

LOUISE REICHLIN & DANCERS/ Los Angeles Choreographers & Dancers

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www.youtube.com/LouiseReichlin
www.vimeo.com/LouiseReichlin

LA C&D presents soulful, imaginative dance works that takes audience members on their own journey of self-discovery.

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 for touring 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. New from 2016 to present and ready to tour, our newest works are *"Invasion"*, a sci-fi work, *"A Jewish Child's Story"*, *"Urban and Tribal Dances 2020-2022"*, *"Reboot! Reboot!"* and *"Gotta Get Up"*.

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)

LOUISE REICHLIN *"A gift for arresting dance imagery matched to a sophisticated sense of choreographic structure."* Lewis Segal, Los Angeles Times

BRIEF BIOGRAPHY

Louise Reichlin, Producer, 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. Her early modern dance studies included with Jose Limon, Martha Graham, Merce Cunningham, Donald McKayle, and her first Union job was with Helen Tamiris in "Lady From Colorado", an opera. Some of the Broadway musicals she performed in include "Fiddler On the Roof", "West Side Story" (Lincoln Center revival) and "Coco" with Katherine Hepburn. 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. From the start, she produced "New Works Dance Festivals" with guest choreographers using dancers from the company, as well as concerts featuring her own modern dance work and partner/husband Alfred Desio's Zapped Taps. She taught "Movement Training For Musicians & Actors" for 30 years at USC, also choreographing musical and operas there, and is equally comfortable with all genres. Since 1995, most of her concert works also include multimedia and works include *"The Tennis Dances"*, *"Urban and Tribal Dances"*, *"The Patchwork Girl of Oz"* *"Dream Scapes"* and more recently *"Tap Dance Widows Club"*, a 50' video and live multimedia work from "The Baggage Project", *"Invasion"*, *A Jewish Child's Story*, 6 reimagined dances from *Urban and Tribal Dances* including *Alone 2020* and *Reboot! Reboot!* for both film and live. A reworked more easily tourable *The Patchwork Girl of Oz* was requested for a festival in 2016, four works

were commissioned by Linda J. Albertano for new work at Beyond Baroque now expanded into *Call from the Afterlife*, *Continuum*, *Bully*, and the site specific *Al's House*, are just some of her 100 works.

In June 2012, Reichlin was one of 7 national artists selected by Marc Bamuthy Joseph, presently at the Kennedy Center, to present her creative impulse behind her work for the closing portion of the Dance USA conference called Vision 20/20. That creative work is *Tap Dance Widows Club/ The Baggage Project*, a series on how we are affected by those who are no longer with us because of the strong connection when alive. Reichlin also is Producer & Dance Director for the annual San Pedro ♥ Festival of the Arts (formerly TriArt Festival. Louise has been a National Performance Network (NPN) artist, also receiving an ARC grant from the Center for Cultural Innovation and multiple awards from the Creative Capacity Fund. In summer 2014 she received a Pennington Dance Group SPACE GRANTS @ ARC Pasadena and the Z. Clark Branson Foundation, a REACH Demonstration Grant through CHC from the Center for Disease Control, and her company currently receives multiple grants from CA Arts Council, the Los Angeles County Dept of Arts and Culture, the City of LA Dept of Cultural Affairs, City of Culver City, and from the LAUSD. Her RFP's have gotten the company 2 donated weeklong residencies at LA City Theaters through DCA LA and the NEA, and three current renewal master contracts with the LAUSD, adding another contract this year called Partners For Student Success. She was a Whizen Inquiry Fellow through the American Jewish U and a finalist in the "Creator" category for the Apogee Award. Louise also received a WORD Artist Grant, the Bruce Geller Memorial Prize to create a work.

Additional accomplishments include a Milestone Dance Co. Horton Award, the first Gary Bates Award by the Horton Awards Committee for creativity, sustained professional achievement, and service to the community, multiple Horton choreography nominations, a Faculty Research/ Innovation Fund Grant of \$14,000, for choreography and performance project from USC for the development of *Celtic Suite*, the EZTV CyberSpace Media Access Award for Production/ Collaboration for *The E-Mail Dances*, and Reichlin is the founder and publisher of the SO CAL DANCE DIRECTORY Publisher web 1996-present. It includes links to 699 dance companies in Southern California.

Quotes

"The professionalism of your organization, from the booking arrangements through the skilled dancers, truly made hosting you in our community a joy, ease, and entertaining experience for all audience members and staff. The unique, talented, and energetic performance really engaged the audience and gave them something to go home and talk about." --*City of Fontana Cultural Arts*

Reichlin's work is: "Wildly theatrical and fun" --*LA Daily News*

Her family programs are..."very imaginative and delightfully inventive.

...fun for the whole family!" --*Beverly*

Hills Outlook "...a gift for arresting dance imagery" --

LA Times "Unique...cinematic montages" --*Dance*

Magazine

"Mythically transporting...Probes ancient mystery...provocative" --*LA Herald Examiner*

THE PRESENT (2022-2023)

- Choreographer and Dancer/ Director/ Multimedia Artist/ Writer/Producer
- Founder (1979) and Artistic and Managing Director of Los Angeles Choreographers & Dancers (LA C&D)
- Artistic Director of Louise Reichlin & Dancers (LR & D)
- Research, online presentation, education and performance grant about Alfred Desio, creator of electronic tap from The Changing Times Tap Dance Company 2022-2023 Tap Dance Initiative.
- Film commissioned by City of LA and The Los Angeles Dance Worker Coalition. Premiered 9/2022. *"MOVING AT THE MADRID!"*
- Dance Director TriArt Festival Dance/2009-2019, Producer/Director TriArt Festival 2012 (including music groups and visual arts), Executive Producer San Pedro ♥ Festival of the Arts 2013-2022, both Virtual and Live), with 18-28 professional dance companies and schools each year.
- Bruce Geller Memorial Prize, 2016. To create a new work using the WORD in Jewish writing.
- Inquiry Fellowship- The Institute for Jewish Creativity (IJC), a project of American Jewish University (AJU). 2016
- Membership & participation in Director's Lab West. 2016
- Received the Pennington Dance Group SPACE GRANT @ ARC Pasadena and the Z. Clark Branson Foundation, 2014.
- Company is a recipient of the REACH Demonstration Project through the Community Health Councils, Inc. (CHC) from the Center For Disease Control, 2013 and 2014 for study of why Black & Latinx people have a shorter lifespan. Through residency at Hillcrest El for two years.
- Producer Western Arts Alliance (WAA) Dance Showcases 2010, co-producer WAA/DRC showcase at the Moss Theatre, August 2013.
- Selected as 1 of 7 national artists to share their work with Dance USA annual conference (for *Tap Dance Widows Club/ The Baggage Project* (50' film/multimedia and live dance) June, 2012
- Choreographer for The Amazing Race: Renaissance Dance/2011, aired on CBS
- Judge RAW National contest Performing Arts/2011-2012, 2013-2014.
- ARC Grant from the Center For Cultural Innovation (CCI) '11
- Creative Capacity Quick Grant Award '11, '12, '13, '16
- 12 education programs featured on the Los Angeles County Arts Education Resource Directory (<https://www.lacountyartsedcollective.org/>)
- 4 education programs featured on the website of the Santa Barbara Children's Creative Arts Project
- Over 10,000 performances for stage, schools, festivals, and television with LA C&D

- Current Grants include: CA Arts Council and Los Angeles County Dept of Arts & Culture, multiple grants through 2024.
- Los Angeles Dept Cultural Affairs through 2022 (both festival and education projects), Culver City Arts through 2023, LA County Supervisial District 2 through 2023.
- SBA Shuttered Venue Grant, CA State Lendistry, CA State Non-profit Performing Arts Grant 2022-23.
- Los Angeles County Supervisial 2 and Supervisial 4 grants. (through 2022)
- Knabe Educational Partnership through 2016 - Milken Family Foundation Grant
- LA City CD 13 educational grants Eric Garcetti, Mitch O'Farrell
- LA County Supervisor Mark Ridley-Thomas 2012- 2015, 2019, LA City Council multiple thru 2019
- LA County Arts For All/Partnership with ICEF Charter District 2012-2013
- Los Angeles County Arts For All/Partnership with Los Nietos SD '11-12
- Founding Member Arts Community Partnership Network (ACPN) with 2 current master contracts LAUSD, 5 year renewable beg. 2020 (ACN), 3 year renewable Partners in School Success
- Member Californians For the Arts/ CA Arts Advocates (CFTA/CAA), Dance Resource Center, WAA, APAP
- Touring of "The Patchwork Girl of Oz", "The Better To Bite You With", "A Jewish Child's Story", "Invasion", "Tap Dance Widows Club" and "DANCE with LA Choreographers & Dancers" school programs in Santa Barbara, LAUSD, and 15 LA County school districts.

ADDITIONAL GRANTS/HONORS:

- Milestone Dance Co. Horton Award '07
- National Performance Network (NPN) Artist through '06
- Culver City Performing Arts Grants '09/'05/'18/'19/'20/'21/'22
- Gary Bates Award by the Horton Awards Committee for creativity, sustained professional achievement, and service to the community '02
- Multiple Horton choreography nominations
- Faculty Research/ Innovation Fund Grant, \$14,000, for choreography and performance project from USC for the development of *Celtic Suite*
- Target (multiple years) - Mervyns (multiple years)
- EZTV/ CyberSpace Media Access Award for Production/ Collaboration for *The E-Mail Dances* ('96-'98)
- Youth, Arts, and Education Grants, DCA, Los Angeles - multiple years
- SO CAL DANCE DIRECTORY Publisher web 1996-present. Includes links to 699 dance companies in Southern California.

-SELECTED ORIGINAL CHOREOGRAPHY & DIRECTION DATES UNLESS OTHERWISE NOTED

- *"MOVING AT THE MADRID!"* Film commissioned by City of LA and The LA Dance Worker Coalition. Premiered 9/2022.

- *"GOTTA GET UP!"* Premiered 9/2022 at San Pedro Festival of the Arts.

- *"REBOOT! REBOOT!"* Film version 2021, Live version premiered 9/2021.

- *"URBAN AND TRIBAL DANCES 2020-2022"* Film & live versions sections Aug-June 2020-2022.

- *"A JEWISH CHILD'S STORY- PART I, THE ROSES ON MY WALLPAPER, PART 2 YELLOW STAR"* Awarded a WORD Artist Grant, the Bruce Geller Memorial Prize. Developed through a grant from the LA Stage Advance & the NEA. Premiers in Los Angeles, Culver City, Santa Barbara CA, Las Vegas NV, New York City, NY.

- *"THE PATCHWORK GIRL OF OZ"*, shortened version 50 min. Dance/multimedia work for LR&D for 6 dancers + narrator. Shortened narration and rerecorded on a new track incorporating all sound, music, and video. First performed at Tryon Children's Festival 'Super Saturday' in N. Carolina March 2016. Performed in Los Angeles at the Mark Taper Auditorium March 2016 presented by the Children's Literature Dept, LA Central Library. Original production was in 2001 to 2002.

- *"CALL FROM THE AFTERLIFE"* Premiered at Beyond Baroque, commissioned by Linda Albertano 6/15.

- *"INVASION"* developed through previews and also in preview at the San Pedro ♥ Festival of the Arts August/Sept 2015, and premiered for Implosions at Los Angeles Theater Center August 2015. Performed in festivals include Booking Dance at Jazz at Lincoln Center, HHII Festival, So CA Invitational So Coast College, Awakenings Festival. (<https://youtu.be/Ougb1EvJ72A>).

- *"CONTINUUM"* Premiered at the TriArt Festival 9/14, a reworking of *"DANCES OF ASSIMILATION"*.

- *"BULLY"* Created for an anti-bullying fundraiser 11/13. Commissioned by Aliza Lesser.

- *"AL'S HOUSE"* Sight specific indoor/outdoor work.

THE BAGGAGE PROJECT

- *"TAP DANCE WIDOWS CLUB"* 50' video and live multimedia officially premiered 11/12 at the Miles. (The Baggage Project), shown at Moss in WAA showcase 8/13 and at APAP 1/14, and revived with new sections 2015 at Bootleg Theatre.

- *"MOURNING LIGHT"* Premiered at the Miles Memorial Playhouse 5/11. New media. (The Baggage Project) Also perf at TriArt Festival, Lummis Day Festival, and Friends & Family Festival.

- *"WOMAN SLEEPING"* Revised for the Miles Memorial Playhouse 5/11. (The Baggage Project) Orig chor 1981

- *"REMEMBRANCE"* Rev. for the Miles Memorial Playhouse 5/11. New media. (The Baggage Project) and performed at the TriArt Festival 2013.

-*"THE BETTER TO BITE YOU WITH"* Premiered 4/09 at The Jazz Bakery, Culver City, also perf. at The Steelworkers Auditorium for City of Fontana & Edye Second Space. Also writer, media artist and narrator.

-*"THE REALITY SERIES" "DANCE AT THE STONE HOUSE"* 10/07- 11/11 at the Sun Valley Youth Arts Center for 5 dancers and 60-80 participants, the site specific work. *"THE SHAMPOO"/ "IDENTITY"/ "LOS(t) ANGELES"* 07-08 at Brand Art Center, City of Glendale, The Madrid, Warner Grand Theatre for the Tri Art Festival, The Steelworkers Auditorium for City of Fontana, The Jazz Bakery. Also writer and media artist.

-*"KICK UP YOUR HEELS!"* 8/03 Commissioned by the Pasadena Pops Orchestra, performances at Descanso Gardens, new dances from *"RODEO"*, *"ON THE TOWN"*, *"IN VIERNO PORTENO"* (a concert tango work to Piazzolla), *"WEST SIDE STORY "*, *"GREASE."*

-*"DREAM SCAPES"* A collaborative multi-media live music project written and composed by Steve Reid, Bamboo Forest. Choreographer for members of LR&D. 2000-2005. Previewed at the Japan American Theater in Los Angeles, and premiered in Orlando FL. Touring 10 states & Mexico.

-*"THE PATCHWORK GIRL OF OZ"*, 3/01 to 11/02. 1 hr.7min. Dance/multimedia work for LR&D for 8 dancers + narrator. Also, Writer. Recreated in 2016 as a 50' production with simplified tech. Touring to 8 states through 2019.

-*"URBAN AND TRIBAL DANCES"* -6 dances 1990-92. *Batida, Alone, Together, War, Remembrance, Wedding*

-*"TAIWAN TAIPEI INTERNATIONAL AUTO SHOW"* 01-02. Co-choreographer for 9 days of performances for Ford Auto, Taipei.

- *CAUTION, MEN AT WORK: TAP"* for Theatrical Arts International and touring last to China 2010-11.

MORE THAN 100 concert dance works for stage, musical theatre, opera.

Program A: (69 minutes + 15-20 of audience interaction)

"**Brandenburg**"- From *Tap Dance Widows Club* is a delightful stand-alone to begin with.

"**Gotta Get Up**"- is our newest work, part of a commission from the City of LA and the Los Angeles Dance Worker Coalition created first within a film.



(a)

"**Urban and Tribal Dances- 2020-2022**"- An immersive live and video work, expanding on the critically acclaimed 1992-93 work and illuminating this amazing pocket of time.

Alone 2020, Batida, Wedding, War, Remembrance, Together. (see picture a)



(a)



(b)

"Brandenburg" (see b)

"Reboot! Reboot!"- "An earthy opening ...moving through worlds of joyous bluegrass and aggressive tangos" *LA Dance Review* (see c)



(c)

+ Discussion with audience

LOS ANGELES CHOREOGRAPHERS & DANCERS/ LOUISE REICHLIN & DANCERS

LA C&D presents soulful, imaginative dance works that takes audience members on their own journey of self-discovery.

Program B: (90 minutes)

"The Tennis Dances"

"Tap Dance Widows Club"



"Louise Reichlin created a sensation with **"The Tennis Dances."** *Dance News*

"Clever evocations of theatre dance styles...everything from Fokine and Graham to Bejart and beyond, all unified by rackets and nets and tennis balls." *Los Angeles Times*

"Tap Dance Widows Club" from the Baggage Project brings together multiple dance forms in a unique multimedia piece using the power of Dance and is an inside story from 30's Hollywood to now. Alfred Desio's widow Louise Reichlin, Jon Zerby's widow Loretta, and Fayard Nicholas' widow Katherine Hopkins met to share memories, photos, and videos of their well-known husbands. Their conversations about moving forward without their husbands' physical presence were both hilarious and moving; this became the audio for the transformative work. The 50' work created by Louise Reichlin has film, live dance, and digital art.

"The interweaving of past and present, of distinctly different worlds through both video and dance, made this piece not only unique, but deeply touching." --*ExploreDance.com*

Also available a version adapted for schools with study guide.

VIDEO CLIP: <https://vimeo.com/205301514> (begin with :37)

Program C: (68 minutes) Invasion, A Jewish Child's Story, The Tennis Dances, Remembrance



"Invasion"- a sci-fi work that has to do with what happens when we are invaded by another species (or metaphorically, what happens when very diverse qualities from diverse cultures come together). Who changes who? What is the result? Selected for multiple festivals 2015-16: "Electrifying and powerful"





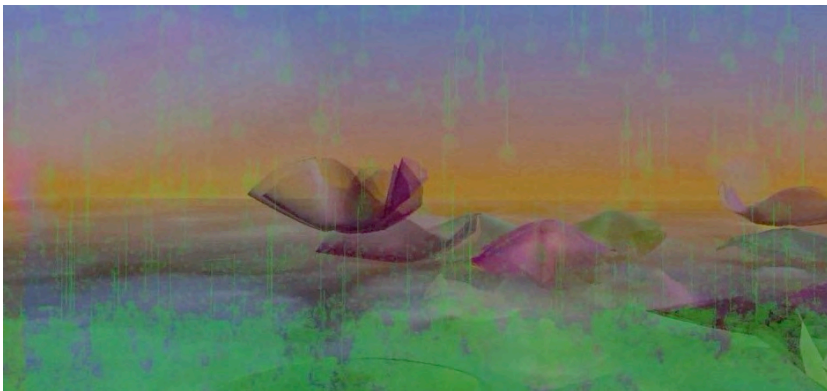
"A Jewish Child's Story" - "A Jewish Child's Story, Part I" *The Roses on my Wallpaper- A Dream- and Part II* "Yellow Star.

Part I has archetypal characters from the 40's, and is particularly relevant now with the immigration focus. Part II deals with the Holocaust. Louise Reichlin is winner of the Bruce Geller Memorial Prize for this work. (22:29) Also available a version of Part I adapted for schools called "An Immigrant Child's Story".

"The Tennis Dances"

As described above Program B.

"Remembrance" An emotional powerful piece, developed interactively with social media, with photos and thoughts of those who had lost loved ones.



VIDEO CLIP: <https://vimeo.com/205301514> (first 37seconds is Invasion)

VIDEO CLIP: <https://vimeo.com/205301514> (begin with :57 The Tennis Dances)

VIDEO CLIP: <https://vimeo.com/202591422> (A Jewish Child's Story)

LOS ANGELES CHOREOGRAPHERS & DANCERS/ LOUISE REICHLIN & DANCERS

More about A Jewish Child's Story.

You may be more familiar with our company with **"The Tennis Dances"** reviewed as one of the best works ever created in Los Angeles, **"The Patchwork Girl of Oz"**, a joyous work for families based on the wonderful book by L. Frank Baum, creator of "The Wizard of Oz", or **"Tap-Dance Widows Club"**, reviewed as "a transformational work, both hilarious and moving".

Now comes another intriguing story that EMPOWERS and ENTERTAINS.

"A Jewish Child's Story" is an autobiographical dance multimedia work of early dreams from a granddaughter of Jewish immigrants. It has archetypal and personal characters from the 40's, including Wonder Woman, K'ton ton, and a ballerina, and biblical figures from my own and other cultures including Rebekah at the Well, and Miriam with her cradle holding Moses. It is particularly relevant today with the immigration focus. Part II, "Yellow Star", deals with research on the Holocaust about relatives never known. The work, created and written by Louise Reichlin, is winner of the Bruce Geller Memorial Prize.

The work as a whole was first performed at the Madrid Theater in Los Angeles through a special grant from the LA Stage Advance and NEA. The audience feedback that night focused on the power of "Yellow Star". Then we performed Part I at local schools, and were amazed that young children were drawn into the story, since all children dream whether from privileged or immigrant families. Their parents were pulled in by the music that had Spanish words. When we finally performed the work as a whole for general audiences, many wept at seeing their own life experiences and the winding of reality and lyricism the dance theatre multimedia work portrays. Limited performances to date also include Las Vegas, Culver City, Santa Barbara, and Ailey Citygroup Theater in NYC. It is ready to come to your venue.





Additional Notes on the Part I: The Roses on my Wallpaper- A Dream – music by Luvi Torres and by Michelle Green Willner. Narration is by Louise Reichlin. To music with both Spanish and Hebrew words, this autobiographical work explores why I am comfortable using pieces in languages I may not understand, and the characters represent children's heroines and heroes from my own Jewish culture and others. When I was a child, I would wake up after an adventure and see the pink roses on my bedside table lamp, and the pink roses on the wallpaper, and wonder if this was really awake, or was this asleep, marking the day-time and waiting to go back to a much more exciting world. It also explores the idea that my grandparents were immigrants, and what it means to the first, and then 2nd, and then subsequent generations in our country. There is also a school version "An Immigrant Child's Story."



Notes on Part II: Yellow Star. Yellow Star, was originally part of Reichlin's early multi-media work The E-Mail Dances, first shown in 1997. Michael Masucci was media collaborator. A review described: *"Yellow Star" grew out of Ms Reichlin's search, by geographical internet databases, for her Jewish roots. Her grand-parents, who came to the United States from Europe, never talked about the rest of their family who stayed behind. "Symbol of the Polish ghetto, the Yellow Star reflects Ms Reichlin's search by Internet genealogical databases for her Jewish roots. Seven dancers holding long wide strips of yellow-gold fabric, interpret stylized moves a la Fiddler on the Roof. Weaving and intertwining, they end the piece by sequentially placing the strips on the floor to form the six-sided star. At the same time, an overhead shot of the same dance is being projected on the rear screen. The combination of elements vividly evoked memories of the once vibrant culture and it's devastating demise. (Dance! 90210).*

Yellow Star was reworked and shown again in 2003- At a certain point, the image of the star begins to deconstruct (a previous shoot running backwards and worked on with a computer). In the original version, the piece ends with an empty stage, symbolizing the destruction of so much of the Jewish culture in Eastern Europe during the 2nd world war. In that new version, the dancers reappear and begin

dancing again as Reichlin looks around the stage, a more hopeful viewpoint with the memory kept alive. A review of that version: *"Memory also enriched Louise Reichlin's 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."* (**The Los Angeles Times**)



"Yellow Star" was revised as part of a Bruce Geller Memorial Prize in 2016 and was added to the new Part I.

The web link to the current version edited from the Madrid Theater in Los Angeles, the Clark County Library Main Theatre in Las Vegas, and the Center Theater in Santa Barbara is: <https://vimeo.com/285921533>. The link to the 2 1/5 minute demo is: <https://vimeo.com/285900988>.

Review A Jewish Child's Story, Part 1 October 2019

"In A Jewish Child's Story, again the theme of dream meets reality resurfaces, as the little girl falls asleep to visions of K'tonton, the thumb sized boy; the Biblical heroines, Rebecca, Miriam, the Hanukkah hero Judah; and Wonder Woman. The theme of living water (mayim chayim) is ever present too, with both Rebecca at the well and Miriam's timbrels of water, immediately inviting dance and celebration to the festive scene. Reichlin's use of props and costumes (Linda Borough) is of memorable note as well. K'tonton is draped in a jacket reminiscent of Joseph's coat of many colors; while Miriam's basket is an excellent prop. This show is the perfect blend of tradition meets assimilation. A true mix of all characters from biblical heroes to superheroes performing interpretive stories through dance of the wondrous miracle of survival."

Bonnie Priefer-Curtain Up

See more about the work, and the company at www.LAChoreographersAndDancers.org.

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(Photos by George Simian)

LOS ANGELES CHOREOGRAPHERS & DANCERS/ LOUISE REICHLIN & DANCERS

LA C&D presents soulful, imaginative dance works that takes audience members on their own journey of self-discovery.

Program D: (50 minutes)

"The Patchwork Girl of Oz" (revised 2016)



"The choreography uses a wonderfully playful approach ... the music a delightful surprise...along with sophisticated multimedia" (*Beverly Hills Outlook*).

"It's a credit to Louise Reichlin & Dancers that the artistic director-choreographer would have the courage to update a classic by the author of *The Wizard of Oz* and ... get away with it. Bonnets off to Reichlin, then, and her hard-working troupe on their take on the lesser-known L. Frank Baum story *The Patchwork Girl of Oz*." *Los Angeles Times*

Often touring with performances and workshops for families and children, Reichlin has packed houses in 7 states with her narrated work adapted from the book **The Patchwork Girl of Oz** by L. Frank Baum, author of *The Wizard of Oz*. The work is a magical & modern-day fable that includes vivid costumes, interaction, music and multimedia sets. The Land of Oz comes to life with dazzle and spectacular dance. ***The Patchwork Girl of Oz*** can also include 26 children from your community. Revised in 2016, Program D has a simplified cast & tech from the original + just 2 projectors.

VIDEO CLIP: <http://youtu.be/dCaiCW4WMn4>

(from our showcase at Jazz at Lincoln Center)

VIDEO CLIP: <http://youtu.be/Ix1VrT9I3AI>

(general excerpts)

VIDEO CLIP: <https://vimeo.com/199043743>

(current version at Mark Taper Auditorium)

Also available a version adapted for schools with study guide.

Program E: (45 minutes)

"The Better To Bite You With"



"Each dancer was given a specific character in the story that was loosely based on "Little Red Riding Hood." The musical selections were a fun mix of vaudeville, Dixieland, jazz, as well as some Tchaikovsky and Stravinsky. There are ten dances to the story...short and sweet, full of fun. The whole concept was very imaginative and delightfully inventive. Many wonderful details made this afternoon fun for the whole family."
The Beverly Hills Outlook

The story Little Red Riding Hood gets told in an interactive format like never before. Sink your teeth into this inspired adaptation woven with technology, narration, music ranging from Dixieland to King Crimson, and of course dance. An innovative performance featuring a fun dance/multimedia program based on the universal tale that appeals to all ages, from 3-year old children to young adults and grandparents. Inspired by new technology the production includes computer x-rays that creator Reichlin saw at her dentist's office. ***The Better To Bite You With*** turns to the theme of teeth, a basic and important part of our (and many animals') bodies. We meet Li'l Red and her Mama Blue; we discover where she got her name and her dilemma-- a toothache. Later Li'l Red meets the infamous Wolf, but the story builds to an unexpected and creative conclusion.

VIDEO CLIP: <https://youtu.be/U6UQ7F2aHUI> (7:39 from performance at Edye Second Space/Broad)

VIDEO CLIP: <http://youtu.be/VDF5CtE8dml> (complete performance at the Mark Taper Auditorium)

Also available a version adapted for schools with study guide.

Program F: Tap Dance Widows Club (50') + Audience interaction (15'-20')

**THE PAST AND PRESENT MEET
FOR AN ECLECTIC CELEBRATION OF LIFE!**

Tap Dance Widows Club,
an innovative flagship work by
Louise Reichlin & Dancers, ignites
and brings together multiple dance
forms in a unique multimedia piece
using the power of Dance; an inside
story from 30's Hollywood to now.
Louise Reichlin (*widow of Alfred Desio*),
Loretta Zerby (*widow of Jon Zerby*),
and Katherine Hopkins-Nicholas
(*widow of Fayard Nicholas*) met to
share memories, photos, and videos
of their well-known husbands.
Their conversations about moving
forward without their husbands'
physical presence are both hilarious
and moving; this became the audio
for this transformative work.

THE BAGGAGE PROJECT
"Spectacular, moving,
uplifting!"

L.A. Dance Showcase Sees The City's Dance Through A Wide Angle Lens

by Jessica Abrams

August 27, 2013, Moss Theater, Santa Monica, CA

Louise Reichlin/L.A. Choreographers and Dancers's multimedia work the "**Tap Dance Widows Club**" told the story, in both video and movement, of the love of three performers for their late husbands and the bond it created between them. The piece opened with a video of Louise Reichlin (widow of John Alfred Desio), Loretta Zerby (widow of Jon Zerby) and Katherine Hopkins-Nicholas (widow of Fayard Nicholas) catching up in a living room setting, laughing and chatting about their late husbands who were all renowned tap dancers. Video clips such as one of Desio rigging a machine designed to electrify tap dance sounds and of the brilliant Fayard Nicholas in a virtuosic performance with his brother Harold are interwoven with the company's dancers interpreting the three departed tapper's work. A piece featuring three dancers tap-dancing to Black Violin brought the work of all three tap legends into a contemporary focus, particularly since the dancers were wearing sneakers and the tapping was part of the audio. An ensemble piece paid homage to the top-hat-and-tails showmanship of the Nicholas Brothers, once again in a Twenty-First Century context. **The interweaving of past and present, of distinctly different worlds through both video and dance, made this piece not only unique, but deeply touching.**

ExploreDance.com



Tap Dance Widows Club

upbeat, nostalgic, yet going forward with a wonderful spirit and zest for life.

Beverly Hills Outlook



"Brandenburg" from Tap Dance Widows Club (Reichlin)



"Tap Dance" from Tap Dance Widows Club (originally from Caution: Men at Work Tap" Desio)



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LA C&D presents soulful, imaginative dance works that takes audience members on their own journey of self-discovery.

Performances - Where we Dance

"**The Patchwork Girl of Oz**" toured in the West when it premiered, and after creating other programs was revived in 2011-2012 for the Frida Kahlo Theater in Los Angeles, followed by NY performances in January at the Long Island Children's Museum (2012), the Ailey Citygroup Th (2012), and Jazz At Lincoln Center (2013). This piece is booked under both "Family" and "Regular or Dance" series and has been presented in venues with full lights and projections and on outside stages (with little tech). A 50' version was requested and then presented by the Children's Theater Festival in Tryon NC and by the Children's Literature Dept. of the LA Central Library at the Mark Taper Auditorium in March 2016. It gave us an opportunity to greatly simplify the tech, and the show now runs on 2 computers and we play the 2 video files together, which include all narration, music, and videos. We use a projector for each. In June 2017 "**The Patchwork Girl of Oz**" was presented by the Las Vegas Clark-County Library District in two of their Performing Arts Centers and in 19-20 at Barnsdall Gallery Th for a week for our 40th anniv.



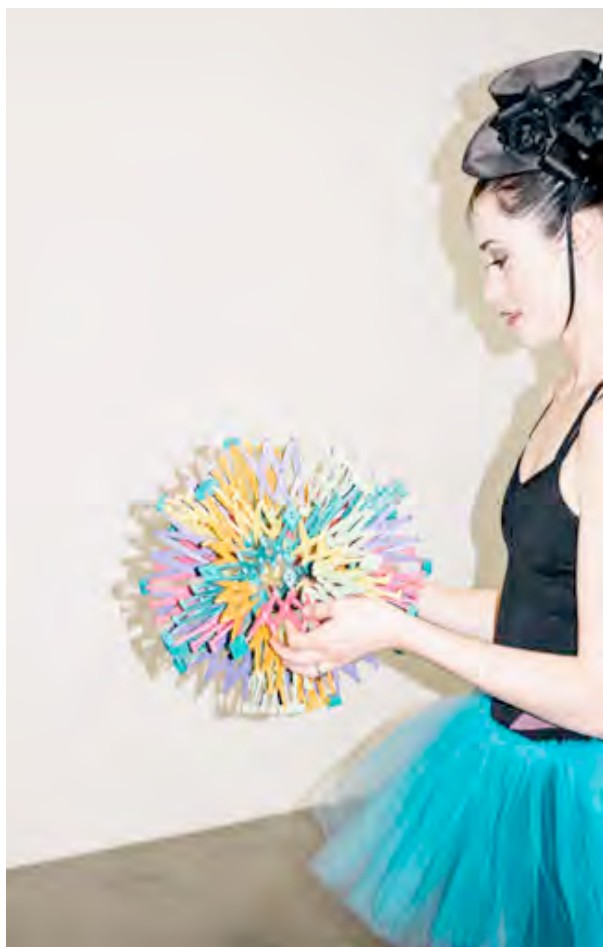
In 2016, "**Invasion**", one of our newer works was performed at the HHII Dance Festival in Santa Barbara and at La Puente's Fairgrove Academy. Other festivals that invited "**Invasion**" to perform included the So-Cal Dance Invitational Concert at South Coast College, Awakenings & Beginnings Dance Festival at Diavolo, and Jazz at Lincoln Center Booking Festival in New York. Although previewed at the San Pedro Festival of the Arts, the addition of media to the work marked the official premiere of "**Invasion**" in October 2015 at LA Theatre Center as part of Implosion, a Pairing of the Arts. Recent presenters included the Clark County Main Theater/Las Vegas.

"Call From The Afterlife" was commissioned for performance in May 2015 at Beyond Baroque, Venice, and was also performed that year in the San Pedro ♥ Festival of the Arts, and in 2016 at Maker City LA as a project of the NYC based Studio 55. It has also been performed at the Madrid Theater and in festivals in New York.

"The Tennis Dances" (Photo from original performance at Ford Th/ 1979) showcased at Jazz at Lincoln Center for the Booking Dance Festival 2014 and has been our signature work in excerpt formats, revived in complete 30' form 4/15 for our 35th and 40th Anniversaries. **"Tap Dance Widows Club"** is part of **"The Baggage Project"**. Although dances from that project have been shown (and toured) since it was shown in progress beginning in 2011, the official premier was in November 2012.

Sections have been reviewed as they were presented in progress with a number of feature articles and interviews, as it was unrolled. It can be a stand-alone (50') or in a program with the emphasis on either modern or tap dance. That program runs 1:45 + intermission / conversation with the audience. The audiences each time stayed to talk with us about the pieces & philosophy.

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THE PAST AND PRESENT MEET FOR AN ECLECTIC CELEBRATION OF LIFE!

Tap Dance Widows Club, an innovative flagship work by **Louise Reichlin & Dancers,** ignites and brings together multiple dance forms in a unique multimedia piece using the power of Dance; an inside story from 30's Hollywood to now. Louise Reichlin (widow of Alfred Desio), Loretta Zerby (widow of Jon Zerby), and Katherine Hopkins-Nicholas (widow of Fayard Nicholas) met to share memories, photos, and videos of their well-known husbands. Their conversations about moving forward without their husbands' physical presence are both hilarious and moving; this became the audio for this transformative work.

**November 16-18
MILES MEMORIAL PLAYHOUSE
SANTA MONICA, CA**

Additional Selected Performances 2011-22

The Patchwork Girl of Oz

Summerlin PAC & the Windmill PAC, Las Vegas, NV. 6/17 & 6/19/17

Mark Taper Auditorium, Los Angeles, CA. 3/26/16.

Children's Theater Festival, Tryon NC. 3/19/16

Marjorie S. Deane Little Theater APAP 2014 Youth & Family Showcase, New York, NY. 1/12/14

Los Angeles Ballet Studio, Adjudicated showcases WAA, Los Angeles, CA. 8/28/12

Jazz At Lincoln Center: New York, NY. 1/19/13

Ailey Citygroup Theatre, New York, NY 1/8/12 & 1/9/12

Long Island Children's Museum, Garden City, NY 1/7/12

Lummis Day Festival, Highland Park, CA. 6/2/13, 6/3/12

Frida Kahlo Theatre Los Angeles, CA 12/3/11 & 12/4/

Brandon and Viejo Valley Schools: Santa Barbara, CA. 3/19/13 (*The Patchwork Girl of Oz* new educational 45' version adapted for schools, subsequently done at residencies in Whittier and LA, CA



The Baggage Project

City of Carlsbad 3/22 (Tap Dance Widows Club)

West Las Vegas PAC 1/18 (Tap Dance Widows Club)

Bootleg Theater 35th Anniversary Concert 4/15

Love Productions & HarmonyArtists APAP Showcase 1/14 Hilton Hotel / (*Tap Dance Widows Club*)

Moss Theater, Adjudicated showcases 8/27/14 (*Tap Dance Widows Club*)

Miles Memorial Playhouse: Santa Monica, CA. 11/16-18/12 (including official premier of *Tap Dance Widows Club*. Also *Mourning Light*, *Remembrance*, *new york 1960's*, *hot sidewalks*, *splatter paint*, *moon dog on 6th ave*, *patti arrives* (Tap Tribute, Conversation with the audience)

Miles Memorial Playhouse: SM, CA. 5/2011 and **Alvas:** San Pedro, CA. 2/11 (previews of *The Baggage Project* including *Tap Dance Widows Club*, *Mourning Light*, *Remembrance*, *Woman Sleeping*)

Yerba Buena Center for the Arts, San Francisco, CA 6/30/12 (Curated by Marc Bamuthi Joseph for Dance USA 20/20 Vision. One of 7 national artists/project chosen)

The Better to Bite You With

Revived for the **Mark Taper Auditorium** in Oct 2014, **multiweek residencies** in schools LA 14-20.

Selected Earlier Sponsored Performances:

The Better to Bite You With

The Jazz Bakery: Los Angeles, CA, **The Steelworkers Auditorium:** Fontana, CA
Western Arts Alliance Dance Showcase: Long Beach, CA

The Patchwork Girl of Oz

Myrna Loy Center (world premiere) NPN Residency: Helena, MN, **Colonial Theatre:** Idaho Falls, ID, **City of Walnut Family Festival: (outdoors),** Walnut, CA, **International Performing Arts for Youth (IPAY) Spotlight:** Cleveland, OH, **Warner Grand Theatre, TriArt Festival:** San Pedro, CA
Brand Gallery Series: Glendale, CA, **Levitt Pavilion for the PA:** Pasadena, CA
ARTCORE Tour and Residency: Casper WY, **La Habra Heights Art festival:** La Habra, CA
Napa Valley Opera House: Napa, CA, **Target Arts Live Series, Madrid Theatre:** Canoga Park, CA
Newman Recital Hall/Bing Theater USC: Los Angeles, CA, **Los Angeles Theatre Center:** LA, CA
Cal State Northridge PAC: Northridge, CA

The Reality Series

The Jazz Bakery: Los Angeles, CA, **Madrid Theatre:** Canoga Park, CA
Brand Gallery Series: Glendale, CA, **The Steelworkers Auditorium:** Fontana, CA

Dream Scapes

El Portal: North Hollywood, CA, **CA Center for the Arts:** Escondido, CA, **McCallum Theatre:** Palm Springs, CA, **Rio Hotel:** Las Vegas, NV, **Disney Convention Center:** Orlando, FL, **Frostberg State University:** Frostberg, MD, **Newberry Opera House:** Clemson, SC, **Stevens Center:** Winston Salem, NC, **Ogdensburg Command Performances:** Ogdensburg, NY, **Norris Theatre:** Palos Verdes, CA
Western Illinois University: Macomb, IL, **Hatboro:** Horsham, PA, **The Spencer:** Alto, NM, **Fox Cities performing Arts Center:** Appleton, WI, **Mahaffey Theatre:** Petersburg, FL, **The Dunn Center for the Performing Arts:** Rocky Mount, NC, **Espacio Cultural Metropolitano:** Tampico, Mexico, **Castillo ledon:** Ciudad Victoria, Mexico, **Centro de Convenciones:** Matamoros, Mexico, **Gimnacio:** Reynosa, Mexico, **Teatro de la Ciudad:** Nuevo Laredo,

The Tennis Dances and Repertory

U. of Arizona: Tucson, **Orange County Museum of Art:** Newport Harbor, CA, **Burnight Theater:** Cerritos College, CA, **San Diego State U:** San Diego, CA, **Cal Poly Pomona:** Pomona, CA
Dorothy Chandler Pavilion: Los Angeles, CA, **UC Irvine Village Theatre:** Irvine, CA
La Habre Children's Museum: La Habre, CA, **Port Hueneme Cultural Center:** Port Hueneme, CA

The Email Dances

Keck Theatre, Occidental College: Los Angeles, CA
Orange County Museum of Art: Newport Harbor, CA

Rodeo/ On the Town/ In Vierno Porteno (a concert tango work to Piazzolla)

Pasadena Pops at Descanso Gardens: Pasadena, CA
International Auto Show (Ford): Taiwan Taipei



A magazine bringing the worlds of dance together

Louise Reichlin & Dancers' Program Volleys Between Past and Present

by [Jessica Abrams](#)

April 18, 2015

[Bootleg Theater](#)

2220 Beverly Boulevard

Los Angeles, CA 90057

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An adage among some tennis players is the idea that, as happens in tennis, so happens in life. The need to react quickly and calmly to a mid-court lob; the importance of keeping one eye, but preferably two, on the ball; the absolute value in having on hand at least one unsullied white item of clothing. Louise Reichlin drew the parallel between life and tennis time and again in her signature piece, "The Tennis Dances" which, along with "Tap Dance Widows Club" was performed by her company at the Bootleg Theater in Los Angeles last Saturday night.

Reichlin, a fixture on the Los Angeles dance scene, created "The Tennis Dances" in 1979 out of necessity, according to her program notes. Her company would be performing in a space with a splintery wood floor, so she felt the need to choreograph a piece in which her dancers could wear shoes. Add the inspiration of tennis stars and media darlings of the time, Chris Evert and Jimmy Connors, and "The Tennis Dances" was born. It premiered that year at Bovard Auditorium on the campus of the University of Southern California and has gone on to perform in countless festivals as well as elementary and high schools around the country.

Reichlin began her career on Broadway, and she brings a showmanship to her work that links her old life to the visually dazzling world of her new one: Los Angeles and Hollywood specifically. Waving and dipping their racquets in unison, the piece recalled a Busby Berkeley musical, all clean lines and synchronicity. Reichlin's strength lays in how she composes her pieces. In addition to being visually exciting - with a changing of levels that kept the eye sated - she also picks exceptional dancers; a diverse mix of body types and styles, from the voluptuous Tonya Vivian to the gamine Elizabeth Ann Poinsette. Racquets were more than just props. One minute they were used as instruments in a social mating dance and the next as axes or anvils, wielded as instruments of destruction.

Fortunately the dance was strong enough so as not to be upstaged by the costumes, which spanned various time periods and styles from floppy hats and calf-length dresses from the early part of the last century, to tight bell-bottoms and tank tops taking us back to the seventies. One section had the dancers in harem pants with Middle Eastern music. All were pristinely white, further enhancing the visual cleanliness of the piece.

In "Tap Dance Widows Club" Reichlin also connects to her adopted city. A multi-media piece centering around a video featuring Reichlin herself chatting in a living room with two other widows of famous tap dancers (Reichlin was married to experimental tap dancer Alfred Desio; Loretta Zerby to John Zerby and Katherine Hopkins-Nicholas to Fayard Nicholas of the famed Nicholas Brothers), the piece wove video of the deceased husbands with live-action

dance pieces in various styles. It began with all three women easily chatting about their late husbands, unanimously agreeing that they still felt their presence. Indeed, as they interacted in the living room, the mood was easy, casual, happy even. Memories were recalled as excerpts from pieces woven in, including the staircase dance for which the Nicholas Brothers are famous. Then the company performed their own version of old-school tapping, and what a refreshingly new take it was. Clad in white, with a tapping style more full-body than below-the-belt, they added a completely new element into the mix that proved that tap – and these three tap legends – are alive and well indeed.

A stand-out dance piece from the movie "All That Jazz" is a small moment when Ann Reinking and Erzsebet Foldi dance in a New York apartment to "Everything Old is New Again". Wearing top hats and using canes, they bring together two worlds and remind us that, as many strides as we may make – in technology, art and thought – we will always use the past as both a memory and a springboard. This is what Louise Reichlin and her dancers did last Saturday night. With a strong sense of history – in both tennis and tap – they connected us to many different eras while still, often from one minute to the next, adding a thoroughly modern element. And there we found ourselves, caught between nostalgia and surprise, with little time to think before we had to make the shift. Much like the game of tennis itself.

FROM ANOTHER PERFORMANCE

The Baggage Project/ Tap Dance Widows Club "Louise Reichlin/L.A. Choreographers and Dancers' multimedia work the "Tap Dance Widows Club" told the story, in both video and movement, of the love of three performers for their late husbands and the bond it created between them. ... Video clips such as one of Desio rigging a machine designed to electrify tap dance sounds and of the brilliant Fayard Nicholas in a virtuosic performance with his brother Harold are interwoven with the company's dancers interpreting the three departed tapper's work. ... An ensemble piece paid homage to the top-hat-and-tails showmanship of the Nicholas Brothers, once again in a Twenty-First Century context. (Brandenburg) The interweaving of past and present, of distinctly different worlds through both video and dance, made this piece not only unique, but deeply touching." ExploreDance.com



From "Tap Dance Widows Club," live dancers from Brandenburg on left and John Zerby and Inga on right.

Photo © & courtesy of Paul Antico

REVIEWS

Louise Reichlin

"A gift for arresting dance imagery matched to a sophisticated sense of choreographic structure."

Lewis Segal, **Los Angeles Time**

Alone 2020

"For the (Los Angeles Dance) Festival, Reichlin has taken a recording of her performing 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!

"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**

The Tennis Dances

"Louise Reichlin created a sensation with *The Tennis Dances*." **Dance News**

"Clever evocations of theatre dance styles...everything from Fokine and Graham to Bejart and beyond, all unified by rackets and nets and tennis balls." **Los Angeles Times**

"Among the group pieces, Louise Reichlin's *Tennis Dances*, for a dozen members of **Los Angeles Choreographers & Dancers**, had to be the most provocative. A potpourri that vaguely satirizes pomposity, exoticism, period cutesiness and contrived elegance, that probes ancient mystery and indulges contemporary whimsy - all with the unlikely but clever metaphor of racquets and nets." **Los Angeles Herald Examiner**

"(The program) ended brilliantly, thanks to Reichlin's *Tennis Dances*, which dates back to 1979. In this ten-part suite the tennis court becomes a metaphor, of course, for life's stage. And life, as Reichlin sees it, is indeed a stage, one crowded with a broad spectrum of attitudes. ...Here is a choreographer who arguably picks up the feminist point of view where Isadora Duncan and Ruth St. Denis left off. To observe the universe as it is inhabited by women, she harks back to ancient times and mythic symbols." **DanceMagazine**

"One of Louise Reichlin's most effective works is her signature piece, *Tennis Dances*, which is a unique dance that is almost cinematic in its effects. She creates on stage the illusion of long shots, montages, quick cuts, and individual close-ups that are usually seen only in the film or video media." **DanceMagazine**

A Jewish Child's Story

"Louise Reichlin presented two pieces on the concert. The second piece, excerpts from *A Jewish Child Part 1 - The Roses on my Wallpaper - A Dream*, was a whimsical almost fairytale-like dance drama retelling Reichlin's personal history as a child with dreams for the future. The dancers each had a character to play and ranged from the biblical characters of Miriam and Judah Maccabee to the little girl idols of a ballerina and Wonder Woman. The dance featured Reichlin's signature ballet-based technique with a Denishawn flavoring in the theatricality and presentation." **LA Dance Review**

"In *A Jewish Child's Story*," again the theme of dream meets reality resurfaces, as the little girl falls asleep to visions of K'tonton, the thumb sized boy; the Biblical heroines, Rebecca, Miriam, the Hanukkah hero Judah; and Wonder Woman. The theme of living water (mayim chayim) is ever present too, with both Rebecca at the well and Miriam's timbrels of water, immediately inviting dance and celebration to the festive scene. Reichlin's use of props and costumes (Linda Borough) is of memorable note as well. K'tonton is draped in a jacket reminiscent of Joseph's coat of many colors; while Miriam's basket is an excellent prop. This show is the perfect blend of tradition meets assimilation. A true mix of all characters from biblical heroes to superheroes performing interpretive stories through dance of the wondrous miracle of survival.

<http://www.LAChoreographersAndDancers.org> **Bonnie Prieuer Curtain Up**

Yellow Star (From The E-Mail Dances and A Jewish Child's Story)

"Wonderfully personal and highly spirited" **The Beverly Hills Outlook**

"Memory also enriched Louise Reichlin's 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."

The Los Angeles Times

"*Yellow Star*" grew out of Ms Reichlin's search, by geographical internet databases, for her Jewish roots. Her grand-parents, who came to the United States from Europe, never talked about the rest of their family who stayed behind. "Symbol of the Polish ghetto, the Yellow Star reflects Ms Reichlin's search by Internet genealogical databases for her Jewish roots. Seven dancers holding long wide strips of yellow-gold fabric, interpret stylized moves a la Fiddler on the Roof. Weaving and intertwining, they end the piece by sequentially placing the strips on the floor to form the six-sided star. At the same time, an overhead shot of the same dance is being projected on the rear screen. The combination of elements vividly evoked memories of the once vibrant culture and it's devastating demise." **Dance! 90210**

Urban and Tribal Dances

"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**

"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...Before a triumphant finale, a world and its history have passed before our eyes, thanks to Louise Reichlin." **Los Angeles Times**

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

Merchants Lunch or Ulysses Meets Camunda "...wildly theatrical and great fun!" **Daily News**

The E-Mail Dances

"Utilizing a variety of Internet resources as a creative springboard, choreographer Louise Reichlin has launched herself into cyberspace and returned with an innovative and entertaining multimedia performance piece. The synergy between technology and human bodies in motion was always intriguing. The combination of large screen video projection, well-chosen recorded music, crisply executed dance, and Ms Reichlin's charming narration provided a constant flow of images and information." **Barry Weiss, Dance!90210**, a web review publication.

The Baggage Project/ Tap Dance Widows Club

"Louise Reichlin/L.A. Choreographers and Dancers' multimedia work the "**Tap Dance Widows Club**" told the story, in both video and movement, of the love of three performers for their late husbands and the bond it created between them. ... Video clips such as one of Desio rigging a machine designed to electrify tap dance sounds and of the brilliant Fayard Nicholas in a virtuosic performance with his brother Harold are interwoven with the company's dancers interpreting the three departed tapper's work. ... An ensemble piece paid homage to the top-hat-and-tails showmanship of the Nicholas Brothers, once again in a Twenty-First Century context. **The interweaving of past and present, of distinctly different worlds through both video and dance, made this piece not only unique, but deeply touching.**" **ExploreDance.com**

Kick Up Your Heels (Pasadena Pops & Louise Reichlin & Dancers at Descanso Gardens)

"It was a WOW of a summer concert...Choreographer Louise Reichlin and her dance troupe spun their magic in the enchanted oak forest with their dancing feet....sizzling tangos...exquisite" **La Canada Valley Sun**

The Patchwork Girl of Oz

"It's a credit to Louise Reichlin and Dancers that the artistic director-choreographer would have the courage to update a classic by the author of *The Wizard of Oz* and ... get away with it. Bonnets off to Reichlin, then, and her hard-working troupe on their take on the lesser-known L. Frank Baum story *The Patchwork Girl of Oz*, a two-part multimedia program performed Sunday at USC's Alfred Newman Recital Hall." **Los Angeles Times**

Early Earthen

"The dance that would drive one to leave this university and join a commune specializing in avantgarde movement --- Comprised of women sensually shimmering in pastel-colored leotards, the dance reflected an awakening the human spirit --an arousal with nature. Each movement communicated an experience that even a novice of the art form could embrace and discern." **Daily Trojan**

dis-located

"Reichlin's premiere, *dis-located*, studies homelessness and disempowerment. Avoiding a comfortably distant cliché of the lazy, boozed out homeless, she focuses on three women's highly personal stories. One in particular has a piercing impact. In section four, Third Memory, Howard Sun Tom first courts Sy Byram with gifts, then abuses her, punching and literally walking over her, only to strip away the presents and stroll away from his subjugated love. Beautifully performed with a chilling callousness and uncomprehending despair, Third Memory is an elegant swirl of subtly disorienting flows." **Dramalogue**

Celtic Suite

"Each (dance) has Irish roots, with Desio piping traditional flute tunes and bouncing lyrically on his feet in the first and concluding sections. He unleashes his energy in frenzied jigs, like a hapless lad kicking stones and determinedly chasing after them. Offering contrast to his merriment, Reichlin dances a ripe, lush and sweeping solo, *The Lark*. And the ensemble of nine dancers performs a barefooted, heathen circle-dance that would not have been out of place among the Druids centuries ago; it is mythically transporting. Reichlin has a keen way with group dynamics, and both *Celtic Suite* and the program's finale, *The Tennis Dances*, fitted her dancers together in unexpected pairings, giving the evening a unique flavor. We hear the music better and gain insight to a world of Reichlin's own fashioning, whether it's Celtic rituals of yesteryear or her own vision of life played out symbolically with ... racquets used as swords, mirrors and triumphant banners." **LA Herald Examiner**

"Reichlin fashions large-scale modern dance works for her 11-member ensemble. Her early works, *The Tennis Dances* and *Celtic Suite* are wonderful microcosms of life and various ethnic cultures." **Daily News**

The Reality Series (Shampoo, Los(t) Angeles, Identity)

"Do you dream of performing on stage with a dance company? Come to a performance of Louise Reichlin & Dancers and you might get your chance. The highlight (of a recent preview in San Pedro) was *Los(t) Angeles*, whose twists and turns, its mixing of styles tastefully arranged to display the ethnic diversity of Los Angeles, allowed the dancers to display their many strengths and audience members to display their enthusiasm."

Random Lengths

The Better To Bite You With

"Each dancer was given a specific character in the story that was loosely based on "Little Red Riding Hood." The musical selections were a fun mix of vaudeville, Dixieland, jazz, as well as some Tchaikovsky and Stravinsky. There are ten dances to the story...short and sweet, full of fun. The whole concept was very imaginative and delightfully inventive. Many wonderful details made this afternoon fun for the whole family." **The Beverly Hills Outlook**

Invasion

"Below, is a highlight of the three-day festivities: *Invasion* (Louise Reichlin) was a thrusting, vibrant assault of motion, a piece in which entropy and corresponding movement were continuously fractured and restored."

Santa Barbara Independent

"This work functioned on the idea of accumulation. The premise of the work addresses a futuristic society coping with an invasion of another species. With each section, a new movement idea was introduced (as well as a new costume color) that then became assimilated into the larger whole of the ensemble. It was a provocative and complex idea, and again I found the program notes much appreciated. ... the message of the work was successfully conveyed to me, and I very much appreciated the choice to address the big questions of life, identity and cultural assimilation through a dance abstraction.

LA Dance Review

Booking Dance Festival/ NYC (*Invasion*)

"My 2 favorite dance pieces were from the Louise Reichlin & Dancers/LA & the FJK Dance/NYC. Reichlin's pastiche of ballet, gymnastics and modern dance was a marvel of musicality and mixed movement. The piece ebbed from classical to modern seamlessly. There was whimsy and beauty expertly performed by 3 separate groups. Reichlin talented company represented a very diverse group." **Melinda's Malarky around the Apple**

Matrix/3 Color Impressions

"...refreshing eagerness and beauty, ambitious in its blending of modern dance with a more theatrical sense of entertainment" **Tucson Citizen**

ADDITIONAL LETTERS AND COMMENTS FROM CURRENT PRESENTERS AND AUDIENCE

"First off, thank you again for bringing your fabulous dancers to Taper Auditorium, Central Library. The audience was enthralled. They especially enjoyed the opportunity to go on stage." **Mara Alpert, 3/16**

"It was great work this year at Booking Dance Festival at Jazz at Lincoln Center! Congrats to you + your dancers Louise." **Jodi Kaplan, Founder/Producer of Booking Dance, 1/16**

"We truly like *Invasion* as it pulls so many elements into one force." **Nanette Brodie, Artistic Director of So-Cal Dance Invitational Concert, 2/16**

"Your piece received great feedback from the panel. I personally LOVE that piece. Excited to have you included again this year." **Devyn Duex, Artistic Director of HHII Dance Festival, 2/16**

LETTER FROM LINDA ALBERTANO, WHO COMMISSIONED REICHLIN'S CHOREOGRAPHY (CALL FROM THE AFTERLIFE) FOR HER PERFORMANCE WORK AT BEYOND BAROQUE MAY 2015. THE RESULTING 4 PIECES ARE "CALL FROM THE AFTERLIFE".

Louise —
What an honor
and a joy it's been to work
with you! You're the consummate
Professional, yet so down-to-
earth and fun to be around.
I've loved every conversation and
every creative moment with you.
Your magnificent choreography
and your talented dancers
brought tears of happiness to me.
Thank you so very much — it's
been an absolute pleasure!
— LA



July 5, 2017

Louise Reichlin – Artistic & Managing Director
Los Angeles Choreographers & Dancers/Louise Reichlin & Dancers
351 S Virgil Avenue
Los Angeles, CA 90020

Ms. Reichlin,

I was thrilled to present *The Patchwork Girl of Oz* at two of our Performing Arts Centers in June! The show has such a broad appeal and attracted local dance enthusiasts as well as families.

The concert production showcased great choreography and the dancers were both technically proficient and worked together beautifully as an ensemble. They were well-rehearsed and precise in all their movement. Personally, I appreciated how the choreography was woven in with the storyline and how naturally I was directed to focus on specific places at specific times. The music and narration were integral components to the piece.

As a family show, the audiences were so engaged that even our youngest patrons were transfixed for the fifty-five minute story. The Narrator's involvement in introducing specific participation segments and the engagement of practicing components with the audience worked beautifully. Then, when the large group of nearly 30 young volunteers came on stage to perform the *Hip Hop Champion* dance, all members of the audience joined in the movement contributing to a special moment.

It was helpful that you visited our venues several weeks before the show to make technical choices including details with projection needs. Our Performing Arts Center Managers and Youth Services Manager also enjoyed working with you and the dancers. Your press packet and photos were timely, fun, and conveyed some of the beautiful and imaginative costumes and characters to effectively market the program in advance.

We look forward to presenting two of your programs for general audiences in our other Performing Arts Centers in January 2018. The research you conducted regarding theater logistics and demographics served on your most recent visits will undoubtedly ensure greater success for the upcoming shows.

Thank you for being part of our Season.

Sincerely,

A handwritten signature in black ink, appearing to read "Matt McNally".

Matt McNally
Community Engagement Director
Las Vegas-Clark County Library District



A magazine bringing the worlds of dance together

Louise Reichlin & Dancers' Program Volleys Between Past and Present

by [Jessica Abrams](#)

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[Bootleg Theater](#)

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An adage among some tennis players is the idea that, as happens in tennis, so happens in life. The need to react quickly and calmly to a mid-court lob; the importance of keeping one eye, but preferably two, on the ball; the absolute value in having on hand at least one unsullied white item of clothing. Louise Reichlin drew the parallel between life and tennis time and again in her signature piece, "The Tennis Dances" which, along with "Tap Dance Widows Club" was performed by her company at the Bootleg Theater in Los Angeles last Saturday night.

Reichlin, a fixture on the Los Angeles dance scene, created "The Tennis Dances" in 1979 out of necessity, according to her program notes. Her company would be performing in a space with a splintery wood floor, so she felt the need to choreograph a piece in which her dancers could wear shoes. Add the inspiration of tennis stars and media darlings of the time, Chris Evert and Jimmy Connors, and "The Tennis Dances" was born. It premiered that year at Bovard Auditorium on the campus of the University of Southern California and has gone on to perform in countless festivals as well as elementary and high schools around the country.

Reichlin began her career on Broadway, and she brings a showmanship to her work that links her old life to the visually dazzling world of her new one: Los Angeles and Hollywood specifically. Waving and dipping their racquets in unison, the piece recalled a Busby Berkeley musical, all clean lines and synchronicity. Reichlin's strength lays in how she composes her pieces. In addition to being visually exciting - with a changing of levels that kept the eye sated - she also picks exceptional dancers; a diverse mix of body types and styles, from the voluptuous Tonya Vivian to the gamine Elizabeth Ann Poinsette. Racquets were more than just props. One minute they were used as instruments in a social mating dance and the next as axes or anvils, wielded as instruments of destruction.

Fortunately the dance was strong enough so as not to be upstaged by the costumes, which spanned various time periods and styles from floppy hats and calf-length dresses from the early part of the last century, to tight bell-bottoms and tank tops taking us back to the seventies. One section had the dancers in harem pants with Middle Eastern music. All were pristinely white, further enhancing the visual cleanliness of the piece.

In "Tap Dance Widows Club" Reichlin also connects to her adopted city. A multi-media piece centering around a video featuring Reichlin herself chatting in a living room with two other widows of famous tap dancers (Reichlin was married to experimental tap dancer Alfred Desio; Loretta Zerby to John Zerby and Katherine Hopkins-Nicholas to Fayard Nicholas of the famed Nicholas Brothers), the piece wove video of the deceased husbands with live-action

dance pieces in various styles. It began with all three women easily chatting about their late husbands, unanimously agreeing that they still felt their presence. Indeed, as they interacted in the living room, the mood was easy, casual, happy even. Memories were recalled as excerpts from pieces woven in, including the staircase dance for which the Nicholas Brothers are famous. Then the company performed their own version of old-school tapping, and what a refreshingly new take it was. Clad in white, with a tapping style more full-body than below-the-belt, they added a completely new element into the mix that proved that tap – and these three tap legends – are alive and well indeed.

A stand-out dance piece from the movie "All That Jazz" is a small moment when Ann Reinking and Erzsebet Foldi dance in a New York apartment to "Everything Old is New Again". Wearing top hats and using canes, they bring together two worlds and remind us that, as many strides as we may make – in technology, art and thought – we will always use the past as both a memory and a springboard. This is what Louise Reichlin and her dancers did last Saturday night. With a strong sense of history – in both tennis and tap – they connected us to many different eras while still, often from one minute to the next, adding a thoroughly modern element. And there we found ourselves, caught between nostalgia and surprise, with little time to think before we had to make the shift. Much like the game of tennis itself.

FROM ANOTHER PERFORMANCE

The Baggage Project/ Tap Dance Widows Club "Louise Reichlin/L.A. Choreographers and Dancers' multimedia work the "Tap Dance Widows Club" told the story, in both video and movement, of the love of three performers for their late husbands and the bond it created between them. ... Video clips such as one of Desio rigging a machine designed to electrify tap dance sounds and of the brilliant Fayard Nicholas in a virtuosic performance with his brother Harold are interwoven with the company's dancers interpreting the three departed tapper's work. ... An ensemble piece paid homage to the top-hat-and-tails showmanship of the Nicholas Brothers, once again in a Twenty-First Century context. (Brandenburg) The interweaving of past and present, of distinctly different worlds through both video and dance, made this piece not only unique, but deeply touching." ExploreDance.com



From "Tap Dance Widows Club," live dancers from Brandenburg on left and John Zerby and Inga on right.

Photo © & courtesy of Paul Antico

WE TALK TO THE AUDIENCE BOTH IN PROGRESS WHILE A WORK IS BEING DEVELOPED, AND AT THE CLOSE OF PERFORMANCES. THE FOLLOWING FROM IN PROGRESS AT SAN PEDRO FESTIVAL OF THE ARTS DEVELOPING INVASION (a sci-fy work), AND THEN AFTER A PERFORMANCE OF TAP DANCE WIDOWS CLUB.



"Absolutely powerful. Very powerful...draws you in. The choreography is really magnificent. Really beautiful - great energy. wonderful."

Louise- "Did any of you have ideas about what is missing? What connections do you need?"

Suggestion: "I know you are wearing practice clothes. I would like to see something in the costuming so I could follow each story all the way through."

Louise- "some color coding?"

"In the beginning, I wasn't sure who we were seeing - but then as the beginning progressed - the transitions are really cool, but it felt like maybe more caution since the beginning and how they come together as they are not of the same world. It seemed like all of a sudden there was "friendship". And it would be great if the universe really worked that way."

Louise- talks about the idea of something they might attach to and become part of.

"I thought it was beautiful. The expressionism of dance and emotion - you didn't really have to say too much about your work in progress. The momentum the beginning and the interaction like a sonata I thought it worked very well. It translated as a dance as it ought to- it built the entire silence to the emotion."

"I thought the piece absolutely riveting and complex. I loved the way it morphed from movement to movement. I especially loved the explosion of joy with the Vivaldi after the kind of strangeness of the alien invasion. I just thought it was perfect."

"I also think it was really perfect. I think that it adds a lot having them in neutrals- they were wearing neutrals and I could be more involved in what they were doing.

Louise- "You do have to use your imagination when there is less in costuming."

"The dancing was so good and acrobatic."

Louise- We have been pushing the acrobatics. (dancers react)

"I thought it was too short. I wanted a little bit more. (audience chimes in agreeing)
There was so much going on. But it was so beautiful from beginning to end that I wanted more of each section. The duet and trios- They were so beautiful and the dancers did a great job."

"Love the movement."

Louise- "It was choreographed very out of sequence. The end of the dance was choreographed in the very first rehearsal. This dance comes from a lot of different places."

FROM OUR AUDIENCES AT THE BAGGAGE PROJECT, TAP DANCE WIDOWS CLUB

These are from the recorded Dialogue with the Audience and Artists that closed each of the programs, unless otherwise marked and documented by the video date/time and time code numbers unless otherwise marked.

11/17/2012 4pm

Beautiful integration of the different genres together; really worked in sync for me. Did a great job combining tap as well as modern

22:47:23

11/17/2013 7:30pm

It was amazing; such a creative effort on everyone's part; how it came together was just so beautiful and so moving; all of you should be congratulated.

19:15:35

I loved the idea of commemorating your losses.

19:19:38

Really enjoyed working with Louise because I really like the way she tried to construct this whole montage... this whole collage; like a big poem; somehow all the pieces go together and make one whole and the pieces comment on the other pieces, and to do that is very difficult, and it is something she did very successfully. (Audri Phillips, digital artist for the project)

19:19:52

I enjoyed the program so much... I can't tell you. I loved every dancer! (Was particularly impressed with the barefoot tapping) Always wanted to see that... you've made my dreams come true!

19:37:32

11/18/12 4pm

The dancers are beautiful; thank you for giving so much of yourself to this performance. (Francis Welter)

18:24:19

