

Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

213-385-1171

FOUNDING MEMBER OF THE ARTS COMMUNITY PARTNERSHIP NETWORK

Level: X Elementary X Middle X High

Description: Since 1980, LA Choreographers & Dancers/Louise Reichlin & Dancers (LA C&D) has provided educational programs to the LAUSD. We are committed to using dance as a unifying force that crosses cultural, generational, language and socio-economic lines. Over 2,500 sponsors include the LA County Museum of Art, the Mark Taper Auditorium, Young Audience's Share the World Project, touring for the LA, Ventura, Orange and Santa Barbara County School Districts, The Las Vegas Cultural Affairs Dept. and touring in 22 states, Mexico and Taipei. Each year we 20,000-27,000 youth ages 5-18. Teacher and choreographer Louise Reichlin performed in New York, in both modern dance and Broadway shows, also touring, and was on the faculty of USC and UC Irvine. Her work, including recent projects like the dance multimedia theatre piece "The Patchwork Girl of Oz", the cirque live music production "Dream Scapes" and new works with the Pasadena Pops, has won outstanding reviews.

Description of Arts Learning Plan: We meet student needs by providing standards based educational programs, dancers who are both trained educators and working professional artists, and an arts experience that is engaging and inspiring. We understand the arts offers the students an anchor of personal expression, a source of motivation, and a model to deal with life. We meet students' needs with multicultural and multi-disciplinary workshops and assemblies that create a forum for students to develop creative ideas on how to approach work and solve problems in all subject areas. Our basic PD empowers teachers to feel they can handle dance and movement. See: <https://www.lacountyartsedcollective.org/models-resources/community-arts-educators/los-angeles-choreographers-and-dancers>

Instructional: Students from two classrooms meet in 5 workshops each with our professional instructors to learn standards based dance to perform with our company, create costumes and evaluate learning. The school can select a theatrical or a multicultural dance to focus on. See back of page for 5 or 10 classroom option.

Performance/Exhibition/Demonstration: Students attend one of four participatory dance performances. They will learn the 3 elements of dance- time, space & energy and the words & movements to dances from three cultures, Japanese, West African, and Israeli. They will understand how to change ordinary movements into dance and that dance can be inspired by other art forms. DANCE WITH LA CHOREOGRAPHERS & DANCERS includes "The Tennis Dances", a multicultural dance, and "Let's All Dance to a Bluegrass Beat." "THE PATCHWORK GIRL OF OZ" and "THE BETTER TO BITE YOU WITH" (about teeth, dental hygiene, and Little Red Riding Hood"), "A JEWISH CHILD'S STORY" (about Reichlin's early dreams as the grand-daughter of immigrants) also available.

Professional Development: "Creating a Dance" By the end of the 45' PD session, teachers will understand how to create a dance for and with their students. Schools that have had the Basic PD can chose from "Writing a Dance? Choreographing An Essay?," "Weaving Dance Into the Curriculum," "Using Specific Cultural Dances," "A dance from "The Patchwork Girl of Oz".

Collaborative Planning/Meetings: On site meeting to assess and design strategies to achieve program goals and meet school and student needs. Pre/post-PD teachers' meeting to review program and plan teachers' application and incorporation into classrooms. Short parents' meeting before show.

Transportation/Field Trip: None as part of this package. Field trip to "The Better to Bite You With" and "The Patchwork Girl of Oz" contracted separately.

Resources: Assembly Study Guides, Workshops Lesson Plans, (all include CA Content Standards tie-ins), Study Guides for PD's, music CD's and CD-ROM with company video, student costume materials.

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PERFORMANCES

"DANCE! with LA Choreographers and Dancers" -- Rousing Appalachian hoe-downs and exciting African rhythms combine with dance characters who express their feelings in movement in *The Tennis Dances*, where styles are theatrically combined using diverse music from different periods and locations. Costumed dancers, with the aid of narration, introduce how dance is based on natural movement, and how these moves can be developed into choreography with the elements of space, time, and energy. Volunteers actively participate in several sections, and join the dancers on stage in *Let's All Dance to a Bluegrass Beat*. For the third piece, three dances of diverse cultures, *Tanko Bushi* from Japan, *Kol Dodi* from Israel, and the West African *Lamba* are taught by the dancers so the students can participate with the gestures and words from their seats. Study guides are included. Or **"The Patchwork Girl of Oz"** and **"Better to Bite You With"**-- Each with their own themes including Reichlin's newest work to music and narration adapted from L. Frank Baum's book with the participatory *Let's All Dance to a Bluegrass Beat*, emphasizing the elements of dance, and either the multicultural dance described above, selections from the acclaimed work *The Tennis Dances*, or a brand new hip-hop section. **All performances address the State of California Core Curriculum & Content Standards.**

STAFF DEVELOPMENT TRAINING

Our movement workshops on putting together a dance will give you the skills and confidence on how to do this with your students. Just as we learned about the parts of speech and began applying grammar rules many years ago, learning and understanding the elements of dance -- space, time, energy -- and how to organize these into a dance, supplies a key to the craft (and art) of choreography. This workshop starts with experiencing and identifying these elements, and continues with understanding the key building blocks of a dance, and how to put them together to construct a dance piece for (and with) your students. Other workshops emphasize using dance and music from specific cultures or combining dance with other subjects. Evaluations from these workshops consistently use the words "This has been fun. I didn't know I could do this (choreograph dances)." **All Staff Development Training addresses State of California Core Curriculum & Content Standards.**

WORKSHOPS FOR STUDENTS

Our series of 10 workshops provides sequential standards based dance education in a variety of formats to best suit the needs of your individual school. Students from two classrooms can learn dance with the goal of performing with our professional company during the assemblies in *The Tennis Dances*, the three multi-cultural dances or in their own dance. Each class has their own costuming session to design and create their own costumes under the direction of our company's costume designer. Also, instead of a performance focus, the workshops can be divided between ten different classrooms with varied themes. **All Workshops for Students address the State of California Core Curriculum & Content Standards.**

CONTACT US FOR ADDITIONAL INFORMATION

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Professional Staff Development

Integral to our programs is a staff development session that introduces teachers to dance historically, technically and artistically. The standard session is "**Creating a Dance**" (please see following page), although other topics are available, including integrating dance into other core academics and on using dance in the development of a written project. They may be chosen if the school has already had the basic workshop, or if the school purchases more than one package, which is strongly encouraged. The basic session starts with experiencing and identifying the three basic elements of dance and continues with the key building blocks of a dance and how to put them together for and with the students. Teachers are also provided with information about other well-known choreographers and their most famous styles and accomplishments, suggesting additional ways to integrate dance as an art form into the regular curriculum. Our PD sessions are presented in tandem with a 30' planning session on how to use our written and media materials to help with this. Professional staff development sessions are particularly important because they allow teachers to continue dance education after the program is over, thus continuing and reinforcing positive changes in school culture and climate.

A. Creating a Dance © Our basic staff development session of 45 minutes. Please see following page.

B. Writing a Dance? Choreographing An Essay? ©

Are the elements of dance -- space, time, energy -- and their organization into a dance a key to a new way of organizing words and teaching this to students? This new workshop focuses on connecting how we discover and put together movements to create dances, and how we put together words to create sentences and essays.

Linear vs non-linear organization will be covered, with a kinesthetic approach that links and contrasts the process with words and movements. An introduction to the concept of Developmental Movement as related to the body systems and the brain will also be included. Access to these approaches can allow the students to broaden their exploration and control of learning in the scholastic environment.

This workshop emphasizes a creative and expressive approach to reading and writing from perhaps our earliest art form and means of expression -- **dance**.

C. Weaving Dance Into the Curriculum ©

This workshop weaves Dance into the English/Language, History Social Science, the Sciences, Math, and Geography classroom lessons.

D. Using Specific Cultural Dances

Sometimes schools are working on an international day, and we can often work with specific music and movement, and give pointers on researching costumes and movement on the internet.

E. Dances from "The Patchwork Girl of Oz"

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Creating a Dance, a Staff Development Training Workshop from
Louise Reichlin & Dancers ©

Bring this workshop to your school, and we will explore the goals and objectives below!

Do you have to be a professional writer to teach writing?

Do you have to be a professional choreographer to put together a dance?

No, but it sure helps to understand the structure of a sentence, and of a dance. Just as we learned about subjects, objects, adjectives, and verbs and began applying grammar rules many years ago, learning and understanding the elements of dance -- space, time, energy -- and how to organize these into a dance, supplies a key to the craft (and art) of choreography. We have presented this to teachers, some with no background in dance, and in just 45 minutes, all have achieved a level where they feel they can create a dance for and with their students. They also had so much fun that they request we come back for more workshops.

This workshop starts with experiencing and identifying these elements, and continues with understanding the key building blocks of a dance, and how to put them together to build a dance piece for (and with) your students.

Suggested Goals and Objectives

I. Goal - Choreograph a dance **for** your students

Objectives to help achieve this. (You supply others)

A. Find a **strong unifying factor**, either a theme, a formation, a piece of music, etc.

B. Be practical in your **time-line**.

1. Learning a dance needs repetition, and associations with counts or words to remember the movement.

2. Movement often needs time to "sink in" and be kinesthetically remembered. Be prepared to put together part of the dance, and repeat and rehearse it before going on.

3. Allow time at the end for you and your students to draw images and/or write down some of the counts and command words.

C. **Plan your beginning, middle, and end** before you start working with your students. We will explore the concept of phrasing and build.

D. Always include a **warm-up** that prepares for the material they will be learning.

This includes both the **body and the mind** which helps coordination.

II. Goal - Choreograph a dance **with** your students

Same objectives as above, with the addition of having your students make up small sections of the dance and teach it to the others.

A. Use **improvisation** for this part.

B. **Structure** the student input sections into your all-over form.

III. Goal - **Perform** the Dance. Make sure your space allows for this.

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Student Workshops & Long Term Residencies

Commitment and Related Experience

The performers adjusted their costumes and nervously smiled at each other. After an opening circle they explored a creative scenario in which they wake up and speak (in the 3 languages of the school, Spanish, English and Armenian) "This is the day, we..." and their confidence grows.

This scene is from LA C&D's project at Grant Elementary School. At the end of the performance, this special group of 30 dancers took an exuberant bow, distinguished by the fact that they were elementary school students. Five weeks prior to the performance these students probably didn't think of themselves as dancers. Or choreographers. Or costumers. Or performers. Yet, through a workshop series supported by a grant written by **Louise Reichlin** and funded by Youth Arts In Education and the CRA, they were trained in modern dance. With Reichlin's guidance, they collaborated on the choreography, contributed movement ideas, made costumes and performed before 500 audience members, first at their own school and then at **Louise Reichlin & Dancers'** concert at Barnsdall Artpark.

These next examples are from five longer-term residencies that we did as part of the curriculum.

At Gates ES in the Boyle Heights/Lincoln Park area, 4th graders jump like the mountain goats described in the Koli Dodi, an Israeli courtship dance. At Germaine ES in Chatsworth thirty-seven selected 5th grade students mime the Tanko Bushi, a traditional Japanese coal-mining dance, and subsequently teach the dance to all of the 5th grades in the school for their International Day. At Manhattan Place in Central LA and Hamasaki in East LA 1st and 2nd grade students swing their arms through the flowing gestures of the healing Lamba dance from 14th century West Africa. The students' faces show beaming smiles as their bodies go through the motions. They feel the connection with themselves, each other and the generations behind each of these dances. At Fries ES in Wilmington 5th grades learn parts of a dramatic dance "The Tennis Dances supplying their own solo movement, decorating t-shirts and constructing jewelry, headgear and sometimes masks.

Mission Statement

Los Angeles Choreographers & Dancers (LA C&D), a non-profit dance organization founded by Louise Reichlin in 1979, consists of two professional companies, **Louise Reichlin & Dancers** and **Zapped Taps™/Alfred Desio**. Our mission is to create a larger audience of people who are educated about dance by reaching out to segments of the population that are typically under exposed to the arts, especially youths. To accomplish this, **LA C&D** presents works that communicate to a diverse audience by infusing dance with the cultural influences found in Los Angeles and also creates high quality concert work opportunities for Los Angeles artists. The organization aims to demystify dance while preserving the artistic integrity of the medium by directly involving youth and other audience members in concerts with participatory activities. They are also indirectly involved through the utilization of varied cultural elements used to explore humanistic themes. In this way, **LA C&D** is committed to using dance as a unifying force that crosses generational, cultural, linguistic and socio-economic lines. Dance education is always a major programming component by **Louise Reichlin & Dancers**.

We create residencies and service programs for schools throughout the LA area including 100's of extended residency projects in schools in Canyon Country, Lawndale, ICEF, NASA, La Habre La Puente, and the LA USD as well as short-term workshops in Orange County, Ventura County, Hawthorne, Los Nietos, Whittier, Alhambra, and Pasadena.

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Student Workshop Themes for one Session

We have a long-term commitment to Arts and Education, and have been doing residencies including performances, student workshops and professional staff development for 38 years. For the Creative Arts Project in Santa Barbara and Ventura County, distance makes **one-time workshops** more practical, so following are themes for some of these. All our activities are 45 minutes each.

Dancing the Elements – Using a technical approach, emphasizing skills and materials.

Students will learn how to turn ordinary moves into dance. The elements of dance (space, time and energy) are introduced and explored. This workshop integrates the creative use of the dance elements with exercises for strength and stretch. Combinations are given.

Dancing Your Name – Using a creative approach for each student to use the elements of dance and a personal feeling about themselves. Students will create their personal dance signature as they learn the elements of dance. Students learn how they connect with movement in a personal way through guided improvisation and modern dance techniques using diverse music. Each dance signature may incorporate elements of the student's background or focus on a feeling. Perhaps it will emphasize a specific dance move-- such as an exuberant jump and twirl or a soft flowing descent onto the floor. The students will learn a warm-up that includes a range of dynamics and traveling steps in floor patterns.

Dancing Around the World – Using different cultural dances both traditionally and creatively.

Students will explore the dance standards as they learn words and movement from the Japanese, Hebrew, and West African cultures that are part of LA C&D's professional performance. Classes may also select dances from other cultures.

Dance With Other Subjects – Using other subjects integrated into the actual class, such as addition or other mathematics ideas using the dancers' bodies and space, science and astronomy, developing stories (both oral and written) by the students based on their lives, and others.



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THE COMPANY AND LOUISE REICHLIN

LOUISE REICHLIN & DANCERS/ Los Angeles Choreographers & Dancers

www.LAChoreographersAndDancers.org louisehr@LAChoreographersAndDancers.org

www.vimeo.com/LouiseReichlin

www.youtube.com/LouiseReichlin

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 since 2015 and ready to tour, our newest works are "*Invasion*", a sci-fi work, "*Call From the Afterlife*", and "*A Jewish Child's Story*".

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, Director and Choreographer, began her professional career in New York performing in concerts and on Broadway, and has performed and choreographed throughout North America with her choreography also seen in China, Taipei, Mexico, Sweden, and Guatemala. Since 1972 she has worked extensively from her Los Angeles base, founding LOS ANGELES CHOREOGRAPHERS & DANCERS, the non-profit base of **Louise Reichlin & Dancers**, in 1979. Some of the Broadway musicals she performed in include *Fiddler On the Roof*, *West Side Story* (Lincoln Center revival) and *Coco* with Katherine Hepburn when she first came to Los Angeles. She taught "Movement Training For Musicians & Actors" for many years at USC, and is equally comfortable with all genres. Since 1995, most of her concert works also include multimedia. Some of her most well known works include *The Tennis Dances*, *Urban and Tribal Dances*, *The Patchwork Girl of Oz*, *Dream Scapes* and most recently *Tap Dance Widows Club*, a 50' video and live multimedia work from "**The Baggage Project**". Her most recent choreography includes *A Jewish Child's Story*, *Invasion*, a reworked more easily tourable *The Patchwork Girl of Oz*, four works commissioned by Linda J. Albertano for Beyond Baroque now expanded into *Call from the Afterlife*, *Continuum*, *Bully*, and the site specific *Al's House*, just some of her 90 works. She and her company have received many excellent reviews and grants from the city, county, and state including an ARC grant from the Center for Cultural Innovation and from the Creative Capacity Fund. Louise was a National Performance Network (NPN) artist. Reichlin was one of 7 national artists selected by Marc Bamuthy Joseph, Director of Performing Arts at the Yerba Buena Center in San Francisco, 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*, a 50' film and live presentation from **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). She received a Pennington Dance Group SPACE GRANTS @ ARC Pasadena and the Z. Clark Branson Foundation, a REACH Demonstration Grant through CHC from the CDC,

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and her company currently receives multiple grants from the LA County Arts Commission, the City of LA Dept of Cultural Affairs, and the CA Arts Council. Recently, her RFP's have gotten the company 2 donated weeklong residencies at LA City Theaters through DCA LA and the NEA, and a five-year renewable contract with the LAUSD as one of only five dance companies. Recently she was a Whizen Inquiry Fellow through the American Jewish U and a finalist in the "Creator" category for the Apogee Award and finalist in Front & Main Festival. Recently Louise received a WORD Artist Grant, the Bruce Geller Memorial Prize to create a work.

Reichlin's choreography for *Dream Scapes* and *Caution, Men At Work: TAP* has expanded her presence. The company works with thousands of children each year with the LA County School Districts, and this, combined with Reichlin's 30 years teaching actors and musicians at USC, make the group ideal for your community or school.

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*

SOME PAST & PRESENT):

- Choreographer and Dancer/ Director/ Multimedia Artist/ Writer/ Producer
- Founder (1979) Artistic and Managing Director of Los Angeles Choreographers & Dancers (LA C&D)
- Artistic Director of Louise Reichlin & Dancers (LR & D)
- Director TriArt Festival Dance/2009-2015 and Producer San Pedro Festival of the Arts (formerly TriArt Festival) 2012 - present (including music groups and visual arts) This year focus on dance.
- 2016-17- Company is awarded the LA Stage Advance of 2 weeks in a city of LA theater to create and refine new work. This piece is called "A Jewish Child's Story".
- Bruce Geller Memorial Prize, 2016. To create a new work using the WORD in Jewish writing.
- Inquiry Fellowship- The Institute for Jewish Creativity (IJC), project of American Jewish University (AJU). '16
- Membership & participation in Director's Lab West. 2016
- Producer Western Arts Alliance (WAA) Dance Showcases 2010, 2013
- Choreographer for The Amazing Race: Renaissance Dance/2011, aired on CBS
- Judge RAW National contest Performing Arts/2011-2012, 2013-2014
- Over 10,000 performances for stage, schools, festivals, and television with LA C&D
- 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.
- Family Source Center-part/All Peoples - new after school programs for MS education inspiration'16-17
- Pennington Dance Group SPACE GRANTS @ ARC Pasadena and the Z. Clark Branson Foundation

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- 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
- 3 education programs featured on the website of the Santa Barbara Children's Creative Arts Project
- Grants include: Los Angeles County Arts Commission multiple grants through 2025
- California Arts Council Grant thru 23-24- and various previous years
- 2 Los Angeles Dept Cultural Affairs through 2025 (Education & Festival grants)
- multiple grants from Culver City & Sony Pictures
- Knabe Educational Partnership through 2016, Port of LA Community Partnership Grant 2016 & 2018.
- LA County Supervisor Mark Ridley-Thomas through 2019, Supervisor Janice Hahn 2017-2022.
- LA County Arts For All/Partnership with ICEF Charter District 2012-2013
- Los Angeles County Arts For All/Partnership with Los Nietos SD 2011-2012
- Founding Member Arts Community Partnership Network and current 5-year renewable contract
LAUSD, Member of Partners For Student Success with current 5-year renewable contract
- Member IPAY, Dance Resource Center, APAP, Western Arts Alliance, Dance USA
- Publisher and author of Southern California Dance Directory, a free online directory of 699 professional dance organizations in So. CA (since 1996)

Additional grants include - Gary Bates Award by the Horton Awards Committee for creativity, sustained professional achievement, and service to the community, - Faculty Research/ Innovation Fund Grant, \$14,000, for choreography and performance project from USC for the development of *Celtic Suite*, - *EZTV/ CyberSpace Media Access Award for Production/ Collaboration for The E-Mail Dances*

COMMISSIONS

One of the commissions Louise had the most fun with was from the Los Angeles Zoo, where she was invited to write, produce, and choreograph special programs combining animals, sports, and dance for the summer of Olympics, 1984, when the company was in residence for 22 performances.

About the same time kinetic artist Elfi Chester asked Reichlin to do an experimental work for an 11-foot high monofilament kinetic sculpture and dancers that illustrated angular momentum. It was first performed at the Laguna Beach Arts In Motion Festival.

In August 2003, Reichlin was commissioned for a second time to create new dances for performance with the Pasadena Pops Orchestra at Descanso Gardens. Using her company, this included an hour of new modern pieces to music by Leonard Bernstein, Aaron Copland, and Milhaud, as well as a Tango Suite to Astor Piazzolla, a suite from Grease, and a ballet to Tchaikovsky.

2003 was also a year for increased national and international touring of *Dream Scapes*, multi-media work written and composed by Steve Reid, Bamboo Forest. With a first version created for a video shoot in Los Angeles, the work, which also includes 5 Cirque du Soleil performers along with Reid's band and 4-6 members of Reichlin's company, was first performed in Orlando FL in 2000 and revised in July 2002 at El Portal Theatre in CA. Dances include *Come Fly Away*, *The Fire of the Heart*, *Secrets of the Himalayas*, *The Web of Life*, *Cyber Cafe*, *Dream Scapes*, *Flowers in the Snow*, and *Rhythm Alley*. More recent commissions include the site specific *Al's House* in 2013, and a poetry collaboration with Linda Albertano at Beyond Baroque in 2015. In 2022 Reichlin was commissioned by the City of LA to create a short film about one of the council districts.

CHOREOGRAPHY

In June 2017 Reichlin's company toured to Las Vegas where the Las Vegas/Clark County Libraries presented "The Patchwork Girl of Oz" in two of their Performing Arts Centers. In January 2018 they presented two complete evenings of her works in two of their other theaters.

Louise's recent works for her company include - "A Jewish Child's Story" (2016-18), *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 (2016),

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"BATIDA"/"REMEMBRANCE"/"TOGETHER" from *URBAN AND TRIBAL DANCES* reimagined for film (December 2020), "ALONE 2020" reimagined for film, *INVASION*" (2015), "CALL FROM THE AFTERLIFE" commissioned by Linda J. Albertano for her performance piece (May 2015), "CONTINUUM" (2014), "BULLY" (2013), "AL'S HOUSE" Site specific work, location in Los Angeles, inside and out, recorded by the guests June 2013. (<http://youtu.be/m8srNPJBOuE>), the "Baggage Project" ('10-12) with *Tap Dance Widows Club* (50' video), *Mourning Light, Remembrance* (with media), and a revival of *Woman Sleeping. The Better to Bite You With* ('09), *Dance at the Stone House* (site specific/interactive with 60-80 students '07), *The Reality Series* including *The Shampoo, Los(t) Angeles*, and *Identity* (all interactive dance/ multimedia'08), *The Patchwork Girl of Oz* (dance/theatre/multimedia) ('01-'02), *Dream Scapes* ('00-'02), *The Lion and the Mermaid* ('99), *The Five Sisters* ('99), *The E-Mail Dances* (dance/theatre/multimedia) (5 versions)

('96-'98), *The Woman With One Head* ('97/'99), *Dances of Assimilation* ('95), *Easy and Uneasy Pieces* (94), *Turkish Delights* (93), *Urban and Tribal Dances* (6 dances choreographed between 1990 and 1992), *Communal Dream* (92), *Metamorphosis* (91), *Gaelic Scrawl* ('90, a new dance for *Celtic Suite* created in 1983 and '84), *dis-located* ('89), as well as *The Tenderland* (opera '90), *Midsummer Night's Dream* (opera '96), and *A Special House, Charlie*, and *Frankenbean and the Monster Carrots*, 3 original musicals for the LA Children's Museum in 1996 and 1997. *Frankenbean* toured nationally, closing at the Smithsonian in the fall of 1997. A special interest of the company has been producing the work of other Los Angeles based choreographers, and Louise produced the works of 22 in her New Works Dance Festivals. Since concentrating on presenting only her own and Alfred Desio's works since 1989 on her company, Louise also produced the *Dance At Brand* series for the city of Glendale and the TriArt Festivals. *The Tennis Dances* remains Louise's most acclaimed work, with performances at outdoor festivals and major theaters for audiences of thousands, to small galleries and elementary school stages. Beside choreographing for her company, Reichlin has additional choreography for *Caution: Men At Work, TAP*, choreography for the Turkish Radio Television's network logo, and industrials for Schick Wilkinson, Alliance Funding, and Ford Automotive. Reichlin's company has toured to Las Vegas for 2 of their Cultural Affairs' theaters. In June 2017 they presented "The Patchwork Girl of Oz" in two of the Las Vegas/Clark County Performing Arts Centers. In January 2018 they will present two complete evenings.

EDUCATION

For many years Louise taught Movement Training for Musicians classes for the USC Thornton School of Music and for Drama Dept, in addition to her work with the company. Louise has also been a faculty member at the University of California, Irvine, and at Loyola Marymount University, in addition to teaching special workshops and creating projects for the LA USD, Pasadena Citywide Arts, and at many schools and colleges. Locally, she and her company have been creating residencies for arts training of teachers and students in many of the schools in Los Angeles. This was in collaboration with the new Arts Prototype Program of the LAUSD. Reichlin and her company are currently part of the Arts Community Network (ACN) with a 5-year master contract. Twelve of her programs were selected for the County Arts Commission web site, <https://www.lacountyartsedcollective.org/models-resources/community-arts-educators> and the link above goes to a picture of one of our teachers in a past residency of ours. Louise has served on advisory panels for the Los Angeles County Arts Commission and the LAUSD Wallace Planning Committee.

TOURING, GRANTS, OTHER ACTIVITIES

Louise Reichlin & Dancers has toured AZ, CA, FL, ID, IL, MD, MN, NV, NM, NY, NC, OH, PA, SC, TX, WI, WY, and *Dream Scapes* took the company to Mexico. *The Patchwork Girl of Oz* premiered as part of an NPN residency.

Louise has created a radio series on Myth and Dance, and has often been interviewed on television, as well as having her works broadcast. She is a biographee in *Who's Who in the West*, and *Who's Who in Entertainment*, a member of the Dance Resource Center, Dance USA, WAA, APAP & IPAY & a former member of AEA, AGMA, SAG. Since 1995, she has created and published a web site for her company as well

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as compiled and published a web site for the Southern California Dance and Directory, which now hosts 699 professional companies. Louise has served on a number of panels and Boards for Los Angeles City and County and this year for the state of California. Her degrees include a BA from Bennington College, and an MFA from UC Irvine. She also has a Professional Designation in Arts Education for the CA State Standards.