

# LOS ANGELES CHOREOGRAPHERS & DANCERS

WHAT: Los Angeles Choreographers & Dancers presents  
**"HEART" - by Louise Reichlin & Dancers**

Featuring a Culver City Premier- **HEART, Part I**, plus a full program of dance/multimedia works including **METRO TRANSFORMATION, GOTTA GET UP!** All 6 dances reimagined from the critically acclaimed **URBAN AND TRIBAL DANCES** (*Batida, Wedding, Alone, War, Remembrance, Together*), and **REBOOT! REBOOT!**

WHEN: July 12, 2024 (Friday preview at 7 pm)  
July 13, 14. Saturday and Sunday at 2:00 pm

WHERE: The Ivy Substation, 9070 Venice Blvd, Culver City, CA 90232

WEB SITE: <https://LAChoreographersAndDancers.org/News>

TICKETS : \$25 <https://HeartLACD.eventbrite.com>

LA C&D & PHONE RESERVE INFO: 213-458-3066 or [louisehr@lachoreographersanddancers.org](mailto:louisehr@lachoreographersanddancers.org)

WHO: Creative Director/ Choreographer: Louise Reichlin

Additional Choreographers: Jill Elaine Collins, Mcknly Moren

Performers: Alana Astor, Jill Elaine Collins, Julie Hackett, Alice Lousen, Eve Metsäranta, Mcknly Moren, Yaya Ruiz, and Kohl Lewis.

Visual Artists: Feliz Mc Innis, Audri Phillips

PARKING: Free on street after 6, and for matinees there is INCE (entrance across Culver next to Trader Joes or enter at 9099 Washington Blvd. (theater is between Culver and Venice) - first hour free, \$1 every 30 minutes after that) or Culver Steps, enter at 9300 Culver Blvd, same prices. Our performance runs between 1-1 1/2 hrs.

JOIN US: For soulful, imaginative dance that empowers you, our diverse audience members, to expand our shared understanding of life.

*Metro Transformation* promo- <https://vimeo.com/960682979>

*HEART*- <https://vimeo.com/960720526>

*Urban and Tribal Dances* promo- <https://vimeo.com/762949756>

*Reboot! Reboot!* promo- <https://vimeo.com/760120344>

These performances are made possible in part by the City of Culver City and its Cultural Affairs Commission, with support from Sony Pictures Entertainment and also supported in part by the California Arts Council and by the Los Angeles County Board of Supervisors through the Department of Arts and Culture.

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ABOUT: In HEART, PART 1, the dancers become the heart in this dance multimedia work, and from Louise Reichlin, the choreographer: I have been having some medical tests lately, and recently I had what is called a TRANSTHORACIC ECHO (TTE) COMPLETE. As I lay comfortably on a table, I was "wired" and a technician took lots of data readings, and when I realized I could turn my head and see the insides of my heart beating (along with her drawings and vectors) it was an amazing experience. She explained what the red was

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new blood, the blue blood used and returning out another pathway, and about the golden/yellow- something about when it doesn't leave the chamber right away called backflow. I see the world as something like the heart- a hive-like universe with everything connected.

In developing **METRO TRANSFORMATION**, Director Louise Reichlin played several dozen pieces of music that she was interested in for dance, and she and Jill Elaine Collins improvised to them. When Jill heard a jazz/Latin piece, her Improv already looked like a dance, and under Louise's direction, she and Mcknny Moren worked out a number of technical lifts, and patterns. Louise suggested a story line about a girl walking past a worker, drilling the streets for a better road, also suggesting movement from different dance forms ranging from the Lindy, Tango, Charleston, N Indian Bangra Folk Dance, and New York Salsa. Again, the two dancers worked out specifics, supplying stunning moves. All three get choreographer credit.

All six of **URBAN AND TRIBAL DANCES** were to be revived and performed in June 2020, but with the Pandemic, sections are still coming to life over a two year period, which feels like no end may be in sight. I remembered this work from 1990-92 had generated superlative reviews from major papers, and that showing the work as part of an outreach teen program had brought in heartfelt letters of parts of it changing their outlooks on life, but I never foresaw what has developed from the conceptual framework.

The six **URBAN AND TRIBAL DANCES (1990-1992)** reimagining began virtually in the summer of 2020, with *Alone 2020*, directed by Louise Reichlin through Zoom, shot by the dancers, each in their own spaces through Zoom, and then edited combining the new footage with the original 1990 by Reichlin and Andrew Zutta, also using Zoom. It was first previewed as part of the San Pedro Festival of the Arts, and premiered with additional footage at the Los Angeles Dance Festival in fall of 2020. The original complete work is about people of present, past, or slightly future time in an urban setting. **URBAN AND TRIBAL DANCES** opens with *Batida*, a Latin American dance that veers between total abandon and 19th century politeness and ends with *Together*, with added current events media that reflects the split our country is going through, and reveal an ever-present communal or tribal theme that lies below the surface. They were recorded along with **Remembrance** in December 2020 at the Ivy Substation (still with no audiences allowed). *Remembrance* expands the original solo to 2 figures. The figure in white guides all who are no longer with us and waits for those who are still here; the character of a nurse in this section honors those who are helping us get through the Pandemic. Finally, we are able to present *War* and *Wedding* live. In the original work *Remembrance* came after *War* in 1991. The figure with the satellite headdress (costume by Linda Borough) was aware of all deaths that happen on earth, and grieved over the fallen soldiers killed. For a revival in 2011 as part of the "**Baggage Project**" (2011-12) it had a media projection designed by Audri Phillips with added images sent to us on a project page in Facebook and by email. The reimagined *War* has a series of masks design by Feliz Mc Innis, and as in the original, we see *War* as surreal and horrifying, both as News and Entertainment, observed when we first created the piece, and now heightened by the increase in social media. Added in 2023, a member of the audience gets pulled by the realism in our media, and becomes part of the story.

A joyful short piece **GOTTA GET UP**, was the first piece we did in 2023 at Jazz at Lincoln Center after everything reopened. It was begun for a video work Reichlin was commissioned for by the City of Los Angeles and Dance in the Districts called "Moving at the Madrid" (<https://vimeo.com/765885752>).

Also at Jazz at Lincoln Center last year, **REBOOT! REBOOT!** was created to be filmed in

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late summer and fall 2021 before any inside venues were available, and performed live in multiple festivals, both indoors and out, including ones in Culver City, Fiesta la Ballona, the City of Fontana, the San Pedro Festival of the Arts, and the HII Festival in Santa Barbara.

## MORE ABOUT THE PROGRAM

**A few reviews of the works on this program- three from the original with two recent ones.**

"And *Urban and Tribal Dances* certainly deserves all the audiences it can get...Reichlin's ambitious, ever- engaging, six-part suite delivers exactly what its title promises. Following once again her trademark aesthetic, she opts for metaphor, transferring what we think of as tribal behavior to the contemporary urban scene."

**Los Angeles Times**

"The most interesting example of her current work was found in *Urban and Tribal Dances*, which was further enhanced by an intriguing score of ethnic sounds gathered from around the world

...Costumed in surreal headdresses and makeup, the dancers conveyed the interconnectedness of human existence, juxtaposed with the isolation experienced even in the midst of society." **Variety**

"...evoking mysterious, primitive imagery" **Daily News**

*Alone 2020*- "For the (Los Angeles Dance) Festival, Reichlin has taken a recording of ... an earlier solo entitled *Alone*, and with the aid of technology, has cleverly superimposed four other similar solos to create *Alone 2020*. The work features 5 women living alone in separate tents. It is a work with multiple layers of meaning considering the homeless situation throughout this country, the separation we all feel during the pandemic and the dependency we all have on our telephones." **LA Dance Chronicle**

*Reboot! Reboot!* (2021)- "An earthy opening ...moving through worlds of joyous bluegrass and aggressive tangos.... The ending was quiet, reflective, and sweet, beginning with a vibrating reach that drew energy from the earth as each dancer rose up to join into unison. The cycling music started again as the dancers came together culminating with a final unifying circle, and finally sweeping unity ...left the viewers with a sense of honesty and clarity regarding a human need for connection and meaning." **LA Dance Review**

## ABOUT LOUISE REICHLIN & THE COMPANY

Since 1979, **Louise Reichlin & Dancers**, non-profit name - **Los Angeles Choreographers & Dancers**, has created works reviewed as "wildly theatrical & fun" and "wonderfully spirited with a zest for life". Acclaimed for both Family and pure dance/theatre programming, featured currently are narrated dance multimedia works *The Patchwork Girl of Oz*, *The Better To Bite You With*, and from the fall of 2012 *Tap Dance Widows Club* and the *Baggage Project* series. More recent works include *Invasion* and *A Jewish Child's Story*, all chosen for multiple festivals and presentations.

**Louise Reichlin & Dancers** burst into the public eye with their first performance at the Anson Ford Theatre when "Reichlin created a sensation with *The Tennis Dances*" (*Dance News*). Over the years she has continued to examine our society from its most primitive nature to the emergence of the information age with *The E-mail Dances* in 1996. Through multiple performances for the 23rd Olympiad, a summer series at the LA Zoo, touring the US and Mexico Reichlin has consistently and continually created "probing and provocative" works (*Dance Magazine*) enjoyed by all ages. Her work illuminates life with reviews like "Before a triumphant finale, a world and its history have passed before our eyes, thanks to Louise Reichlin." (*Los Angeles Times* - from a review of *Urban and Tribal Dances*)

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**Louise Reichlin**, Director and Choreographer, began her career in NY in concerts & Broadway, and has performed and choreographed throughout the USA with her choreography also seen in China, Taipei, Mexico, Sweden, and Guatemala. Since 1972 she has worked from her LA base, founding LOS ANGELES CHOREOGRAPHERS & DANCERS (LA C&D), the non-profit base of Louise Reichlin & Dancers in 1979. Since 1995, most of her concert works often include multimedia. Reichlin also is Executive Producer & Dance Director for the annual San Pedro ♥ Festival of the Arts. Louise has been a National Performance Network (NPN) artist also receiving an ARC grant from the Center for Cultural Innovation, multiple Horton Awards, a Faculty Research/ Innovation Fund Grant for a choreography and performance project from USC for the development of *Celtic Suite*, the CyberSpace Media Access Award for Production/ Collaboration for *The E-Mail Dances*, and more recently the Bruce Geller Memorial Prize for the creation of *A Jewish Child's Story*. Her company currently receives multiple grants from the Los Angeles County Arts Commission, the City of LA Dept of Cultural Affairs, the CA Arts Council, and for this time period is especially grateful for multiple CARES programs. Reichlin is the founder and publisher of the web publication SO. CA DANCE DIRECTORY, 1996-present containing links to 699 professional dance companies in Southern California.

Los Angeles Choreographers & Dancers for many years also included the company **Zapped Taps (tm)/ Alfred Desio**. Desio was the inventor of Tap-Tronics (tm), electronic tap, used in the film TAP. Reichlin and Desio were married as well as artistic partners for 39 years; after he died in 2007, she was inspired to create THE BAGGAGE PROJECT, including *Tap Dance Widows Club*. In 2022-2023 Louise Reichlin/ Los Angeles Choreographers & Dancers received a grant – For Writing/ Research/ Online Presentation, Education, Performance on Alfred Desio, creator of electronic tap and a brilliant performer. That project was supported in part by the Changing Times Tap Initiative, a division of Changing Times Tap Dance Company, Inc. New York, NY seen on our web site <https://l choreographersanddancers.org/special-projects-2/desio-project/>.

**Audri Phillips, Visual Artist**, created the media for Reichlin's *Remembrance*, seen in this presentation of *Urban and Tribal Dances*. Although not in the original, it became part of it when the dance was used at part of *The Baggage Project*. Phillips is a pioneer of using digital art in post experimental film work. She has worked for over 25 years as a visualist/3d and immersive artist in the entertainment industry in Los Angeles on feature films, games, ride films and commercials. Phillips also created the media for Reichlin's *Mourning Light*, where only one of the dancers is real, the others memories of those who have passed on, and collaborated on the media of *Tap Dance Widows Club*. Other projects with Reichlin included the Water Journey in *The Patchwork Girl of Oz*, and the electrifying animations for *Invasion*.

**Feliz Mc Innis, Mask maker of LEIMERT**, began with pencil drawing, wearable art, quilting, jewelry making, leatherwork, one of a kind clothing, cloth dolls, fine art painting and photography. But when taking a paper mache instructional class culminating with a parade called "The Day of the Ancestors", she began to seriously explore this ancient technique of creative expression. For her, turning recycled paper into works of art is an enigma and an experience to last a lifetime. Her sculptural masks for *War* crystalized from first seeing videos of the original version of *Urban and Tribal Dances*, and then actually seeing Reichlin's dancers moving with her prototype masks and their discussions of the images of a tank and war as an entertainment.



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