

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



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

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

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

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

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

(The Beverly Hills Outlook)

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

duet to Bernstein was rehearsed by the dancers to

silence, and there was a question about if it could be performed at all. About midnight, Reichlin received a call from Rachael Worby, the Music Director of the orchestra, who was with Steinberger at the home of a colleague that had found a rehearsal piano version of the piece. Alan would arrange something for keyboard from this that night that he would play, and would work with

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

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

circstyle live music production produced by Steve Reid with choreography by Reichlin and four of our dancers, toured the East Coast, reaching the Carolinas and Pennsylvania at the same time as the fall hurricanes, '03. Besides international touring to Mexico, performing arts centers included several in California (Norris and the McCallum Theatres), and a number of additional venues in IL, MD, NY and in Las Vegas, NV. In February, Hillcrest Congregational Church provided a performance setting during a service for their annual Arts Festival.



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

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



The whole cast and orchestra takes a bow at Descanso Gardens



The girls in Grease in performance with the Pasadena Pops

Dream Scapes photos by Sallie DeEtte Mackie

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