with dancers in NYC, Los Angeles, and Orange County. Recently, she began working for Kaiser Permanente in Panorama City where she is started their first primary care sports medicine clinic. The clinic began October 29th and is open Friday mornings. Any dancers with Kaiser Insurance should ask his/her primary care physician to refer them to Dr. Shah.

Dr. Shah just returned from the International Association of Dance Medicine and Science Conference held in San Francisco. She worked with LA C&D last season with a Dance Clinic and is currently completing a national study on modern dance injuries.

In her spare time, she continues to enjoy jazz, hip-hop, and modern dance classes and does salsa dancing on a regular basis.



Also new to our board is Joanne DiVito. Joanne is the Administrative Director of Career Transitions for Dancers/LA (CTFDLA). The organization helps dancers with career transitions and to pursue additional education. They award grants for education and new businesses and offer career counseling.

CTFDLA's upcoming events include a book signing with Rose Eichenbaum, author of "Masters of Movement" (1/25/05), and "I'd Rather Be Dancing," a film by Yvonne Farrow (3/15/05). Seminars include "Dancer and Choreographer's Round Table" (4/19/05), "Financial Planning for Your Future" (5/19/05), and "It's About Health Care" (7/21/05). For more information on events and services please call CTFDLA at (323) 549-6660.



Joanne is uniquely suited to her positions with CTFDLA and LA C&D. She was a Broadway dancer and choreographer before moving to Los Angeles where she choreographed for film and television and was a successful agent.

SHORT TAKES



Alfred Desio (on left)
Fayard Nicholas (on right)

WISHING FAYARD NICHOLAS A HAPPY 90TH BIRTHDAY!

NPN

1995-2004 WEB SITE & STILL GROWING

First published in the summer of 1995, the web site for Southern California Dance and Directory and LAC&D continues to attract about 10,000 hits a month. The Directory of 425 professional dance companies and service organizations on the World Wide Web can be found at <http://www.usc.edu/dept/dance/> This will take you to the home page of So. CA Dance and Directory created by Reichlin that lists, as a free service, as many professional dance companies as can be found in our area, each including phone, e-mail, and web links (if they have them). The Directory can also be found on the home page of Los Angeles Choreographers & Dancers, which is now located at: LACHoreographersAndDancers.org. Information is often updated.

Director Louise Reichlin was invited to attend the annual meeting of the National Performance Network (NPN) in Chicago in November '03 as an NPN artist. NPN is made up of 50-60 Partners: arts organizations of varying sizes from all across the United States. NPN artists are those who have performed and/or had work commissioned by one of the Partners. Reichlin's "Patchwork Girl of Oz" had its official world premiere at the Myrna Loy/Helena Presents in MT during an NPN residency. The annual meeting is a chance for NPN Partners and artists to network and attend workshops, screenings, performance showcases and social events. The participation of artists breaks down barriers and fosters understanding between artists and presenters. This year's meeting will be here in Los Angeles December 3-7.



Alfred at the Ford

TEACHING & AUDITIONS

Louise Reichlin & Dancers has an open Int./Adv. company class on Sundays in Pasadena, which can also be used as a preliminary audition. Class includes a synthesis of Reichlin's background using Limon, Graham and Cunningham along with the Bartenieff Fundamentals emphasizing initiation and movement flow. The class also includes a short ballet barre and combinations from her company's repertoire. For information call 213-385-1171.

Alfred Desio continues to teach children and adult tap classes at the Colburn School for Performing Arts in downtown Los Angeles. Their number is 213-621-2200.

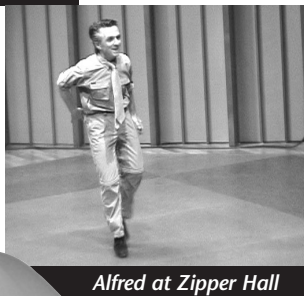
PLEASE BECOME PART OF OUR SUPPORT GROUP



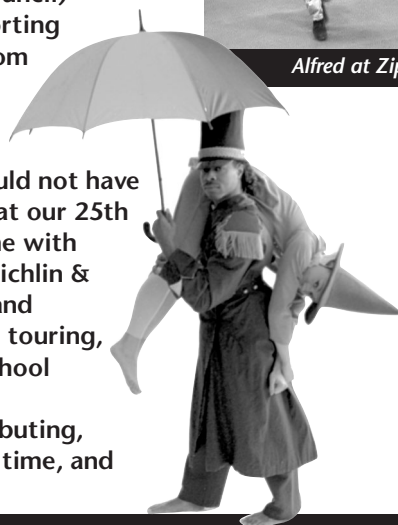
A standing ovation for Alfred Desio, Colburn Kids Tap/L.A. and Friends, and the Clayton-Hamilton Jazz Orchestra at the Ford Amphitheatre

Thank you again for your past support. Our 25th Anniversary would not have been possible without generous support from varying sources. Last year's funds (including private donations, earned income, and grants from the Los Angeles County Arts Commission, the City of Los Angeles Cultural Affairs Department and the California Arts Council) helped us to continue our work. Supporting these was private funding including from the Hollywood Arts Council, Mervyn's and the Milken Family Foundation as well as many individuals. Many of the activities related in our newsletter would not have happened without this. We promise that our 25th Anniversary Season will be a special one with beautiful performances from Louise Reichlin & Dancers, Zapped Taps™/Alfred Desio, and Colburn Kids Tap/L.A., both locally and touring, as well as many curriculum and afterschool projects.

I hope you will consider contributing, whether it is your first or twenty-fifth time, and become part of our support group. Our County grant needs to be matched, and these funds total \$3,900.



Alfred at Zipper Hall



Six am at LAX on the way to the Napa Valley Opera – Stephanie Davis and Albert Hernandez (with a patchwork girl hat and prop umbrella that didn't fit into baggage) and Andrea Avila, our Computer Specialist.

WE WOULD LIKE TO THANK

the following for their support last season and this, including government, foundations, corporations, and individuals. We are pleased to have you as friends, and we hope you will continue to support our performances and outreach programs.

mervyn's



MAJOR CONTRIBUTORS
California Arts Council
City of Los Angeles Cultural Affairs Dept.
Public Art
Youth Arts & Education
Los Angeles County Arts Commission
Alfred Desio
GAM/Joe Tawill
Hollywood & Bronson Storage
Hollywood Arts Council
Mervyn's
Otis Design Group
Louise Reichlin
Universal Storage

ANGELS
Milken Family Foundation

BENEFACTOR
Anthony Edwards
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Bonnie DeYoung, Asst. Prin.
MKM Studio
The Posthouse
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Non-Stop Printing
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