



Dance Department. 1950/2001

[Madison, Wisconsin]: [s.n.], 1950/2001

<https://digital.library.wisc.edu/1711.dl/QRK2RD6VS3VCX8X>

This material may be protected by copyright law (e.g., Title 17, US Code).

For information on re-use, see

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

Dance dept
University Communications

News Releases



II II

II

II

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE
10/23/01

NEWS BRIEFS FROM THE UNIVERSITY OF WISCONSIN-MADISON

- Infectious disease symposium planned
- Employee orientation rescheduled
- Human rights leader to give democracy address
- Former ambassador of Switzerland to speak
- Student choreography showcased at Lathrop

INFECTIOUS DISEASE SYMPOSIUM PLANNED

MADISON -- The University of Wisconsin-Madison Medical School and School of Veterinary Medicine will sponsor a series of public presentations related to public health and infectious and emerging diseases.

The first session, to be held from 2-5 p.m. Tuesday, Nov. 13, at the Wisconsin Union Theater, Memorial Union, will focus on bioterrorism, and will provide information on such things as anthrax, clinical issues related to anthrax, the potential of other bioweapons, and the state's plans to address the risk of bioterrorism.

Featured speakers at that first event will be Dennis Maki, who heads the Medical School's section of infectious diseases, and Jeff Davis, the state epidemiologist for communicable diseases.

Future events will focus on emerging infectious diseases such as the West Nile virus, foot and mouth disease, and food safety, including the risk of E. coli infections.

The organizer for the series is George Mejicano, assistant dean for Continuing Medical Education in the Medical School. For more information, call 608-263-2850.

EMPLOYEE ORIENTATION RESCHEDULED

MADISON -- The Office of Human Resource Development has rescheduled the University of Wisconsin-Madison employee orientation for Thursday, Nov. 8.

Director Don Schutt says the office felt that holding an orientation on the original Sept. 14 date would be inconsistent with the climate of the rest of the nation in the wake of the Sept. 11 terrorist attacks.

This is the third orientation offered by the Office of Human Resource Development, but it is the first time the event is offered to all UW-Madison employees in addition to new hires.

Schutt says the decision to expand the event stems from the interest of long-time university employees who never had the opportunity to participate in a campus orientation.

The orientation seeks to familiarize employees with the resources the institution has to offer, help employees grow and develop on campus so they feel they are helping "beyond the walls of their office" and reconfirm the importance of every employee to the university, Schutt says.

The orientation is also designed to promote initiatives in the campus strategic plan aimed at nurturing human resources. Part of this process is getting employees involved in the campus beyond their own offices.

The event will run 8:30 a.m.-12:30 p.m. at the Kohl Center. Representatives from more than 30 campus departments, offices, schools, organizations and centers will discuss the resources and services they provide.

The event provides access to many resources in one place so it will greatly reduce the time employees must spend seeking information, Schutt says. The tours will allow employees to learn more about the campus and its history.

For more information, call (608) 263-1016.

<http://www.news.wisc.edu/releases/view.html?id=6692&month=Oct&year=2001>

HUMAN RIGHTS LEADER TO GIVE DEMOCRACY ADDRESS

MADISON -- José Zalaquett, a Chilean lawyer with vast international experience in human rights, will be the featured speaker at the International Institute's annual Mildred Fish-Harnack Human Rights and Democracy Lecture, Monday, Oct. 29, 5:30 p.m., Pyle Center, 702 Langdon St.

Zalaquett's free public talk, "Toward International Justice: A Critical Assessment," is sponsored by the Institute and the Global Studies Program.

Zalaquett is currently professor of human rights at the Law School of the University of Chile, and of Ethics and Government at a post-graduate program on public policy at the same university. Zalaquett is one of seven members of the Inter-American Commission on Human Rights of the Organization of American States. The commission promotes observance and defense of human rights. It serves as an advisory body of the OAS and, as a quasi-judicial entity, has legal and diplomatic powers.

"After the Sept. 11 events, Mr. Zalaquett's professional and personal experience with issues of international justice are of special interest to everyone concerned with the global consequences of a new type of 'war,'" says Liliana Obregón, acting associate director of the Global Studies Program. "We are fortunate to have him publicly speak at Madison on such a critical and timely subject."

In 1990, he was appointed to the National Commission on Truth and Reconciliation. The commission's report accounted for nearly three thousand people who were killed or "disappeared" during the Pinochet regime. As a member of the commission, Zalaquett became a widely sought after authority on truth and reconciliation issues around the world.

The Mildred Fish-Harnack Human Rights and Democracy Lecture, named for a native of Milwaukee and UW-Madison alumna who was executed by the Nazis for her resistance work, is designed to promote greater understanding of human rights and democracy, and enrich international studies on campus.

For more information, call (608) 262-2042.

FORMER AMBASSADOR OF SWITZERLAND TO SPEAK

MADISON -- Alfred Defago, the former ambassador of Switzerland to the United States, will speak about Switzerland's contributions to American history Tuesday, Nov. 6.

Defago's lecture, "More than Just a Tiny Footnote: Switzerland's Mark on American History," will open an exhibit that celebrates the relationship between Switzerland and the United States. The lecture will be at 4:30 p.m., 126 Memorial Library, 728 State St.

A traveling exhibit created by the Library of Congress and the Swiss National Library, "The Sister Republics: Switzerland and the United States From 1776 to the Present," will be unveiled following Defago's lecture. The exhibit will continue through Jan. 10 in the west corridor of Memorial Library.

Defago is a visiting professor of international studies at the UW-Madison. In addition to his ambassadorship, he has served as consul general of Switzerland in New York, he was the director of the Federal Office of Culture, and he was head of the national and economic affairs department of the Swiss Broadcasting Corporation.

For more information, call (608) 262-0076.

STUDENT CHOREOGRAPHY SHOWCASED AT LATHROP

Seven emerging choreographers, all seniors majoring in dance, will present their works in a lively concert entitled "Turning toward Tomorrow" with music ranging from Bach to the Beastie Boys.

Performances will be Oct. 25-27, 8p.m., Lathrop Hall, 1050 University Ave. The student choreographers include Tamra Bisbee, Laine and Nell Curtis, Caroline Holden, Meghan McCoy, Kelly Radermacher and Elena Schmeeckle. Among them, four are scholarship recipients and three have been awarded honors grants for previous work.

"Choreographers choose from a rich palette of music, sound, light, props, text, and sometimes, silence," says Claudia Melrose, UW dance professor and fall concert coordinator. "We encourage students to select whatever they need from this palette to create works that speak to them as individuals.

"For example, sisters Laine and Nell Curtis who studied in Spain last spring, created a successful, cross-cultural blend of both Flamenco and modern dance," Melrose says. "Like all artists, choreographers are blessed with endless sources of inspiration and energy."

Tickets Oct. 25-26 are \$8 students, \$10 general public. On Saturday, Oct. 27, the "Homecoming Special" for student tickets is \$5. All tickets go on sale at the door one hour before concert time.

For more information, call (608) 262-1691.

#

[Version for printing](#)

Retrieve release by month:

Oct	<input type="button" value="▼"/>	2001	<input type="button" value="▼"/>	<input type="button" value="Find"/>
-----	----------------------------------	------	----------------------------------	-------------------------------------

[Receive news releases by email](#)

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

|| || || ||

Maintained by [University Communications](#)

Send questions or comments to comments@news.wisc.edu

Copyright © 2001 The Board of Regents of the University of Wisconsin System.

University Communications

News Releases



|| || || ||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE

11/1/01

CONTACT: Doreen Holmgren, (608) 233-5006

GUEST ARTIST TANDY BEAL HEADLINES FACULTY DANCE CONCERT

MADISON -- What do Bobby McFerrin, Frank Zappa, Momix, NASA, the Moscow Circus and the San Francisco '49ers have in common? They've all had the pleasure of working with multi-talented, dancer/choreographer Tandy Beal.

As guest artist-in-residence at the UW-Madison Dance Program, Beal's work along with that of dance/interarts and technology faculty Li Chiao-Ping, Douglas Rosenberg and Jin-Wen Yu, will be showcased in the upcoming Faculty Concert Nov. 15-17, 8 p.m., Lathrop Hall, 1050 University Ave.

"We are delighted to feature an artist of Tandy's caliber in our fall concert," says Li Chiao-Ping, dance professor and faculty concert coordinator. "Her artistic endeavors are varied and include writing, directing and choreographing for stage, film, television and circuses.

"She's also shown her work in venues ranging from black box theaters to football stadiums where she once choreographed a half-time show for the San Francisco '49ers," says Li. "Needless to say, she's helped our students think outside the box."

As artistic director for Tandy Beal and Company and for the New Pickle Circus ('71- 2000), Beal has created 20 full-length shows and approximately 100 shorter works that have toured worldwide. She has also taught at major universities around the country, in Europe and in Asia.

During her residency, Beal will premier a new group work created for and performed by UW students in the faculty concert. "While it's difficult to make a dance at this time," says Beal, "I'm struck by the mystery that is inherent in all things; civilization meeting the mysterious, the numinous; and dreams that intermingle with reality." Beal will also perform a solo. Other works include:

-- An untitled dance repertory piece created by Li Chiao-Ping. This new rhythmic, fast-paced, demanding work incorporates intricate partner and footwork for eight student dancers and is accompanied by music of Seattle-based composer Amy Denio.

-- "Corpus Callosum," a solo work inspired by dreams of flight, was choreographed by Li Chiao-Ping in 1996 and will be performed by Li Chiao-Ping Dance company member Andrea Harris with music of Glenn Branca.

-- A multimedia work by Douglas Rosenberg that pushes the definition of dance with original music by Interarts and Technology student Daniel Feiler.

-- "Duet #1," a playful, athletic duet choreographed and performed by Jin-Wen Yu with Yun-Chen Liu, a member of Jin-Wen Yu Dance. The duet is set to the sounds of Bobby McFerrin.

-- "Fennine," a dance repertory piece created by Jin-Wen Yu. This ritualistic group work performed by students incorporates stones as props to symbolically link ancient and primal ties to this contemporary dance. Music includes folk songs by the Bulgarian State Television Female Vocal Choir.

On Friday, Nov. 16, for one night only, the "Friday Night for Five" special for student tickets is \$5. Tickets for all other performances are \$8 for students and \$12 for the general public. All tickets go on sale at the door one hour before concert time; general seating only.

Beal's residency is sponsored by the UW-Madison Anonymous Fund. For more information about Beal, the concert or the Dance Program, call (608) 262-1691.

#

[Version for printing](#)

Retrieve release by month:

[Receive news releases by email](#)

<http://www.news.wisc.edu/releases/view.html?id=6747&month=Nov&year=2001>

Dance

University Communications

News Releases



|| || || ||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE

4/11/01

CONTACT: Doreen Holmgren, (608) 262-2353, dholmgren@education.wisc.edu

WISCONSIN NATIVE IS GUEST ARTIST IN DANCE CONCERT

MADISON -- How does a small town girl from Land o' Lakes end up in New York City on stage and on tour with some of the hottest names in modern dance? And what's she doing back in Wisconsin?

That small town girl is back as a guest artist-in-residence through Sunday, April 22, at the University of Wisconsin-Madison. Now based in New York City, Wisconsin native Barbara Grubel is on campus this month to teach, set a new work on students and perform a solo in the upcoming Spring Faculty Concert April 19-21 at 8 p.m. in Lathrop Hall, 1050 University Ave.

"It is such a thrill to be in Wisconsin teaching," says Grubel. "It's been 20 years since I left and memories of those long, wonderful days I spent dancing in Lathrop Hall are flooding back. I'm looking forward to performing in the new theater -- Lathrop's facelift is fantastic."

Both Grubel's student group work and solo will be featured in this final concert of the season. Her group work, "Drifting," is set to Bach's "Unaccompanied Cello Suite #1" and premiered in New York at the prestigious St. Mark's Danspace in 1999.

Grubel began her professional career in Minneapolis dancing with the New Dance Ensemble, and continued her career in New York, where she's been a member of numerous companies including Don Wagoner, Douglas Dunn, Bill Young, David Dorfman and most recently, Ralph Lemon.

Dance Program assistant professor Jin-Wen Yu will present two works in the concert, a trio and a solo. Using stage settings, props and video images, Yu's trio, "Which One is Pink? Part II," incorporates both the surrealist sounds of Pink Floyd and the common life philosophy of its musical lyrics. His multimedia solo, "Transit," was created collaboratively with video artist Wendy Woodson. It explores alienation and anxiety as one journeys through life.

Ballet guest artist Matthew Nash and his Dance Repertory Theater class plans to deconstruct a 1947 work commissioned for George Balanchine's company, Ballet Society. Entitled "The Seasons," the work was a collaboration between Merce Cunningham, John Cage and Isamu Noguchi.

The concert will also showcase a work by Dance Program student Meghan McCoy, an American College Dance Festival Gala Concert winner, who will perform her award-winning solo, "Indifference."

Tickets: \$12 general public, \$8 students and senior citizens, Wisconsin Union Theater Box Office, 800 Langdon St., (608) 262-2201, or at the door. For more information, call the Dance Program office, (608) 262-1691.

#

[Version for printing](#)**Retrieve release by month:**[Receive news releases by email](#)

Dance

University Communications

News Releases

|| ||

|| ||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE

3/16/01

CONTACT: Doreen Holmgren, (608) 262-2353

UW STUDENTS TO PRESENT DANCE AND VIDEO WORKS

MADISON -- Original choreography and multimedia works by University of Wisconsin-Madison dance students will be featured in the upcoming Spring Student Concert sponsored by the Dance Program.

The concert runs three nights, March 29-31, at 8 p.m. in the Margaret H'Doubler Performance in Lathrop Hall, 1050 University Ave.

"We have an interesting group of dance and video works to show this spring," says Douglas Rosenberg, concert coordinator and Dance Program assistant professor. "Students have tapped into their creativity by exploring things such as form and groupings, personal awareness, anxiety, nature, and video improvisation using special effects."

Among the pieces: A group dance by Elena Schmeekle, a junior from Stevens Point; solos by Laura Mayer, a senior from Bartlett, Ill., and Kelly Radermacher, a junior from Chaska, Minn.; and videos by Tara Nicole Stamm, a senior from Oak Creek, and Melissa Strzelinski, a senior from Crystal Lake, Ill.

Tickets: \$8 for students and senior citizens, \$10 general public, Wisconsin Union Theater Box Office, 800 Langdon St., (608) 262-2201, or at the door. For more information, call (608) 262-1691.

#

[Version for printing](#)

Retrieve release by month:

Mar	▼	2001	▼	Find
-----	---	------	---	------

[Receive news releases by email](#)[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

|| ||

|| ||

Maintained by [University Communications](#)
Send questions or comments to comments@news.wisc.edu
Copyright © 2001 The Board of Regents of the University of Wisconsin System.

Dane
University Communications

News Releases



II II II

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE
10/20/2000

NEWS BRIEFS FROM THE UNIVERSITY OF WISCONSIN-MADISON

- Roundtable features new dean of students
- Food forum adds experts
- DOT official to lead Midwest Transportation Center
- Student choreographers perform works Nov. 2-4
- State department official to visit UW-Madison

ROUNDTABLE FEATURES NEW DEAN OF STUDENTS

Alicia Fedelina Chávez, UW-Madison's new dean of students, is the featured speaker for the University Roundtable Thursday, Nov. 9.

Chávez will speak on "Living Authentic Lives: Balance and the Higher Education Professional." The event begins at 11:45 a.m. in Tripp Commons at the Memorial Union.

Roundtable features university and community leaders speaking on important and timely issues over the lunch hour on campus during the academic year. Current and retired faculty, academic staff, classified staff and their guests are invited to attend.

Reservations are required by Thursday, Nov. 2. Checks for \$8.50 to cover the cost of lunch must be made out to UW Roundtable and sent to Colleen McCabe, 270 Bascom Hall.

Chancellor David Ward will speak at the Dec. 14 Roundtable. The spring semester Roundtable series has not yet been finalized.

FOOD FORUM ADDS EXPERTS

CONTACT: Joan Fischer, (608) 263-1692 ext. 16

MADISON -- Several nationally prominent experts in genetically modified food have been added to the roster of speakers at the Wisconsin Academy's public forum Friday, Nov. 3.

They include environmental writer Richard Manning, author of "Food's Frontier: The Next Green Revolution," a book about biotechnology and world hunger that was released this month by Farrar, Straus and Giroux; John Kaufman, a field ecologist with biotech giant Monsanto; and Kristin Dawkins, an intellectual property expert with the Institute for Agriculture and Trade Policy, who will speak on "Ownership of Life: When Patents and Values Clash."

Other speakers include Ben Brancel, secretary of the Wisconsin Department of Agriculture, Trade and Consumer Protection; Jeff Burkhardt, an agriculture ethicist with the University of Florida; Robert Goodman, a professor of plant pathology, UW-Madison; Mark Ritchie, president, Institute for Agriculture and Trade Policy, Minneapolis; Carl Gulbrandsen, managing director, Wisconsin Alumni Research Foundation; Brandon Scholz, president, Wisconsin Grocers Association; Gary Goldberg, CEO, American Corn Growers Foundation, Tulsa; and Fred Kirschenmann, director of the Leopold Center for Sustainable Agriculture.

The lunchtime speaker is National Public Radio science writer Dan Charles, who is writing a book on the history of genetically modified foods. His topic: "The Story Is Mightier Than the Data: Instructive Tales from the Brief History of Genetically Modified Crops."

For an agenda and complete list of speakers, visit: <http://www.wisconsinacademy.org/conference/>

DOT OFFICIAL TO LEAD MIDWEST TRANSPORTATION CENTER

CONTACT: Ernest Wittwer, (608) 267-5254; Jeff Russell, (608) 262-7244

MADISON -- Ernest F. Wittwer has been named director of the Midwest Regional University Transportation Center, a transportation research, education, and outreach center for the six-state upper Midwest region.

Interim director and University of Wisconsin-Madison professor Jeffrey S. Russell will focus on the center's educational efforts as Wittwer takes the reigns.

Wittwer is on loan to the center from the Wisconsin Department of Transportation, where he is administrator of Division of Transportation Investment Management. As center director, Wittwer will be responsible for managing technical and policy research related to improving highway maintenance,

discovering and testing alternative transportation modes and measuring the performance of transportation systems.

The center, which is funded by a five-year, \$4.45 million grant from the U.S. DOT and matching contributions from Wisconsin and Midwest universities and state DOTs, supports Illinois, Indiana, Michigan, Ohio, Minnesota and Wisconsin. A member of the Wisconsin DOT for 23 years, Wittwer has served in a number of management positions. The center creates a consortium of individuals with varied experience, including UW-Madison faculty members from the College of Engineering, School of Business and the departments of Economics and Urban and Regional Development.

Regional research participants include Marquette University, Northwestern University, UW-Milwaukee, the University of Cincinnati, the University of Chicago, Richard J. Daley Community College and Lac Courte Orielles Ojibawa Community College.

STUDENT CHOREOGRAPHERS PERFORM WORKS NOV. 2-4
CONTACT: Doreen Holmgren, (608) 262-1691

MADISON --The University of Wisconsin-Madison Dance Program's Fall Student Concert Nov. 2-4 will feature original choreography by eight Dance Program students.

The program starts at 8 p.m. each evening in the Margaret H'Doubler Performance Space, Lathrop Hall, 1050 University Ave.

The choreographers, motivated by topics such as self-discovery, domestic abuse, power struggles and feminism, also explore various movement structures in their works including improvisation, modern dance, and hip hop, among others.

The works include solos by Megan McCoy, junior, Sussex, Wis.; Tara Nicole Stamm, senior, Oak Creek, Wis.; and Nora Stephens, senior, Brookline, Mass.

A duet features Kelley Radermacher, junior, Chaska, Minn., and Elena Schmeeckle, junior, Stevens Point, Wis.; and group works by Rya Beilke, senior, Jefferson, Wis.; Tamra Bisbee, senior, McFarland, Wis., Joana DaCosta, junior, Rio de Janeiro, Brazil, and Stephens.

"The student choreographers show a variety of styles and range of movement in this program," says dance professor and concert coordinator Jin-Wen Yu. "Each has chosen special music, text, video, costumes, props or dancers they feel will reveal the intentions of their works best. And they succeed very well."

Tickets: \$8 students and senior citizens, \$10 general public, Wisconsin Union Theater Box Office, 800 Langdon St., 262-2201, or at the door. For more information, call (608) 262-1691.

STATE DEPARTMENT OFFICIAL TO VISIT UW-MADISON
CONTACT: Donna Veatch, (608), 262-2042; dlveatch@facstaff.wisc.edu

MADISON -- William B. Bader, assistant secretary for educational and cultural affairs, will visit the University of Wisconsin-Madison Nov. 1-2 to discuss the current status of international educational programs.

He will deliver a public talk Wednesday, Nov. 1, at 3:30 p.m., 206 Ingraham Hall, 1155 Observatory Drive. The International Institute is sponsoring Bader's visit.

Bader oversees the Bureau of Educational and Cultural Affairs, which fosters mutual understanding between the United States and other countries through international educational and training programs; and promotes personal, professional and institutional ties between private citizens and organizations here and abroad. The bureau also presents U.S. history, society, art and culture to overseas audiences.

As assistant secretary, Bader is in charge of educational exchange and cultural affairs programming, including the J. William Fulbright Program, the Hubert H. Humphrey Fellowships, the International Visitor Program, citizen exchanges, cultural programs and English teaching programs.

His department administers the Convention on Cultural Property Implementation Act, which makes the United States a party to the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export or Transfer of Ownership of Cultural Property.

Bader visits the UW-Madison campus on the eve of International Education Week, Nov. 13-17. A partnership between the departments of state and education, the week provides a global forum for promoting and celebrating the benefits of international education. More information: Donna Veatch, 262-2042; dlveatch@facstaff.wisc.edu.

Version for printing

Retrieve release by month:

[Receive news releases by email](#)

University Communications

News Releases



||

||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE

10/31/00

CONTACT: Doreen Holmgren, (608) 262-2353

FACULTY DANCE CONCERT SHOWCASES GUEST ARTISTS

MADISON -- The upcoming University of Wisconsin-Madison Faculty Dance Concert combines dance, video dance, original live music and film in an event that also features New York guest artists Gloria McLean and Matthew Nash.

The concerts, presented by the UW-Madison Dance Program, run Nov. 16-18 at 8 p.m. in Margaret H'Doubler Performance Space, Lathrop Hall, 1050 University Ave.

"This fall we have the good fortune of working with two prominent guest artists and teachers from New York," says Dance Program professor and concert coordinator Claudia Melrose. "Gloria McLean, artistic director of LIFEDANCE/Gloria McLean and Dancers and a leading member of the Erick Hawkins Dance Company for more than 10 years, is our Henry-Bascom Professor this semester. And Matthew Nash, a seasoned professional and energetic, nurturing teacher, is with us throughout the year as guest ballet artist."

McLean's work "Soma: Choros for Sappho" celebrates the immediacy and sensuous concreteness of dance. In keeping with the Erick Hawkins tradition, live music accompanies her work, including a new musical score composed by Kevin T. Frey performed by a quintet of violin, viola, cello, horn and percussion.

Known as a highly theatrical and musical choreographer, Nash presents "Lobster Shift," an investigation of age, ambition, romance and cynicism. He is collaborating with Interarts and Technology student Daniel Feiler to create a rich mix of music, visuals and screenplay excerpts from two archetypal yet different sources: Claude Debussy's beloved "Claire de Lune" and Warner Brothers' classic film "All About Eve."

Student dancers Allissa Brekken and John Miller will join Nash's performance.

Dancer and choreographer Jin-Wen Yu, recently back from a successful summer Asian tour, adds two new works to the concert. In a tour de force of physical contact and balance between dancers Lori Dillon and Yunchen Liu, Yu explores humorous and serious moods in his duet "Double Feature."

Set to the music of J. Frazy, E.A. Quelle, Laszlo Sa'ry, Colin Bright, this dance was commissioned by Dance Mission Theater and premiered in San Francisco in July 2000. Yu's repertory piece "Transmuting" is a sextet set to the music of Ryuichi Sakamoto and highlights intricate spatial designs and dynamic partnering.

Visual artist Douglas Rosenberg presents an experimental dance video that premiered at the Riccione TTV International Video Festival in Italy in June 2000 and was nominated for an award at the Northern California Film and Video Festival. With "choreography" by renowned New York choreographer Gus Solomons Jr. this dynamic work, entitled "Periphery," has been entirely deconstructed and remade for the space of the camera. It was shot and directed by Rosenberg and danced by Li.

Choreographer Li's exciting new work, "Residues," is a hyper-kinetic duet filled with playful and aggressive partnering. It is performed by Li Chiao-Ping Dance company members Lori Dillon and Andrea Harris and accompanied by the Feiler's driving music.

In "Moon Oracle," performer and choreographer Peggy Myo-Young Choy presents a folklore piece about Tanguan, Korea's first ruler. The work, excerpted from Choy's highly successful multicultural landscape, "Passage of Oracles," is set to music by Fred Wei-han Ho.

"This concert not only showcases great artistry but also the versatility of our wonderful dance venue here on campus," Melrose says. "We're thrilled to be able to offer a unique blend of dance, theater, music, video and film all in a highly diverse, movement-focused program."

Tickets: Reserved seating, \$12 public, \$8 students and senior citizens, Wisconsin Union Theater Box Office, 800 Langdon St., 262-2201, or at the door.

For information, call the Dance Program office, (608) 262-1691.

#

[Version for printing](#)
[Retrieve release by month:](#)

University Communications

News Releases



|| || || ||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE

9/25/2000

CONTACT: Doreen Holmgren, (608) 262-2353; dholmgren@education.wisc.edu

DANCE IMPROVISATION FESTIVAL SET FOR SEPT. 29-30

MADISON -- Nationally known guest artists, dance scholars and members of the community are invited to explore dance improvisation in a weekend festival later this month sponsored by the University of Wisconsin-Madison Dance Program.

Dance improvisation classes for adults and kids as well as contact improvisation workshops, lectures, a panel discussion and two nights of performances incorporating dance and technology will be held at the Dance Improvisation Festival, Sept. 29-30, in Lathrop Hall, 1050 University Ave. The free activities are open to the public.

"Dance (movement) improvisation, with its physical-psychological significance and immediate motion, is often used to enhance creativity, performance, self-liberation, and group-awareness," says festival director and assistant professor of dance Jin-Wen Yu. "Broadly speaking, it helps one understand life."

Festival participants include guest artists from around the country:

-- K.J. Holmes, contact improviser, dancer, singer and poet based in Brooklyn, N.Y.

-- Peter Jones, Mount Holyoke College, dance musician, composer and creator of works for piano, chamber ensembles and combinations of percussion and keyboards.

-- David Gere, UCLA art critic, assistant professor of dance history and theory.

-- Kent De Spain, University of Georgia-Athens dance artist, researcher and leading authority on improvisational process in movement.

-- Karinne Keithley, performance artist, choreographer, dancer based in New York.

-- Gloria McLean, performer, teacher and choreographer based in New York and this year's Bascom Henry Professor at the UW Dance Program.

In another form of movement known as contact improvisation, two or more dancers share points of balance, support and movement. Touch, weight and momentum provide a base of support for this very physical partnering form.

Both improvisation and contact improvisation have become two major techniques in contemporary dance training. They are not only incorporated as choreographic approaches but are also presented as performing forms.

Classes are open on a first-come, first-served basis. Those wishing to take classes, please call the UW Dance Program at 262-1691. To participate in the improvisation performances, please call professor Jin-Wen Yu at 262-1640.

#

-- Doreen Holmgren, (608) 262-2353; dholmgren@education.wisc.edu

DANCE IMPROVISATION FESTIVAL SCHEDULE

(All activities take place in Lathrop Hall)

Sept. 29

1:20-3 p.m., dance improvisation, studio 349

contact improvisation, studio 549

3:30-5 p.m., lectures by David Gere and Kent De Spain in the Theater

7:30-9 p.m., improvisation performance in the theater

Sept. 30

11 a.m.-noon, improvisation on the Internet, theater

1:20-3 p.m., dance improvisation for kids, K-12, studio 549

Contact improvisation, studio 349
3:30-5 p.m., panel discussion with all guest artists, theater
7:30-9 p.m., improvisation performance in the theater
9-10:30 p.m., reception in the parlor
[Version for printing](#)

Retrieve release by month:

Sep	<input type="button" value="▼"/>	2000	<input type="button" value="▼"/>	<input type="button" value="Find"/>
-----	----------------------------------	------	----------------------------------	-------------------------------------

[Receive news releases by email](#)

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

||

||

||

||

Maintained by [University Communications](#)

Send questions or comments to comments@news.wisc.edu

Copyright © 2001 The Board of Regents of the University of Wisconsin System.

Danaher David

University Communications

News Releases

|| ||

|| ||



[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE

August 22, 2000

CONTACT: Mary Anne Fitzpatrick, (608) 263-7221; fitzpatrick@ls.admin.wisc.edu

LILLY AWARDS TO YIELD NEW, REMODELED COURSES

MADISON -- New or revised courses in literature, women's studies, popular culture, language acquisition and theater education will be options for University of Wisconsin-Madison students soon.

At the moment, the classes are starting development as Lilly Award projects. Seven faculty, already distinguished scholars and teachers, have been named Lilly Teaching Fellows.

The program, established nationwide by the Lilly Endowment Inc. in 1974 and now funded by the UW-Madison College of Letters and Science, offers one-year grants to promising assistant professors so that they can develop a new undergraduate course or redesign an existing one. Each fellow receives a small stipend for supplies and course release time. The new Lilly Fellows are:

Mark Csikszentmihalyi, East Asian Languages and Literature, Religious Studies

Forms that Asian writers have used to express religious ideas will be the focus of Csikszentmihalyi's new course, "Genres of Asian Religious Writing." Intended as a companion to the currently taught Genres of Western Religious Writing, the new class will focus on the type of writing -- tales and history, revelation, commentary -- rather than the religion or sect the work represents, Csikszentmihalyi says.

"As the American religious landscape becomes more diverse, having a literacy in Asian religious traditions will become more important. I think an even more important issue is how these traditions will be introduced. I'm trying to avoid teaching them as autonomous faiths and preserve the fact that, at many points in Asian history, they often were practiced and read across cultures," he says.

David S. Danaher, Slavic Languages and Literature

Danaher will create the first course on Czech literature to be taught at UW-Madison. His subject will be Czech president Vaclav Havel, who ascended to the position in the 1990s.

After reading Havel's speeches, plays, essays, students will keep journals recording their reactions to Havel's work. "We will explore Havel's analysis of life under a communist government, and how his observations apply to life in modern America," Danaher says. "Students will find Havel's writing has a great deal of relevance for contemporary Americans. I hope students will learn to think as critically and clearly about their own society as he did about his."

Dionne Espinoza, Women's Studies, Chicana/o Studies

The crucial role that women have assumed in social movements of the 1960s and '70s will provide the nucleus of Espinoza's new course, Race, Gender and Radical Social Movements.

Concentrating on African-American, American Indian, Puerto Rican, Chicana and Asian-American movements, the course will offer students a different perspective on social change, Espinoza says.

"The course will invite students to reflect upon their own world views," she says. "I hope it also will challenge them to ask themselves questions about the meaning of commitment and community and to explore their own ethical choices and perspectives."

Students will examine primary documents, autobiographies and films to better understand periods of social upheaval that continue to shape social and political philosophy and policy.

Julia Evans, Communicative Disorders

"To watch a child learn language is a breathtaking experience," says Evans. "While the technical 'facts' of language development can be taught in standard lecture format, much of what actually

transpires during this process can be lost to students."

Consequently, Evans will use her Lilly Fellowship to revise *Language Development in Children*, an introductory-level course designed to further understanding of language acquisition.

Evans says the class will be made more effective by including interactive small-group exercises based on videotaped sessions between a parent and child, highlighting key aspects of the child's language acquisition process. Evans added that her revision will place small-group exercises before lectures, "allowing students to develop a preliminary understanding of the material before I present it in class, making lectures and discussions more salient."

Nicole Huang, East Asian Languages and Literature

What messages do action films like "Fists of Fury" and "Enter the Dragon" teach the world about China and its people? And what impressions do Chinese in and out of the homeland glean about themselves from Bruce Lee? Such topics will be the meat of Huang's new course on Popular Culture and Film in 20th Century China.

"We will examine several important themes including shifting boundaries between 'popular' and 'serious' cultural genres, the impact of media technology and the role of political discourse, among others," she says.

A key concept Huang hopes to convey is the multifaceted notions of "China" and "Chineseness."

"It is not enough to teach students about the rich heritages of Asian cultures," she says. "There is a growing demand among students of Asian descent to understand the relevance of their heritage in establishing their individual ethnic identities. In addition, it's important for all students to learn to grasp the process of circulating people, ideas, commodities and practices within a global context."

Sabine Moedersheim, German

Survey of German Literature to 1750 aims to familiarize students with the earliest recorded works to those of the mid-18th century, the territory of such writers as Wolfram von Eschenbach and Walther von der Vogelweide. Moedersheim also would like to expand the list of authors students will study, especially women, including Hildegard von Bingen and Hrotsvit von Gandersheim.

Plans also call for a wider scope for the class: "We will look at the relationship between text and image, media relations, printing history and the beginning of mass publication," says Moedersheim.

In addition, she will introduce an important electronic component to the course, which she hopes will take students far beyond it. "The course Web page will provide materials and links to resources," she says. "Students will learn to use the Internet to do research."

Manon van de Water, Theatre and Drama, Curriculum and Instruction

Changing demographics in elementary schools has prompted van de Water to redesign Drama in Education, a required course for elementary education majors.

"It's time to explore whether the course could be reorganized to attract a more diverse population, both with regard to enrollment of college students and public school students in the class labs," she says, pointing out that research indicates that within 20 years, students of color will make up almost half of students in America.

More locally and immediately, access issues often preclude grade school children from taking part in course labs. "K-5 lab participation is limited to students who can come, physically, to Vilas Hall. This excludes, among others, latchkey children who often spend their afternoons in community centers."

Consequently, van de Water proposes a special off-campus pilot section of the class to be held in the Bayview Community Center. She also will develop course materials that are more inclusive of and connected to a diverse student population.

###

Barbara Wolff, 608/262-8292, bjwolff@facstaff.wisc.edu

[Version for printing](#)

Retrieve release by month:

[Receive news releases by email](#)

University Communications

News Releases



||

||

||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE**April 7, 2000****CONTACT:** Doreen Holmgren, (608) 262-2353

(NOTE TO PHOTO EDITORS: A high-resolution black-and-white image to accompany this story is available for downloading at: <http://www.news.wisc.edu/newsphotos/brenner.html>)

FACULTY SHOWS RANGE OF MODERN DANCE

MADISON -- Inspired by several 20th century modern dance pioneers, the University of Wisconsin-Madison Dance Program proudly presents its spring faculty concert, "Retro/Perspective," featuring New York guest artist Janis Brenner.

The concert is April 27-29 at 8 p.m. in the Margaret H'Doubler Performance Space in Lathrop Hall, 1050 University Ave.

Brenner, an award-winning dancer, choreographer, singer and teacher, will be a guest artist-in-residence with the Dance Program April 10-30. She kicks off her residency with a lecture-demonstration Monday, April 10, at 5:30 p.m. in the Margaret H'Doubler Performance Space. The event is free and open to the public.

During her residency, Brenner will set a voice/movement/text-based work on student dancers entitled "The Memory Project/ University of Wisconsin." In addition to showing this work, she will perform two solos in the concert. They include her signature solo, "Solo for Janis," which was nominated for a New York Dance and Performance Award (a "Bessie"), and "On the Rim of Thought," a 1998 solo set to the music of Brazilian musician /composer Egberto Gismonti.

"Retro/Perspective" is dedicated to dance pioneer Anna Sokolow, who died last week at age 90.

"Coincidentally, Lorry May, the authorized reconstructionist of Anna Sokolow's repertory, is teaching here as a guest lecturer for the remainder of the semester," says concert director and professor Joseph Koykkar. "Earlier in the year, June Finch, a faculty member of the Merce Cunningham Studio since 1968, was also a guest lecturer. So throughout semester, our students and faculty have grown to appreciate more and more the groundwork laid by these dance pioneers."

May, also the artistic director of Anna Sokolow's Players' Project, will present a reconstructed work of Sokolow's 1975 "Ride the Culture Loop" set to music by Teo Macero.

"A bus route through New York's patchwork of ethnic neighborhoods was the inspiration for this dance," says May, "and jazz was the aural equivalent of the alienation and social schisms Anna was exploring."

Finch's work features the movement style and technique of Merce Cunningham, one of America's most innovative contemporary choreographers. Entitled "Open House," this abstract group piece is set to music composed by Joseph Koykkar, the Dance Program's music director.

Other works include:

- "Watering the All Stars" choreographed by professor Jin-Wen Yu, is set to the music of Perez Prado.
- "Passer-By," choreographed by Yu, was commissioned by Nai-Ni Chen Dance Company in New York City.

"Glyphic References," featuring choreography by Anna Nassif, professor emeritus of dance, is set to music composed by Koykkar. This new three-part multimedia work is based in part on Nassif's travels and study of the Mayan culture. Part 2 and Part 3 were commissioned by the Wisconsin Alliance for Arts in Education.

Tickets: \$12/public, \$8/students and senior citizens, Wisconsin Union Theater Box Office (608) 262-2201, or at the door. For more information, call (608) 262-1691.

For more information about Brenner, visit:
<http://www.education.wisc.edu/dance/new/brenner.html>.

Dance
University Communications

News Releases



|| || || ||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)**FOR IMMEDIATE RELEASE****April 25, 2000****CONTACT:** Doreen Holmgren, (608) 262-2353**MULTIMEDIA FESTIVAL FEATURES STUDENT WORK**

MADISON -- Lathrop Hall will be overflowing with art during this year's student-organized Festival of Interarts and Technology sponsored by the University of Wisconsin-Madison Dance Program.

The free public event, scheduled 6-10 p.m. Friday, May 5, in Lathrop Hall, 1050 University Ave., features student-created multimedia presentations including performance, installation, original music, static art, computer art and video art.

"There has been a wonderful turnout of proposals and interest in this year's event," says student Cynthia Haskett, festival gallery coordinator. "The gallery and installations that are going up will be some of the best the department has seen."

Haskett, along with students Christine Olson and A.J. Niehaus, is a member of Media Kittens, whose premiere performance can be seen at festival. Among others showing their work are seniors Dave Ferris, who will exhibit photography, and Mike Duff, who will show a performance piece.

"There's lot of positive energy being generated among the students as we go into final rehearsals for the festival," says senior Kelly Kivland, the performance coordinator. "I can't wait 'til May 5, when all that energy is poured out into the works - I'm sure the audience will feel it, too."

Kivland says the festival is planned and run by students from the outset. The students are in charge of everything from reserving space and equipment to scheduling rehearsals and works-in-progress showings as well as doing publicity.

Receptions are planned in the Virginia F. Harrison Parlor of Lathrop Hall, 7:30-8 p.m. and following the event. For information, call (608) 262-1691.

#

[Version for printing](#)**Retrieve release by month:**

Apr	▼	2000	▼	▼
-----	---	------	---	---

[Receive news releases by email](#)[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

|| || || ||

Maintained by [University Communications](#)Send questions or comments to comments@news.wisc.edu

Copyright © 2001 The Board of Regents of the University of Wisconsin System.

Dance, Dept of

University Communications

News Releases

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)**FOR IMMEDIATE RELEASE 02/23/00****NEWS BRIEFS FROM THE UNIVERSITY OF WISCONSIN-MADISON**

- Scholarship created for nonprofits
- 'Smoke Signals' director Sherman Alexie to speak
- Symposium to honor Robert Kingdon
- New speaker series to explore frontiers of scholarship
- Dancer/choreographer to premiere three new works

SCHOLARSHIP CREATED FOR NONPROFITSCONTACT: Constance Rieben, (608) 265-2034; crieben@bus.wisc.edu

MADISON -- A special Executive Masters of Business Administration scholarship for someone currently working for a Wisconsin non-profit organization has been created at the University of Wisconsin-Madison School of Business by Dean Andrew J. Pollicano.

The scholarship will pay 75 percent of the student's tuition for both years of the Executive MBA program beginning in fall 2000. Program fees are \$20,000 per year.

"By establishing this scholarship, we hope to provide opportunities for individuals who will lead the nonprofit sector," Pollicano says. "Non-profit organizations are critical to our community. Managing them requires a high level of management and business skill."

UW-Madison's Executive MBA program is a rigorous two-year advanced business program designed for mid- and upper-level managers. It meets on Fridays and Saturdays every other weekend for two school years. Approximately 30 students are admitted each fall.

Applicants for the scholarship must meet the program's criteria and be employed full time with a not-for-profit Wisconsin organization.

The deadline for applications to the next Executive MBA class is June 1, with early applications recommended. All applications will be reviewed by the EMBA Admissions Committee.

"SMOKE SIGNALS" DIRECTOR SHERMAN ALEXIE TO SPEAKCONTACT: Alden Oreck, (608) 262-2216; azoreck@students.wisc.edu

MADISON -- Native American filmmaker Sherman Alexie will speak about "Killing Indians: Myths, Lies and Exaggerations" Thursday, March 2, at 7:30 p.m. in the Wisconsin Union Theater.

The lecture is free; tickets are available first to University of Wisconsin-Madison students, faculty and staff and Wisconsin Union members Thursday, Feb. 24 at the Union Theater Box Office. Tickets will be available to the general public Monday, Feb. 28.

A strong voice for Native Americans as a Coeur d'Alene tribe member, Alexie wrote and produced the award-winning "Smoke Signals" in 1998. To commemorate his visit, "Smoke Signals" will be shown Monday, Feb. 28, at 7:30 p.m. in Tripp Commons, Memorial Union.

Alexie also won accolades for poetry, short stories and fiction about identity, alienation and racial hatred. Alexie's "The Lone Ranger" and "Tonto Fistfight in Heaven," "The Business of Fancydancing" and "Reservation Blues" have all won major literary awards.

Box office hours are Monday-Friday, 11:30 a.m.-5:30 p.m.; Saturday, noon-5 p.m. Phone: (608) 262-2201.

The series for this academic year concludes with noted historian Howard Zinn April 18. For information, contact Alden Oreck, (608) 262-2216; azoreck@students.wisc.edu.

SYMPOSIUM TO HONOR ROBERT KINGDON
CONTACT: Loretta Freiling, (608) 262-3855

MADISON -- An international symposium honoring the scholarly legacy of Robert Kingdon, professor emeritus of history at the University of Wisconsin-Madison, will explore "The Frontiers of the Reformation," Kingdon's scholarly specialty, Feb. 25 and 26.

Scholars from other nations and around the country will join colleagues at UW-Madison to look at such subjects as the social history of poverty, alcohol and the clergy, early modern calendar reform, witches and magicians and more.

The symposium is sponsored by the UW-Madison Institute for Research in the Humanities, where Kingdon served as director from 1975-98. Current director Paul Boyer says the symposium is an excellent way to celebrate Kingdon's contributions, as well as showcase new directions for the humanities.

"Robert Kingdon is recognized internationally for his work in Reformation studies, and continues to be in demand as a conference participant around the world. In addition, he was one of the founding figures in religious studies at Wisconsin," Boyer says.

Kingdon joined the UW faculty in 1965. He retired in 1998.

This 23rd Burdick-Vary Symposium is free and open to the public. For more information, contact Loretta Freiling, (608) 262-3855.

NEW SPEAKER SERIES TO EXPLORE FRONTIERS OF SCHOLARSHIP
CONTACT: Martin Spillane, (608) 256-8113; spillane@facstaff.wisc.edu

MADISON -- From children's literature phenomenon Harry Potter to the regional vagaries of the English language to closing the gulf between science and the humanities, the range of fair game for modern scholarship continues to grow.

A new dinner-lecture series at the University of Wisconsin-Madison will explore some of the innovations of academic pursuit in three events this spring:

- "After C.P. Snow: Cultivating and Engaged Dialog," by Phillip Certain, dean of the UW-Madison College of Letters and Science, Feb. 29. Forty years ago, Snow detected an "unbridgeable gulf" between the sciences and the humanities. Certain will consider whether or not that's still true, and the possibility of other gulfs that separate people from one another.
- "Harry Who? The Harry Potter Phenomenon," Father-daughter team David A. Riley, UW-Madison professor of child and family studies, and Hannah B. Riley, April 4. The pair will debate the psychology of the books, a sensation (and cause of alarm among some parents) around the world.
- "In Unam Pluribus: American Regional English," Joan Houston Hall, associate editor of the Dictionary of American Regional English, May 11. Hall will draw upon her experience with the dictionary, produced at UW-Madison, to offer insight into the diversity of our language and the way it has changed over the last 400 years.

Sponsored by the UW Literary and Philosophical Society, the series differs from other lecture events on campus because this one seeks to "cultivate an engaged dialog in a social setting and to look for speakers on subjects worthy of wider attention," says organizer Spillane.

A cash bar will begin the evening at 6 p.m. at the University Club, with dinner at 7 p.m. The lecture will follow at about 8:15 p.m. Guests will have a chance to talk with the speakers afterward. Cost: \$20. Reservations: (608) 256-8113; spillane@facstaff.wisc.edu.

DANCER/CHOREOGRAPHER TO PREMIERE THREE NEW WORKS
CONTACT: Doreen Holmgren, (608) 262-2353; dholmgren@education.wisc.edu

MADISON -- "Interplay," a cross-cultural and multi-media dance concert showcasing works by Jin-Wen Yu, UW-Madison Dance Program assistant professor, will be performed March 2-4 at 8

p.m. in the Margaret H'Doubler Performance Space in Lathrop Hall, 1050 University Ave.

The program integrates Tai Chi, Chinese opera dance, and ballet with modern dance, Yu's new and recent works fill stage and screen with powerful images, intricate spatial patterns and dynamic partnering work.

Guest artists are Phillip Zarrilli, former chair of UW-Madison's Department of Theatre and Drama, nationally known ballet duo Charles and Rose Flachs, lighting and video designer Claude Heintz, and musicians Peter Jones and Kevin Frey.

Highlights include three concert premieres:

-- "Duet #2," performed by Yu and Zarrilli, depicts a spiritual journey and blends Chinese and Indian martial art forms with contemporary dance vocabularies.

-- "Bobbing," a dynamic group work, is performed by university students amidst a stage of flying, fluttering papers.

-- "Interplay," a solo by Yu, uses a video camera and projections to reveal an "internal landscape" within a stage setting of stones.

Other solo, duet and group works are scheduled as well. Tickets: \$12 public, \$8 students and senior citizens, available in advance at the Wisconsin Union Box Office, 800 Langdon St., (608) 262-2201, or at the door.

[Version for printing](#)

Retrieve release by month:

Feb	▼	2000	▼	Find
-----	---	------	---	------

[Receive news releases by email](#)

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

|| || || ||

Maintained by [University Communications](#)

Send questions or comments to comments@news.wisc.edu

Copyright © 2001 The Board of Regents of the University of Wisconsin System.

Dance
University Communications

News Releases

**UNIVERSITY OF
WISCONSIN
MADISON**

|| || || ||

[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

FOR IMMEDIATE RELEASE

2/14/2001

CONTACT: Mary Carbine, (608) 262-6578, mccarbine@facstaff.wisc.eduNOTE TO PHOTO EDITORS: A high-resolution head shot of Ping Chong is available for downloading at: <http://www.news.wisc.edu/newsphotos/chong.html>

PING CHONG TO DISCUSS ART IN THE NEW CENTURY

MADISON -- Ping Chong will speak Friday, March 2, on "Making Art in the New Century" and show slides and video of his award-winning and innovative work in theater and performance.

Chong is the University of Wisconsin-Madison Arts Institute interdisciplinary artist in residence. He will speak at 7 p.m. at the Madison Art Center, third floor auditorium, 211 State St.

Whether as a theater or performance maker, choreographer, videographer, or installation artist, Chong has consistently produced art that challenges audiences' preconceptions and rewards their serious engagement. The status of the "other" in America has been the signature theme of Chong's career, which long predates the '90s preoccupation with "multiculturalism" and questions of diversity.

Works such as "Deshima" (1990), "Chinoiserie" (1995), "After Sorrow" (1997), and "Pojagi" (1999) have been enthusiastically received all over the globe by both spectators and critics. Chong's achievements have been acknowledged through two Obie Awards, a Guggenheim fellowship, and six NEA fellowships.

Chong's residency is co-sponsored by Afro-American Studies; Environment, Textiles and Design; Theatre and Drama; and the Dance Program. His visit will culminate in a public performance of his celebrated performance piece "Undesirable Elements" March 22-23 in Lathrop Hall, 1050 University Ave.

For information on the talk, call (608) 257-0158. For information on "Undesirable Elements," call (608) 263-4086.

#

[Version for printing](#)**Retrieve release by month:**

Feb	▼	2001	▼	Find
-----	---	------	---	------

[Receive news releases by email](#)[UComm Home](#) - [Releases](#) - [Experts list](#) - [Staff contact info](#) - [News library](#) - [Photo library](#)

|| || || ||

Maintained by [University Communications](#)Send questions or comments to comments@news.wisc.edu

Copyright © 2001 The Board of Regents of the University of Wisconsin System.

To report news

Faculty and staff members are encouraged to report honors, awards and other professional achievements. Coverage suggestions and feedback also are welcome.

Campus mail: **19 Bascom Hall**
E-mail: wisweek@news.wisc.edu

To publicize events

Wisconsin Week lists events sponsored by campus departments, divisions and programs. We must receive your listing at least 10 days before you want it published. Upcoming publication dates are: March 1, March 22 and April 5. Campus mail: **19 Bascom Hall**
E-mail: calendar@news.wisc.edu

To find out more

- Vilas Hall Box Office: 262-1500
- Union Theater Box Office: 262-2201
- Film Hotline: 262-6333
- ConcertLine: 263-9485
- Elvehjem Museum of Art: 263-2246
- TITU: <http://www.wisc.edu/union/>

Daily news on the Web

Bookmark this site for regular campus news updates from the Office of News and Public Affairs.

■ <http://www.news.wisc.edu/wisweek>

Weekly news by e-mail

Sign up for a weekly digest of campus news, with links to more information.

■ <http://www.news.wisc.edu/cgi-bin/newslist/wireads>

Delivery problems?

Not getting Wisconsin Week on time or at all? Our mailing list uses information from campus payroll records, so be sure your record is updated. For persistent delivery problems, check with your building manager to get the problem fixed. Call 262-3846 to get the paper you missed.

In this issue

Milestones	4	Around Campus	7
Profile	4	Calendar	9
Spotlight	5	Bulletin	12
Research	6	For the Record	13
Newsmakers	7	Vacancies	14
		Portfolio	16

Wisconsin Week

Vol. XV, No. 3, February 16, 2000

Wisconsin Week, the official newspaper of record for the University of Wisconsin-Madison, carries legally required notices for faculty and staff.

Wisconsin Week (ISSN 890-9652; USPS 810-020) is published by University Periodicals, Office of News and Public Affairs, biweekly when classes are in session (17 issues a year). Send information to 19 Bascom Hall, 500 Lincoln Drive, Madison, WI 53706; phone: (608) 262-3846. E-mail: wisweek@news.wisc.edu.

Second-class postage is paid at Madison, WI 53706. Postmaster: Send address changes to Wisconsin Week, 19 Bascom Hall, 500 Lincoln Drive, Madison, WI 53706.

Subscriptions for U.S. mail delivery are \$18 a year or \$9 for six months. Send checks, payable to Wisconsin Week, to the above address.

Address changes

The Wisconsin Week labels are printed from the files of the UW-Madison Employee Compensation and Benefits Office. Send a Person File Information Form to revise employee addresses. Other addresses may be changed by correcting the label and mailing it to Wisconsin Week.

Editor: Tim Kelley

Designer: Jeffrey Jerald

Program assistant: Debbie Sunwalt

Publications assistant: Eileen Gilligan

Director of periodicals: Cindy Foss

Editorial advisor: Amy Toburen

Contributing writers: Office of News and Public Affairs

Photography: Jeff Miller, Stephanie Judge, Aaron Peterson

Distribution: UW-Madison Truck Service

Publication dates: March 1, March 22, April 5

LEADERSHIP**Piñero to lead workforce diversity**

Luis A. Piñero has been named assistant vice chancellor for workforce equity and diversity.

Piñero will also serve as director of the university's Equity and Diversity Resource Center. He was serving as interim assistant vice chancellor/director of the EDRC prior to his appointment.

"Luis' experience working on equity and diversity issues at UW-Madison for nearly 20 years clearly positioned him as the best choice for this important campus administrative post," says Melany S. Newby, vice chancellor for legal and executive affairs.

Piñero joined the EDRC in 1982, when it was known as the Office of Affirmative Action and Compliance. He was appointed associate director in 1991 and previously served as interim EDRC director from May 1994 to August 1995. Piñero holds a bachelor's degree from Marquette University and a master's degree from UW-Madison.

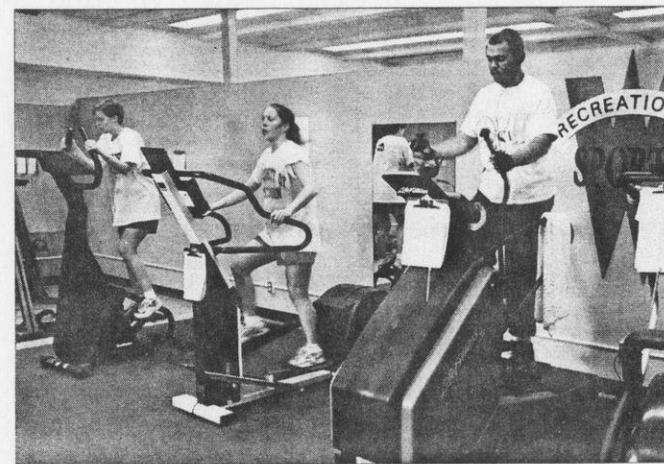
The assistant vice chancellor for workforce equity and diversity serves as a campuswide strategic planner and consultant on equity and diversity; oversees the Equity and Diversity Resource Center; and collaborates with academic leaders, employing units and governance bodies to coordinate campus compliance with affirmative action/equal employment opportunity regulations.

UHS search begins

A search committee to find a replacement for Richard Keeling as director of University Health Services has been announced by Paul Barrows, vice chancellor for student affairs. The committee includes Ed Bersu (chair), Linda Oakley, Jeffrey Glassroth, Mariamne Whately, Paul Evans, Pat Fessenden, Linda Schilling, Cathy Trueba, Rob Sepich, Jennifer Orleans, Chris Opsal, Noah Stein, Tia Henn, and Tina Nerhaugen. Applications must be submitted by Friday, March 31.

ON CAMPUS**Storytellers to gather here**

American Indian storytellers from North and South America will gather Feb. 22-23 for the American Indian Studies Program's third annual American Indian Storytelling Festival.



As if hoofing it to class in the cold wasn't enough, university students feel the burn as they occupy all available Recreational Sports exercise equipment at the Natatorium on a recent day. Faculty and staff feeling winter's punch also may use the equipment. The Nat is open Monday-Thursday from 6:40 a.m.-10 p.m., with later opening and earlier closing on other days. Schedule: 262-4756. Photo: Jeff Miller

This event, in collaboration with the Folklore Program and the Latin American and Iberian Studies Program, will feature evening storytelling both nights beginning at 7 p.m. in Morphy Hall, 2320 Humanities.

Storytellers will include Tito Medina and Daniel Morales (both Maya Kiche), Larry Beardy (Ojibwe), Jesse Deiter (Plains Cree), Norma Jamieson (Oneida), Bernadine Talmadge (Ho-Chunk) and Marie Worthington Floring (Menominee).

Conference organizer Roberta Hill, UW-Madison associate professor of English, calls the centuries-old tradition "a vital art in our communities. It has healing power. The festival will be a rare opportunity for members of the larger university and Madison community to take part."

During the day, educators involved in revitalizing and maintaining Native languages will discuss language preservation strategies in their communities. Members of the Menominee, Navajo and Cherokee nations, among others, will talk about their experiences. Sessions begin at 9 a.m. in the Red Gym, 716 Langdon St.

Information: 263-5501.

Morgan will be artist-in-residence

Clyde Morgan, renowned Afro-Brazilian expert, dancer, choreographer and teacher, returns to Madison as a guest artist-in-residence on campus Feb. 19-26.

His residency is being sponsored by the Elvehjem Museum of Art, Latin American and Iberian Studies Program, School of Music, Dance Program and the Madison Metropolitan School District.

His visit was designed to coincide with the Elvehjem Museum of Art's new exhibition, "Beads, Body and Soul: Art and Light in the Yorùbá Universe."

Morgan will conduct master classes, too. Performances in Music Hall are Friday, Feb. 25, 7 p.m. and 9 p.m.; and Saturday, Feb. 26, 7 p.m. and 9 p.m.



Junior Clay Busker juggles balls and gloves alike while walking the railroad tracks crossing Charter Street.

Photo: Stephanie Judge

Series looks at art, government

A five-week lecture series on the relationship between art and government is now under way, sponsored by the UW-Madison La Follette Institute of Public Affairs.

"Art and symbols and expression make up so much of our lives," says outreach coordinator Shirley Smith. "It includes everything from team logos and mascots to Saturday nights at the movies to web pages on the Internet."

The lectures will be in room 260 of the Madison Municipal Building, 215 Martin Luther King Jr. Blvd. Topics and speakers are:

- Monday, Feb. 21: "The Arts and Intellectual Property: A Few Problems," by Mary Layoun, professor and graduate director of Comparative Literature
- Monday, March 6: "European Film vs. Hollywood," by Tino Balio, chair of Communication Arts and executive director of the UW Madison Arts Institute
- Monday, March 13: "The Folk Arts and Cultural Democracy," by Jim Leary, professor in the Folklore Program and Scandinavian Studies
- Monday, March 20: "Art, Pornography and Indecency: Do You Know It When You See It?" by Donald Downs, professor in Political Science

Caribbean Night scheduled at the Union South Games Room

Escape the cold and cruise over to the Union South Games Room for "Caribbean Night" Friday, Feb. 25, from 7 p.m.-2 a.m. For \$7 per person, you get unlimited bowling, pool and table tennis; free popcorn, complimentary beach flip flops, hot contests and cool prizes. And from 9:30 p.m.-2 a.m., Club 770 in Room 140 will be spinning salsa tunes and offering free salsa dance lessons.

Information: Bob Wright, 263-5181; rcwright@facstaff.wisc.edu



on Campus

Dance

November 18-December 9, 1999

Campus CALENDAR

Russian folk orchestra to perform on campus

The university's Russian Folk Orchestra will present its first solo concert Saturday, Dec. 4, at 7 p.m. in Music Hall.

The 16-piece orchestra will present a program of Russian and other Slavic folk music, conducted by Victor Gorodinsky, who calls Russian folk music "distinctive, joyful and contagious." Admission is free.

Gorodinsky, a Slavic languages cataloger in the university's General Library System, founded the Russian Folk Orchestra in 1998. The group is sponsored by the Center for Russia, Eastern Europe and Central Asia.

Gorodinsky, a Russian immigrant, has had the formidable task of teaching orchestra members — most of them UW-Madison students — how to play traditional Russian stringed instruments such as the domra and balalaika. The ensemble also includes accordions and flute.

Joining the orchestra for the Dec. 4 concert will be eight guest musicians from Illinois, Georgia and Washington, D.C. All of them are members of the Balalaika and Domra Association of America. Vocal soloists will be UW-Madison student Maia Nystrum and Professor Lennart Backstrom of medical sciences.

Women meet on finance

A panel of six successful businesswomen will discuss their careers in finance at a "Women in Finance" seminar at the School of Business Friday, Nov. 19.

Presented by the Department of Finance, Investment and Banking, the seminar will be held from 9:30 a.m.-3 p.m. in Grainger Hall. It will provide in-depth discussions, information sharing and networking opportunities relating to careers in finance. The program is designed to inform undergraduate and graduate students — especially those in business, economics, engineering, math, law and computer science — about educational and career opportunities for women in the field of finance. The seminar is free. Lunch will be provided. Register: Kay Henes, 262-6032.

Turkey in the Union

As it has for more than 40 years, Memorial Union hosts its annual Thanksgiving Buffet Thursday, Nov. 25, 11 a.m.-1:30 p.m. in the Lakefront Café. Roast turkey, glazed ham and round of beef will be supplemented by varieties of vegetables, fruits and desserts. Adults, \$13.50; children 6-12, \$8.50; children under 6, \$4; infants free. Information: Julie Vincent, 262-8733; Michael Hirsch, 262-7429.

listings begin on page ten

Visiting dance duo headline faculty concert

Guest artists-in-residence Terese Freedman and Jim Coleman will make their Madison debut with two original works in the Dance Program's Faculty Concert, "Epilogue '99."

The duo, co-artistic directors of the Freedman/ Coleman Dance Company, are professors of dance at Mount Holyoke College in Massachusetts.

"We're very fortunate Terese and Jim are available to participate in our guest artist residency program this fall," says Jin-Wen Yu, concert coordinator and assistant professor in the dance program. "I have known Terese and Jim over the years and find their choreography to be intricate, dynamic and intellectually stimulating."

The duo will present "DENT," which explores issues of intimacy, loss and reconciliation in human relationships. The accompanying music is a sound collage including excerpts from Neil Young's score for the film "Dead Man" and PJ Harvey's recording of "I Think I'm a Mother."

"Roll Over . . ." a group work choreographed by Freedman, will be performed by university students. It is set to Beethoven's 1st Movement Symphony #8 in F Major, Opus 93, and playfully illustrates and deconstructs the structural puzzles of this joyous music.

The concert also premieres several works by university faculty including:

- "Community Fabric," a contemporary ballet quintet by Yu;
- "Untitled," a trio set to traditional Chinese music by Li Chiao-Ping, associate professor of dance; and
- A video piece entitled "Father" by Douglas Rosenberg, assistant professor of dance.

In addition, Yu's repertory class will perform his group work, "Replay," and student Lori Dillon will perform "Still Lighting," a solo also choreographed by Yu and commissioned by the Dance department of Smith College.

In addition to performing and using students in a group work, Freedman and Coleman will teach a variety of classes during their three-week residency.

Freedman and Coleman specialize in teaching modern technique, improvisation, composition, dance kinesiology,



Artists-in-residence Jim Coleman and Terese Freedman will make their Madison debut with two original works in the Dance Program's faculty concert, "Epilogue '99." Coleman and Freedman specialize in teaching modern technique, improvisation, composition, dance kinesiology, partnering, dance aesthetics and repertory.

Photo courtesy Dance Program

partnering, dance aesthetics and repertory.

Their choreographic, performing and teaching endeavors have taken them to more than 30 states as well as Canada, Denmark, Hong Kong, Taiwan,

Austria and the People's Republic of China.

They have received numerous choreographic commissions from dance companies, and universities. ■

Performances of "Epilogue '99" are Dec. 2-4 at 8 p.m.

in the Margaret H'Doubler Performance Space,

Lathrop Hall, 1050 University Ave.

Tickets: \$12/general public,

\$8/students and senior citizens, Union Theater Box Office,

800 Langdon St., 262-2201, or at the door.

Information: 262-1691.

APPOINTED

At its May meeting, the Board of Regents approved the following appointments as named professors effective this summer: **Klaus L. Berghahn**, professor of German and Jewish studies, as the Max and Frieda Weinstein-Bascom Professorship; **John Cooper**, professor of history, as the E. Gordon Fox Professorship; **Niels Ingwersen**, professor of Scandinavian studies, as the Torger Thompson Chair of Scandinavian Studies; and **Anthony Michels**, assistant professor of history and Jewish studies, as the George Mosse Assistant Professorship in American Jewish Studies.

HONORED

Mary Alice Brennan, chair of the dance program, and media designer John Meyer received an award from the Virginia Horne Henry Endowment Fund in the School of Education to complete the advanced section of a CD-ROM for teaching movement analysis courses.

William Cronon, Frederick Jackson Turner Professor of History, has been elected to the American Philosophical Society.

The Society for American Archaeology gave **Gary Feinman**, professor of anthropology, a Presidential Recognition Award for his service as co-editor of SAA's journal, *Latin American Antiquity*.

Jeffrey Glassroth, chair of the Department of Medicine, began a one-year term in April as president of the American Thoracic Society.

Gregory Harrington and **Daniel R. Noguera**, assistant professors of civil and environmental engineering, each received CAREER awards from the National Science Foundation.

Maureen Janson, a lecturer in dance, recently received grants from the Dane County Cultural Affairs Commission and the Madison Civic Center Foundation to create new works of choreography that will premiere in November at the Madison Civic Center. The Burroughs Wellcome Fund recently gave a New Investigator Award in the toxicological sciences to **Tomas Prolla**, an assistant professor of genetics. Prolla received one of five investigator awards of \$210,000 to be used over three years.

UW's women's sailing team took first place among a field of seven competing in the Midwest Collegiate Sailing Association's Women's Dinghy Championship Regatta held on Lake Mendota during the weekend of May 1-2. UW and Miami University of Ohio qualified to sail in the 1999 Inter-Collegiate Yacht Racing Association Women's Dinghy Nationals at the end of May.

Wendy Way, professor of curriculum and instruction and in the School of Human Ecology, received the 1999 Leader Award from the Wisconsin Association of Family and Consumer Sciences for her nearly 20 years of contributions to the field.

Alan J. Weisbard, associate professor of law, medical ethics and religious studies, will be a Lorraine S. Rockefeller Visiting Fellow during 1999-2000 at Princeton University's Center for Human Values. Weisbard will serve concurrently as a fellow in ethics and public affairs at Princeton's Woodrow Wilson School.

To report faculty and staff news

Faculty and staff members are encouraged to report honors, awards and other professional achievements for publication. We must receive your announcement **AT LEAST 10 DAYS BEFORE PUBLICATION**.

 Campus mail: 19 Bascom Hall

E-mail: wisweek@macc.wisc.edu



Photo by Joe Oliva



Photo by Skip Ellinger



Photo by Joe Oliva

Joe Oliva, a senior instrumentation specialist for the Department of Biomolecular Chemistry, photographs military jets in action. Top: A B-52 bomber takes on fuel in mid-air in this crew's eye view of the process. Left: Oliva, in full gear, prepares for a flight with F-16 fighter pilots. Above: Two U.S. Navy jets, part of the Blue Angels flying team, pass closely at 800 mph.

The sky's no limit

Campus instrumentation specialist moonlights aloft as photographer

At six miles high, Joe Oliva has seen a lot of interesting things, but none quite as thrilling as his first glimpse of a B-2 Stealth bomber.

"It approached us from four or five miles out," recalls Oliva, who was aboard an airborne fuel tanker ready to rendezvous with the \$1.2 billion B-2, which is designed as a flying wing so it can hide from radar. "Edge on, it looked like a flying saucer. I thought, 'How I am going to show this?'"

Oliva is always thinking about how he'll capture things on film when he's in the air. He shoots pictures gratis for the Air National Guard and NASA, trading on his photography skills to fly high with military jet jockeys.

Oliva's day job is senior instrumentation specialist in biomolecular chemistry, but his pastimes — and passions — are flying and photography.

During the past 20 years, Oliva has gained unparalleled civilian access to military maneuvers. He got his start after showing local Air Guard leaders some of the aircraft photos he'd shot from the ground outside the fenced perimeter of Truax Field.

Once inside the fence, Oliva made the most of it. He and his camera have been at the controls of an F-16 fighter. He's squeezed shoulder-to-shoulder with aircrews to record potentially dangerous maneuvers like mid-air refueling. When legendary test pilot Chuck Yeager took his final jet flight at Edwards Air Force Base last year, Oliva and his equipment were there to record it. Yeah, it's a kick, Oliva says: "All the things I read about and dreamed about as a kid, I get to do."

It's an expensive kick, though. Oliva says he spends \$10,000 to \$15,000 a year on travel and supplies needed to sustain his

high-flying habit. The military reimburses some expenses, but Oliva isn't on the payroll. He's just happy to be on the scene.

Oliva's work appears in Air Guard recruiting materials as well as Department of Defense publications.

Oliva credits an inspiring university art professor, Cavaliere Ketchum, for getting him aloft. Oliva, who graduated in 1986 with a B.S. in electrical engineering, took art classes with Ketchum. He says Ketchum taught him how to think about being a "picture maker," not just a picture taker, and how to think about how to do things better — not just differently. Oliva says Ketchum's guidance is never far from mind as he snaps each soaring frame.

With the B-2 photos in the can, Oliva is next scheduled to photograph preparations for a space shuttle mission. "After the space shuttle, I don't know what else is left." ■



1 • 8 • 4 • 8

NEWS

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance
Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

8/9/99

CONTACT: Ken Chraca, (608) 263-4082; or Cathy Gray, (608) 262-4315

SESQUICENTENNIAL WEEKEND FEATURES CULTURAL/ARTISTIC 'TOUR'

MADISON -- The arts will make a strong showing at the University of Wisconsin-Madison during its Sesquicentennial Weekend, graphically illustrating that "There's Plenty to Do at the U" Sunday, Aug. 22.

Virtually all arts -- visual, musical, historic, literary, dance and more -- will be represented in celebration of the university's first 150 years.

The day will culminate with a special edition of "Simply Folk," the Wisconsin Public Radio smorgasbord of traditional and contemporary folk music hosted by Judy Rose. The weekly program will mark its 20th anniversary with performances by Generations, the musical mother-daughter team of Candace Kreitlow and Holly Hafermann of Mazomanie; Madisonians Michael Lee Ammons, steel guitar and Pat Kennedy, harmonica; Celtic band Far From Home, composed of present or former UW-Madison students and employees; and The Last Gaspe, a Madison contra dance ensemble.

In addition, Jack Holzhueter of the State Historical Society of Wisconsin will punctuate the music with vignettes from the history of the university, and musicians from Mexico, Colombia and Spain also will perform at the event, broadcast live, 5-8 p.m., from the Memorial Union Terrace. In case of rain, the show will broadcast from the Wisconsin Union Theater.

-- The day will begin as well as end with music at the Union Terrace. The "SoUSA"-inspired Capital City Band, conducted by retired UW-Madison music professor Jim Latimer, will provide plenty of marches, polkas, waltzes and a special

--more--

tribute to Duke Ellington, noon-1:30 p.m.

-- Those able to force themselves inside the Union will be able to take advantage of a free samba/mambo lesson from Wisconsin Union mini-course instructor Malia Ferron. Choose a one-hour lesson at either 1:30 or 3 p.m., Tripp Commons.

-- Visitors will encounter more dancing "feats" at the International Dance Festival. The Asian Pacific Dance Study Group will stage an alfresco performance of ethnic and contemporary dances from Lithuania, India, Turkey, China, Polynesia and other places. Library Mall, 2-5 p.m.

-- At Memorial Library, local poets, writers and book club members will celebrate the written word with readings, 2-4 p.m. Half-hour tours of the library also will be offered, including stops at the Silver Buckle Press, specializing in historical printing techniques; the Special Collections room; and an exhibit tracing the history of libraries.

-- A few steps south of Memorial Library, the Elvehjem Museum of Art will welcome visitors to its sesquicentennial exhibition, "Makers and Users: American Decorative Arts, 1630-1820." Nearly 100 examples of day-to-day artifacts that helped shape our nation have been drawn together for the exhibition from the prestigious Chipstone Collection in Milwaukee. In addition to the show itself, a special presentation will allow museumgoers of all ages to find out what it was like to conduct the business of life from the historic chairs on display. Docents will provide guided tours 2-4 p.m.

-- Other exhibitions, open throughout the afternoon, can be found on the second floor of the Memorial Union. The Porter Butts Gallery will feature paintings by Li Hu. Showing down the hall in the Class of 1925 Gallery will be pieces by Metalpeople, a local cooperative metal studio.

-- Also in the Union will be photographs of Ten Chimneys, the Genesee, Wis. residence of actors Alfred Lunt and Lynn Fontanne. The exhibition will be adjacent

--more--

Culture tour/Add 2

to the Wisconsin Union Theater, which the Lunts opened in 1939 with a performance of Shakespeare's "Taming of the Shrew."

-- The path in or out of the Union from Langdon Street will pass the Wisconsin Sesquicentennial Print Portfolio, works by 15 nationally renowned artists commemorating the 150th anniversary of the state.

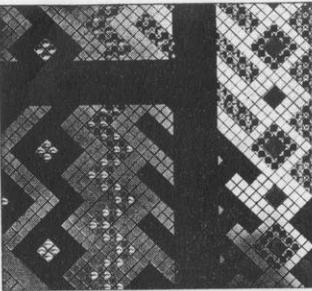
-- Next door to the Union, the Red Gym Class of 1973 Gallery also will offer a sesquicentennial-themed show, "Bringing Our Past to Life," on the second floor of the newly renovated facility.

-- And back on the Union Terrace, the Young Blood Brass Band performs hip hop and New Orleans funk and Los Leoncitos displays its New Orleans/Oaxaca fusion, 2-4 p.m.

For more information, contact Ken Chraca after Tuesday, Aug. 10, (608) 263-4086 or Cathy Gray, (608) 262-4315. For detailed scheduled information and maps, visit: <http://www.uw/150.wisc.edu>, or pick up a free publication at local food stores, coffeehouses, bookstores, neighborhood centers, the Madison Convention and Visitors Bureau and the main branch of the Madison Public Library.

#

-- Barbara Wolff, (608) 262-8292



on Campus

April 15–April 29, 1999

Dance

Campus CALENDAR

For more information:

- Vilas Hall Box Office: 262-1500
- Union Theater Box Office: 262-2201
- Film Hotline: 262-6333
- School of Music ConcertLine: 263-9485
- Elvehjem Museum of Art: 263-2246
- TITU: <http://www.wisc.edu/union/>

Entertainment

Arts - Performances - Movies

April

15 Thursday

BLACK MUSIC ENSEMBLE

Richard Davis, director. Free. Mills Hall, 7:30 p.m.

VARSITY BAND CONCERT

Michael Leckrone, conductor. Kohl Center, 7:30 p.m. Tickets: Ticketmaster, 255-4646, or in person at the Kohl Center Box Office.

OPEN MIC

An eclectic mix of live performances, hosted by Brett La Frombois. Rathskeller, Memorial Union, 9 p.m. Sign-up 8:45 p.m.

STARLIGHT CINEMA

"East Palace/West Palace." Play Circle Theatre, 9 p.m. Free.

16 Friday

MEMORIAL UNION MOVIES

"The Celebration." \$3.50 students and Union members; \$4 others. Play Circle Theatre, Memorial Union, 5:15, 7:30 and 9:45 p.m.

DANCE ELECTIVE SHOWING

Margaret H'Doubler Performance Space, 7 p.m. Information: 262-1691.

CINEMATHEQUE

"The Wizard of Oz." Technicolor Print. Free, limited seating. 4070 Vilas, 7:30 and 9:20 p.m.

UNIVERSITY THEATRE & UNIVERSITY OPERA

"Man of La Mancha." Follow Cervantes's charming and heartfelt story of the adventures of Don Quixote and Sancho Panza. \$15 general public, \$12 students. Wisconsin Union Theater, 7:30 p.m.

VARSITY BAND CONCERT

Michael Leckrone, conductor. Kohl Center, 7:30 p.m. Tickets: Ticketmaster, 255-4646, or at the Kohl Center Box Office.

FACULTY CONCERT

Vartan Manoogian, violin; Howard Karp, piano. \$5 senior citizens, students; \$7 others. Music Hall, 8 p.m.

WEEKEND MUSIC SERIES

Plum, rock, 9:30 p.m.; Honeydogs, 5-piece rock, 10:45 p.m. Rathskeller, Memorial Union, Information: 262-2215.

17 Saturday

CULTURES OF THE ARAB WORLD

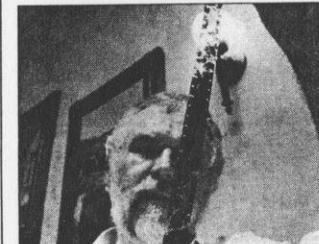
Featuring: Sidera & Co., women's folkloric dancing; Minneapolis Dabkah Group, dancing from the Mashraq region; activities for children. Arabic cuisine provided by local restaurants. \$7 per plate. Lakefront Cafeteria, Memorial Union, 3-10 p.m.

TUBA-EUPHONIUM ENSEMBLE

John Stevens, music school. Free. Mills Hall, 4 p.m. Listings continue on page ten



Photo by Los Greenfield
Sean Curran, above, and Pat Catterson, guest artists from New York, headline the UW-Madison Dance Program spring faculty concert, "When Passions Prevail," April 22-24. Performances begin at 8 p.m. in the Margaret H'Doubler Performance Space, Lathrop Hall, 1050 University Ave. Tickets: \$12 general public, \$8 students, senior citizens, Wisconsin Union Theater Box Office, 800 Langdon St., or at the door. For information: 262-1691.



Film fest shapes up

Independent filmmakers and restored prints from the Motion Picture Academy archives will highlight a festival of cinema April 29-May 1 at the university. The UW-Madison Arts Institute is coordinating events that will include special presentations by the Cinematheque in 4070 Vilas Hall. Also, Jim Abrahams, whose comic vision has inspired such cinema landmarks as "Airplane!" and the "Naked Gun" movies and more, will reveal "The 15 Rules of Comedy" in a public lecture Sunday, May 2. All events are free. Other events at the union will include a 20th anniversary screening of "The War at Home" (top photo), a documentary on anti-war protests at the University of Wisconsin during the 1960s. Filmmaker Glenn Silber will be present for the occasion Saturday, May 1, at 4 p.m. in the Memorial Union's Fredric March Play Circle. Other films scheduled include "Man of the Century" (middle) and "Brakhage," by Jim Shedd (bottom). For a complete list of lectures and screenings, check the UW-Madison Cinematheque web page, www.wisc.edu/comarts/events/cinema/html. Information: James Kreul, 262-2277.

Center celebrates 10 years

Barbara Wolff

The Multicultural Student Center's 10th anniversary celebration April 19-23 will showcase the opportunities it provides to students and members of the community, according to Susan Colorado, MSC assistant director and one of the anniversary organizers.

"We're basically a place where people can learn about and appreciate various cultures and celebrate differences," Colorado says.

Anniversary events will begin with a kick-off reception Monday, April 19, at 5:30 p.m. in the MSC Lounge, located on the second floor of the Red Gym. Former UW-Madison student activist Charles Holley will deliver the keynote address.

Other events during MSC anniversary week include:

- A panel discussion with former members of Holley's committee, Wednesday, April 21, noon, MSC Lounge.
- A panel discussion with community members, Wednesday, April 21, 5 p.m., MSC Lounge.
- Continuous showings of the documentary "Racism on the UW Campus," a compilation of interviews with committee members, then-Chancellor Donna Shalala and others, Thursday, April 22, MSC Lounge.
- Food and entertainment in honor of the MSC's first decade. Speaking will be Chancellor David Ward and Dean of Students Mary K. Rouse. Candace McDowell, MSC director, will deliver the keynote address Friday, April 23, 5 p.m., On Wisconsin Room, Memorial Union.

McDowell has overseen the MSC since its inception as the UW-Madison Interim Multicultural Center. For information about the Multicultural Student Center or its anniversary, contact McDowell, 262-4503. ■

To submit an event for Calendar or Bulletin

Wisconsin Week lists events sponsored by UW-Madison departments, divisions and programs. We must receive your listing **AT LEAST 10 DAYS BEFORE PUBLICATION**.

Campus mail: 19 Bascom Hall
E-mail: wisweek@macc.wisc.edu

FOR IMMEDIATE RELEASE 4/20/99

Dance

NEWS BRIEFS FROM THE UNIVERSITY OF WISCONSIN-MADISON

- o UW-Madison picked for black grad student conference
- o Alumni University begins accepting enrollees
- o Festival for interarts and technology set for April 30
- o Tech training program for students launched
- o Barnett lectures on upcoming Israeli elections
- o Workshop aims to remove blocks to creativity

UW-MADISON PICKED FOR BLACK GRAD STUDENT CONFERENCE

CONTACT: Angela Flenoy, UW-Madison graduate student, (608) 243-8565; Michelle Rogers, graduate student, (608) 263-2694; Joanne Nagy, associate dean, Graduate School, (608) 262-4600

MADISON - The University of Wisconsin-Madison will host the 12th Annual Black Graduate Student Conference March 29-April 2 next year.

From 400 to 600 African American students - undergraduate, graduate and postdoctoral - are expected to attend, representing a variety of disciplines and universities nationwide. The conference will include a career fair, graduate school recruiting fair, paper presentations and professional development seminars.

The theme will be "Facing the Challenge: Black Leadership 2000 and Beyond." The National Black Graduate Student Association organizes the conference each year. Founded in 1989, the group is dedicated to improving the status of African Americans in higher education. Sponsors are the Black Graduate and Professional Student Organization, the Graduate School and the Equity and Diversity Resource Center.

ALUMNI UNIVERSITY BEGINS ACCEPTING ENROLLEES

MADISON -- For one week this summer, Don Nichols, Thomas Schaub, Nellie McKay, Emily Auerbach, Thomas Lillesand and 14 other UW-Madison faculty or emeritus professors will have their classrooms filled by students they haven't seen for a while -- University of Wisconsin-Madison alumni.

The alums, along with family members and others who wish to participate, will hear about the faculty members' areas of expertise during the 10th annual Alumni University. UW-Madison faculty and staff also may enroll.

"Roommates who haven't been back to the campus for 20 or 30 years arrange to meet at Alumni U, while some alumni bring their spouse to see the campus

for the first time," says Roger Maclean, associate dean of the Division of Continuing Studies.

The educational program, scheduled for June 21-25, is sponsored by the Division of Continuing Studies in cooperation with the Wisconsin Alumni Association. The 1999 program will feature five series of presentations on the global community, American writers, science and technology, media and society, and the university sesquicentennial.

The program begins with a reception and dinner on Monday, June 21, followed by morning lectures, Tuesday through Friday, at Grainger Hall. Afternoons offer optional tours to new buildings, including the Biochemistry Building, the Kohl Center and the newly remodeled Red Gym. In the evenings, participants are on their own but can join in other activities in Madison, such as the Concert on the Square on Wednesday and a UW-Madison Summer Forum, "150 Years of University of Wisconsin: Discoveries and Service," on Tuesday and Thursday. The five-day alumni program ends with a cookout luncheon and graduation ceremony on Friday.

Program registration fees vary: the educational program, a partial meal plan and parking is \$330; with the full meal plan, the cost is \$370; and with lodging at Sellery Hall the cost is \$470. Information: Kathy Berigan, (608) 263-3494; kathy.berigan@ccmail.adp.wisc.edu

FESTIVAL FOR INTERARTS AND TECHNOLOGY SET FOR APRIL 30

CONTACT: Doreen Holmgren, (608) 262-2353

MADISON -- Art, technology and people intersect at the Festival for Interarts and Technology (FIAT), 6-10 p.m. Friday, April 30 at Lathrop Hall, 1050 University Ave.

The free festival, sponsored by the University of Wisconsin-Madison Dance Program, showcases a variety of student works including performance, 3-D animation, video art, original sound, gallery art and installations. Works will be exhibited throughout Lathrop Hall, and two performances are scheduled in the Margaret H'Doubler Performance Space.

At 7 p.m., dance and interarts/technology students will collaborate on a performance. "The piece includes original choreography, sound, video, sets and costumes," says student festival coordinator Mark Lea II, a senior from Lake Mills. "The class brought students together who worked in lots of different art forms. With their combined talents, they created a well-rounded piece that takes from all these forms."

At 8 p.m., multimedia performance works will be shown.

Students run the festival, Lea says. "We created the works and we're in charge of exhibiting, installing, performing, producing and promoting them," he says.

Joe Feng, a junior from Milwaukee who is a student presenter of two 3-D animations in the festival, also helped design the Dance Program's Web site this past year. Visit: <http://www.soemadison.wisc.edu/dance/>.

TECH TRAINING PROGRAM FOR STUDENTS LAUNCHED

CONTACT: Diane Books, DoIT Marketing Communications, (608) 262-4289

MADISON -- The University of Wisconsin-Madison Division of Information Technology (DoIT) plans to train up to 85 undergraduates in a unique program this summer.

The Summer Student Technical Training Program (SSTT) is part of a UW System-wide effort designed to prepare more than 800 students to fill a shortage of technical helpers on UW campuses.

SSTT includes two weeks of paid, intensive training and will assist students in finding part-time tech employment when their training is completed.

Prerequisite skills for this program include the abilities to navigate Windows or Macintosh operating systems, basic mouse skills, run concurrent applications, use file menus, toolbars and e-mail.

Participants will be trained in desktop installation of MS Office, Netscape, Explorer, WiscWorld; and installation of modems, monitors, and printers; basic client-server concepts and networking; advanced network concepts.

Classes will be scheduled in two separate sessions in late July and early August. Students need only attend one session. New and continuing students may apply online at <http://www.wisc.edu/doit/hdapp.htm> or call (608) 262-0596.

BARNETT LECTURES ON UPCOMING ISRAELI ELECTIONS

CONTACT: Adam Rolph, 263-2458

MADISON -- Michael Barnett, chair of the UW-Madison International Relations Program, will lecture on the upcoming Israeli elections and how they may affect the peace process in the Middle East. The presentation is Thursday,

April 22, at 7 p.m. in the Lakefront Cafeteria, Memorial Union.

The lecture, in honor of International Month, is sponsored by the Madison-Israel Public Affairs Committee (MADPAC) and the Wisconsin Union Directorate Contemporary Issues Committee. For more information, contact Adam Rolph at (608) 263-2458; aerolph@students.wisc.edu.

WORKSHOP AIMS TO REMOVE BLOCKS TO CREATIVITY
CONTACT: Laura Pescatore, (608) 262-7592

MADISON -- Bewildered by brain lock? Suffering from inspiration clog? Got a monkey wrench in your creative gearbox?

Learn how to channel negative energy into positive by signing up for a workshop, "Creative Blocks: Mindful Reparation of the Creative Process."

The program, Saturday, April 24 from 10 a.m. to noon, at UW-Madison's Union South, 227 N. Randall St., is the last in a series of three featuring art therapist Erin Reeves. Check "Today in the Union" for location.

The seminar, sponsored by the Wisconsin Union Directorate Art Committee, is free, but enrollment is limited to 30. To register, call Laura Pescatore, the WUD Art Outreach Coordinator, (608) 262-7592.

Reeves, a registered art therapist, maintains her own business and studio at Mary's Place, at the Center for Health and Healing, Inc., in Cary, Ill.

#

Dance
April 13, 1999

TO: Editors, news directors
FROM: Barbara Wolff, (608) 262-8292
RE: Everybody tap now!

The first tap dance classes in the University of Wisconsin-Madison's Dance Program are convening this semester under the direction of Pat Catterson, a guest artist with the program. Currently on the faculty of the Juilliard School of the Arts and Marymount Manhattan College in New York, Catterson teaches beginning tap at 11 a.m. and tap for more experienced students starting at 12:05 p.m., Tuesdays and Thursdays, in 510 Lathrop Hall.

Fellow artist-in-residence Sean Curran will conduct a session in body percussion in Catterson's classes Thursday, April 15. Curran, who will be working with the UW-Madison dance program until Sunday, April 25, is a veteran of the Bill T. Jones/Arnie Zane Dance Company. For the past four years he has been a cast member of "Stomp," an off-Broadway celebration of percussion. He also is on the faculty of the New York University Tisch School of the Arts.

Catterson will be in Madison for the duration of the semester. To attend one of her classes, reach her first at (608) 262-1593.

In addition, both visiting artists will perform in the dance program's upcoming concert "When Passions Prevail," at 8 p.m. April 22-24 in the Margaret H'Doubler Performance Space in Lathrop Hall. Tickets, \$12/general, \$8/students and senior citizens, are available in advance at the Wisconsin Union Theater box office, or at the door.

FOR IMMEDIATE RELEASE 3/30/99

Dance

NEWS BRIEFS FROM THE UNIVERSITY OF WISCONSIN-MADISON

- o Students to 'undertake' black comedy . . . in German
- o Easter breakfast to be served at Lakefront Café
- o Sean Curran to be dance artist-in-residence April 5-25

STUDENTS TO 'UNDERTAKE' BLACK COMEDY . . . IN GERMAN

CONTACT: Sabine Gross, (608)262-2192/262-0647

MADISON -- The recently deceased Novel Prize winner Wolfgang Schwitters seems to have returned to his studio. Not surprisingly, he creates no small amount of mayhem in Swiss playwright Friedrich Duerrenmatt's "Der Meteor," to be produced in its original language of German by drama students at the University of Wisconsin-Madison.

Directors Sabine Gross, associate professor of German and Angelika Czekay, a Ph.D. candidate in the UW-Madison Department of Theatre and Drama, say this production will emphasize stage illusion and audience participation.

Gross says producing the play allows students on all levels to work on a project together while perfecting language skills and gaining insight into the culture of a specific place and time as revealed through literature. Gross says audiences will find knowledge of German helpful but not essential, since a plot synopsis in English will be available at the door or by visiting <http://polyglot.lss.wisc.edu/german/>.

Performances will be held April 12-14 at 7:30 p.m. in the Memorial Union Fredric March Play Circle. They are free and open to the public, but advance reservations are required. For tickets, contact the UW-Madison Department of German, (608) 262-2192.

EASTER BREAKFAST TO BE SERVED AT LAKEFRONT CAFE

CONTACT: Mike Hirsch, 262-7429; mnhirsch@facstaff.wisc.edu

MADISON -- An annual Easter Sunday Breakfast once again will be served at the University of Wisconsin-Madison's Memorial Union Lakefront Cafe.

Diners can enjoy a traditional breakfast and holiday favorites in a casual family-friendly atmosphere with a view of Lake Mendota.

Breakfast items will be available from 8 a.m.-1:30 p.m., with lunch entrees such as roast beef, glazed ham and chicken added at 10:30 am, along with desserts -- including the union's fudge-bottom pie.

The union, 800 Langdon St. opens Sunday morning at 8 a.m.

FOR IMMEDIATE RELEASE
NEW YORK, APRIL 2, 1988
CONTACT: Doreen Holmgren, (608) 262-2353

MADISON -- Sean Curran, a renowned dancer/choreographer currently based in New York, will be artist-in-residence at the UW-Madison Dance Program Monday, April 5 through Sunday, April 25.

He will give a lecture/demonstration at 3:30 p.m. Monday, April 5, in the Margaret H'Doubler Performance Space. Then he will hold student auditions at 6 p.m. in Lathrop Hall to select students to work with for the remainder of his residency. He will choreograph a work for those students, which they will perform at the Faculty Concert, April 22-24.

Curran will also perform a solo in the Faculty Concert. His other responsibilities include teaching modern technique and master classes.

Curran, a former Bill T. Jones dancer and "Stomp" trouper, confesses to a vaudevillian urge to dazzle, entertain and "be like a magician: to mystify." For information, photos, or to arrange an interview or photo shoot, please call Doreen Holmgren, (608) 262-2353.

#

12 Friday

PLATO WINTER LECTURE SERIES

"Guiding the Growth of Dane County: A Search for Solutions." A four-week series on land use and land development. Kathleen Falk, Dane County executive, Memorial Union, 10 a.m. For information, call 262-5825.

CENTER FOR SOUTHEAST ASIAN STUDIES FORUM

"Community-Driven Regulation: The Political Economy of Development and the Environment in Vietnam." Dara O'Rourke, University of California-Berkeley. 206 Ingraham Hall, noon.

PRIMATE CENTER SEMINAR

"Osteoarthritis in Man: Morphological, Cellular, and Biochemical Aspects." Juergen Mallenbauer, biochemistry, Rush University. Primate Center Conference Room, 1220 Capitol Court, noon.

GALLERY TALKS

Presented by Department of Art faculty. Michael Connors, Elvehjem Galleries, 12:30 p.m.

PLASMA-AIDED MANUFACTURING

"Materials Characterization." Glenn Boda, Madison Area Technical College, 130 Wendt Library, 2:25 p.m.

ZOOLOGY COLLOQUIUM

"Dynamic Disequilibrium: A Long-term, Large-scale Perspective on the Equilibrium Model of Island Biogeography." Lawrence R. Heaney, The Field Museum, Chicago. 168 Noland Hall, 3:30 p.m. Coffee and cookies will be served in 163 at 3:10 p.m.

PHYSICS COLLOQUIUM

"Electrostatics in Biomolecular Physics." Philip Pinkus, 1300 Sterling Hall, 4 p.m.

14 Sunday

THE WONDERS OF PHYSICS

Professor Clint Sprott presents his annual physics demonstration show. 1300 Sterling Hall, 1:2-15 p.m. and 4:5-15 p.m. Free, advanced tickets required. Call 262-2927 or e-mail feely@juno.physics.wisc.edu.

15 Monday

BIOCHEMISTRY COLLOQUIUM

"Regulation of gene expression by dietary fat." Donald Jum, Michigan State. B1118 Biochemistry, 3:30 p.m.

CHEMISTRY'S WILLARD LECTURE SERIES

"Two-Dimensional Infrared Spectroscopy as a Means of Probing the Structures of Peptides and Proteins." Robin M. Hochstrasser, Regional Laser and Biomedical Research, University of Pennsylvania. B371 Chemistry, 4 p.m.

DISTINGUISHED NEUROSCIENCE LECTURE SERIES

"From Retina to Cortex: Exploring the Neural Architecture of Vision." Torsten N. Wiesel, The Rockefeller University. 1111 Genetics/Biotechnology Center, 4 p.m.

16 Tuesday

CHEMISTRY'S WILLARD LECTURE SERIES

"Vibrational Dynamics in Simple and Complex Systems Revisited with Femtosecond Infrared Pulses." Robin M. Hochstrasser, Regional Laser and Biomedical Research, University of Pennsylvania. B371 Chemistry, 11 a.m.

EUROPEAN UNION CENTER

"The Introduction of the Euro and the Implications for the European Union." Carlo Trojani, secretary-general of the European Commission will speak, via two-way video. 4151 Grainger Hall, 11 a.m.

CREECA

"Intimacy and Russian Estate Life: The Provincial Gentry of Tver." Mollie Cavender, UW-Oshkosh. 336 Ingraham Hall, noon.

LATIN AMERICAN & IBERIAN STUDIES

Orientation for 1999 Nave Summer Field Research applicants. 206 Ingraham Hall, noon. For information, call 262-2811.

CHAOS AND COMPLEX SYSTEMS

"Coping with Chaos: Seven Simple Tools." Glenda Eoyang, Chaos Limited, Inc. 4274 Chamberlin, 12:05 p.m.

GALLERY TALKS

Presented by Department of Art faculty. Steve Feren, Elvehjem Galleries, 12:30 p.m.

VISITING ARTISTS/CRITICS LECTURE

Ronald Jones-Sculptor. L130 Elvehjem Museum, 5:30 p.m.

17 Wednesday

GERIATRIC JOURNAL CLUB

Robin Beck. GRECC Conference Room, D4/VA Hospital, 7:30-8:30 a.m.

AFRICAN STUDIES PROGRAM SANDWICH SEMINARS

"The Committed Artist in Contemporary Africa: Betrayed Victim or Unfulfilled Crusader?" Ernest Emenyonu, Southern Connecticut State University. 206 Ingraham, noon. For information, call 262-2380.

GALLERY TALKS

Presented by Department of Art faculty. Derrick Buisch, Elvehjem Galleries, 12:30 p.m.

SCHOOL OF LIBRARY AND INFORMATION STUDIES COLLOQUIUM

"REEIS' Pieces: An Engine for Change at the U.S. Dept. of Agriculture." Ed Cortez and Lynn Chase. 4207 Helen C. White, 3:30 p.m.

UNIVERSITY LECTURES COMMITTEE

"Not Born on Third Base: Black/White Wealth Inequality in Historical and Contemporary Perspective." Melvin L. Oliver, Ford Foundation, New York. State Historical Society Auditorium, 7 p.m.

18 Thursday

WOMEN'S HEALTH FORUM

"Between Physicians and Women: The Evolution of 20th Century Medical Practice." Rima D. Apple. D3201 VA Hospital, 8-9 a.m.

LATIN AMERICAN AND IBERIAN STUDIES

Nave Summer Field Research Roundtable. Join 1998 Nave Summer Field Research Grant awardees as they offer advice and answer questions about their research and experiences in the field throughout Latin America and Iberia. 206 Ingraham Hall, noon.

GALLERY TALKS

Presented by Department of Art faculty. Michelle Grabner, Elvehjem Galleries, 12:30 p.m.

CHEMICAL ENGINEERING SEMINAR

Kathleen Vaeth, Massachusetts Institute of Technology. 1227 Engineering Hall, 3:55 p.m. Refreshments at 3:45 p.m.

UNIVERSITY HEALTH SERVICES COLLOQUIUM

"Do We Make Each Other Sick? Can We Make Each Other Well?" Richard P. Keeling and Carol Lobeck. Check TITU, Memorial Union, 3:30-5 p.m.

UNIVERSITY LECTURES COMMITTEE

"Odd Man Out: Bach, Haydn and the Idea of Musical Genius." Peter N. Kivy, philosophy, Rutgers University. TITU, Memorial Union, 3:30 p.m.

19 Friday

CENTER FOR SOUTHEAST ASIAN STUDIES FORUM

"Seeking Sustainable Alternatives to Waterbird Consumption on the Tonle Sap Lake, Cambodia." Haidy Ear-Dupuy, IES. 206 Ingraham Hall, noon.

PRIMATE CENTER SEMINAR

"Obesity and Infectious Disease?" Nikhil Dhurandhar, nutritional sciences and medicine. Primate Center Conference Room, 1220 Capitol Court, noon.

INSTITUTE FOR RESEARCH ON POVERTY SYMPOSIUM

"Punishment vs. Social Programs: A Research Symposium on Public Policy and Youth Crime in the United States." Three distinguished scholars in the area of criminal justice policy. Two will make presentations based on their current research, and the third will discuss and critique the presentations. 8417 Social Science, 3 p.m. Reception follows.

UNIVERSITY LECTURES COMMITTEE

"The Chemical Ecology of Monarch Butterflies and Milkweeds: Ploys and Counterplots." Lincoln P. Brower, Sweet Briar College in Sweet Briar, Virginia. 132 Noland Hall, 3:30 p.m.

PHYSICS COLLOQUIUM

"High Performance Three-Dimensional MHD Simulations of Space Plasmas with Adaptive Mesh Refinement." Tamas Gombosi. 1300 Sterling Hall, 4 p.m.

20 Saturday

THE WONDERS OF PHYSICS

See Feb. 14 listing. 1300 Sterling Hall, 1-2:15 p.m. and 4:5-15 p.m.

21 Sunday

THE WONDERS OF PHYSICS

See Feb. 14 listing. 1300 Sterling Hall, 1-2:15 p.m. and 4:5-15 p.m.

22 Monday

THE HAVENS CENTER VISITING SCHOLARS PROGRAM

"Policy Sociology: Critical and Postmodern Perspectives on Education Policy." "Globalizations and Education Policy Paradigms," Stephen Ball, Kings College London, Department of Education. 8417 Social Science, 3:30 p.m. For information, call 262-1420.

UNIVERSITY LECTURES COMMITTEE

"Our Gay President." Larry Kramer, author. Memorial Union Theater, 7 p.m.

23 Tuesday

ANATOMY SEMINAR

"Microtubules and Neuronal Polarity: Lessons from Mitosis." Peter W. Baas, anatomy. 341 Bardeen Labs, noon.

CHAOS AND COMPLEX SYSTEMS

"The Nonlinear Dynamics of Voice." David Berry, 3:30 p.m.

Artists to bring together university, community

Barbara Wolff

Doctors and musicians from UW-Madison and nearby communities will enjoy a rare opportunity to perform with two renowned artists Feb. 19-27.

Afro-Cuban dancer Danis Perez Prades and Afro-Mexican jazz percussionist Francisco Mora Jr. will be guests of honor as part of the inaugural Sin Fronteras Multicultural Winter Showcase, Saturday, Feb. 27, at 8 p.m. in the Humanities Building's Mills Hall.

The event and residency are sponsored by UW-Madison's Latin American and Iberian Studies and Dance programs, and the School of Music.

Prades, from Santiago de Cuba, is a teacher, researcher, performer and choreographer who has studied dance traditions from many regions of West Africa. Mora is a student of Sun Ra, Max Roach and Babatunde Olaruntanji and others.

Open auditions will be held Friday, Feb. 19, at 3:30 p.m. in B101 Lathrop Hall. Anyone interested in dance who can commit to an intensive, weeklong rehearsal and performance schedule will be eligible to audition.

Sin Fronteras, currently in the first of its two years, is a university initiative that provides a framework for the integration of Mesoamerican and Caribbean studies into the community, according to William Ney, LAIS assistant director. He says this residency will add significantly to the Sin Fronteras effort.

"The fact that auditions will be open to the general public is really exciting," he says. "It means people from the public schools, the university and members of the larger community all will be involved with the residency."

Prades and Mora also will perform with the UW-Madison Jazz Ensemble Thursday, Feb. 25, at 7:30 p.m. in Music Hall. All events will be free and open to the public. For information, contact Doreen Holmgren, 262-2353.



Danis Perez Prades

National Center for Voice and Speech, University of Iowa. 4274 Chamberlin, 12:05 p.m.

GALLERY TALKS

Presented by Department of Art faculty. T.L. Solien, Elvehjem Galleries, 12:30 p.m.

BIOCHEMISTRY COLLOQUIUM

"Tn10 Transposition Via a DNA Hairpin Intermediate." David Haniford, University of Ontario. B1118 Biochemistry, 3:30 p.m.

24 Wednesday

GERIATRIC JOURNAL CLUB

Monika Rolek, GRECC Conference Room, D4/VA Hospital, 7:30-8:30 a.m.

AFRICAN STUDIES PROGRAM SANDWICH SEMINARS

"Dawn of Democracy, or Doomsday? Prospects of the Looming Moi Succession in Kenya." Thomas Wolf, USAID Kenya. 206 Ingraham, noon. For information, call 262-2380.

GALLERY TALKS

Presented by Department of Art faculty. Pat Fennell, Elvehjem Galleries, 12:30 p.m.

THE HAVENS CENTER VISITING SCHOLARS PROGRAM

"Policy Sociology: Critical and Postmodern Perspectives on Education Policy." "Towards a Performative Society," Stephen Ball, Kings College London, Department of Education. 8417 Social Science, 3:30 p.m. For information, call 262-1420.

Ongoing

INTERNATIONAL CONVERSATION AND COFFEE HOUR

Meet Fridays. Enjoy free coffee and snacks while conversing with students, faculty and staff of various languages and cultures. Copper Hearth, Union South, 12:30-2:30 p.m. For information, call 262-789.

GUTS FREE TUTORING PROGRAM

Stop by if you would like to be a tutor or need assistance in an academic subject or conversational English. Past exam files available. 303 Union South, Monday-Thursday, 1-5 p.m. For information, call 263-5666.

MEMORIAL UNION MONTHLY TOURS

Meet at the Information Desk in the Essentials Store for building tours. First Friday of every month, 1 p.m. For information, call 262-6252.

UNIVERSITY TOASTMASTERS

Annihilate your fear of public speaking. Mondays, 6 p.m. For information, call 251-1737, or e-mail: mjakubow@students.wisc.edu.

CHAOS AND COMPLEX SYSTEMS

"The Nonlinear Dynamics of Voice." David Berry, 3:30 p.m.

WUD CONTEMPORARY ISSUES

February

11 Thursday

LIBRARY WORKSHOP

World Wide Web Search Strategies. 1193D College Library, 1 p.m.

12 Friday

TECHNOLOGY FOR TEACHING AND LEARNING WORKSHOP

"HTML Part 2: Using Tables, Color and Images." Memorial Library, 8:30-10 a.m. Check lobby sign for room number.

13 Saturday

CHIMERA

"Assertiveness and Self-Defense." A 12-hour training program for women. \$40 for students and classified staff. \$50 for faculty and academic staff. C-6, Gordon Commons, Saturdays, Feb. 13 and 20, 9 a.m.-4 p.m. For information, call 263-5702, or e-mail mjhunake@wisc.edu.

15 Monday

H-1B WORKSHOP SCHEDULE

Before attending, visit <http://www.wisc.edu/ohr/h1bwk.html>. 187 Bascom Hall, 9-10:30 a.m.

16 Tuesday

TECHNOLOGY FOR TEACHING AND LEARNING BROWN BAG

"Educational Use of QuickTime: Bringing Slides Into the Digital Age." Learn how to adapt traditional slides, overheads and film for the web using QuickTime. 1240 Genetics & Biotechnology Center, noon-1 p.m.

JOURNAL AND INFORMATION

listings continue on page ten

FOR IMMEDIATE RELEASE

3/12/99

Dance

ARTS AND HUMANITIES BRIEFS FROM UW-MADISON

- Student choreographers present "Dissecting the Tutu"
- Students stage free production at two venues

STUDENT CHOREOGRAPHERS PRESENT "DISSECTING THE TUTU"

CONTACT: Doreen Holmgren, (608) 262-2353

MADISON -- Student choreographers at the University of Wisconsin-Madison Dance Program are in rehearsals and readying works for their concert, "Dissecting the Tutu," March 25-27.

Works choreographed by the following students have been selected for the concert: Jessica Berson, a graduate student in the Department of Theater and Drama from New York; Tamra Bisbee, a sophomore from McFarland; Rebecca Davis, a senior from Colfax; Mieke Renkens, a senior from Kaukauna; and Nora Stephens, a junior from Brookline, Mass.

"Building on and breaking down traditions of acceptable dance content is an overriding theme in most of the works," says concert co-director Pat Catterson. "Images of women, the performer persona and the use of technology are explored by students as they question elements of performance and where dance can be performed."

Catterson, a visiting faculty member from New York, is co-directing the concert with Dance and Interarts and Technology Program professor Joseph Koykkar. Here for a semester-long appointment, Catterson teaches modern technique, tap, repertory and composition.

The program starts each night at 8 p.m. in the Margaret H'Doubler Performance Space in Lathrop Hall, 1050 University Ave. Tickets are \$8/general public and \$5/students and senior citizens, available in advance at the Wisconsin Union Theater Box Office, 800 Langdon St., 262-2201. Tickets also will be sold at the door.

For more information, call the Dance Program, (608) 262-1691.

STUDENTS STAGE FREE PRODUCTION AT TWO VENUES

Contact: Nicole Anderson, (608) 236-9521; Sagina Varghese, (608) 277-1311

MADISON -- University of Wisconsin-Madison students this coming week will stage "Altars Of Our Remembrance" at two campus locations.

The production is described as individual voices and various media layered to reflect the intricate complexities of our richly diverse society. The production will be staged at Memorial Union's Fredric March Play Circle, March 15-17, and at Catacombs Coffee House, 731 State St., March 19-20.

All shows start at 7 p.m., and are free.

Co-sponsors include the Wisconsin Union Directorate Performing Arts Committee, the New Canon Performance Workshop, Associated Students of Madison, Multicultural Council, University Health Services, the Catacombs Coffee House and the UW Credit Union.

The play is also part of the UW's Sesquicentennial celebration.

###

FOR IMMEDIATE RELEASE 2/4/99
CONTACT: William Ney, (608) 262-0616; Claudia Melrose, (608) 262-0382

GUEST ARTISTS TO BRING TOGETHER UNIVERSITY, COMMUNITY

Dancers and musicians from the University of Wisconsin-Madison and surrounding communities will enjoy a rare opportunity to perform with two world-renowned artists Feb. 19-27.

Afro-Cuban dancer Danis Perez Prades and Afro-Mexican jazz percussionist Francisco Mora Jr. will be guests of honor as part of the inaugural Sin Fronteras Multicultural Winter Showcase, Saturday, Feb. 27 at 8 p.m. in the Humanities Building's Mills Hall.

The event and residency are sponsored by UW-Madison's Latin American and Iberian Studies and Dance programs, and the UW-Madison School of Music.

Prades, from Santiago de Cuba, is a teacher, researcher, performer and choreographer who has studied dance traditions from many regions of West Africa. Mora is a student of Sun Ra, Max Roach and Babatunde Olatunji and others.

Open auditions will be held Friday, Feb. 19 at 3:30 p.m. in B101 Lathrop Hall. Anyone interested in dance who can commit to an intensive, weeklong rehearsal and performance schedule will be eligible to audition.

Sin Fronteras, currently in the first of its two years, is a university initiative that provides a framework for the integration of Mesoamerican and Caribbean studies into the community, according to William Ney, LAIS assistant director. He says this residency will add significantly to the Sin Fronteras effort.

"The fact that auditions will be open to the general public is really exciting," he says. "It means people from the public schools, the university and members of the larger community all will be involved with the residency."

In addition to the Sin Fronteras Showcase Feb. 27, Prades and Mora also will perform with the UW-Madison Jazz Ensemble Feb. 25 at 7:30 p.m. in Music Hall. They also will work with UW-Madison classes during their week in town.

All events will be free and open to the public. For information, contact Doreen Holmgren, (608) 262-2353.

#

-- Barbara Wolff, (608) 262-8292

Dance

FOR IMMEDIATE RELEASE

11/30/98

Dance

UW-Madison news briefs for the week of Nov. 30-Dec. 5:

- o Bush appointed associate dean for the humanities
- o Former mayor to discuss Milwaukee's German legacy
- o Art, technology join forces in uw student festival
- o Monograph explores scholarship and teaching
- o Women's learning community carries a torch for sciences

BUSH APPOINTED ASSOCIATE DEAN FOR THE HUMANITIES

CONTACT: Phil Certain (608) 263-2303; Sargent Bush, (608) 263-3706

Sargent (Sarge) Bush, John Bascom Professor of English, has accepted an offer to become associate dean for the humanities in the College of Letters and Science.

"Sarge is a veteran academic administrator," says L&S Dean Phil Certain. "He joins the L&S Administration at a particularly important time, when the prospect of new resources requires a leader of his stature and wisdom to represent and lead the humanities."

Certain says the appointment begins Dec. 15. Bush has served as chair of the Department of English and previously was associate dean from 1989 to 1994. He also chaired the Arts Consortium in 1992-93 and the review committee for the General Library System in 1990-91, and has handled many other campus assignments.

For more than 25 years, Bush has taught a broad range of American literature courses, from Introduction to Modern Literature to graduate seminars in American Puritan Literature. He is a leading authority in colonial American literature.

Bush replaces Yvonne Ozzello, who is stepping aside for health reasons. She will remain on the faculty. Certain adds: "I am grateful for dedicated service of Yvonne Ozzello, and am impressed by the many excellent suggestions and nominations that I received for her replacement, which demonstrate the strength of the humanities at UW-Madison."

FORMER MAYOR TO DISCUSS MILWAUKEE'S GERMAN LEGACY

CONTACT: Mary Devitt, (608) 262-7546

A former mayor of Milwaukee, Frank P. Zeidler, will visit the University of Wisconsin-Madison to give a talk on German influences in Wisconsin politics.

Zeidler, mayor from 1948 to 1960, was the one of three socialist mayors in the city's history. Zeidler is part of a legacy that has set Milwaukee politics apart from other cities. His three terms as mayor underscore the German roots of socialism and its outcome in Milwaukee.

The free lecture, sponsored by the Max Kade Institute for German-American Studies at UW-Madison, is scheduled Thursday, Dec. 10, at 2:30 p.m. in Memorial Union, 800 Langdon St. See Today in the Union for room assignment.

For more information, contact Mary Devitt, Max Kade Institute for German-American Studies, (608) 262-7546; or e-mail: mdevitt@facstaff.wisc.edu.

ART, TECHNOLOGY JOIN FORCES IN UW STUDENT FESTIVAL

Students in UW-Madison's Interarts and Technology (IATECH) program will take over Lathrop Hall Monday, Dec. 7 for a festival of their original works. Performance art, multimedia presentations, video art and musical compositions and more will acquaint the public on how art can make use of technology.

The Festival of Interarts and Technology is a production of the IATECH students. In addition to supplying the substance, the students also did the event's art direction, promotion, lighting design and other technical aspects. The festival will start at 6 p.m. and is free and open to the public.

For more information, contact the UW-Madison Dance Program, home of Iatech, at (608) 262-1641.

MONOGRAPH EXPLORES THE ROLE OF SCHOLARSHIP AND TEACHING

The Coalition for Education in the Life Sciences (CELS), a UW-Madison-based national alliance of professional biology societies, is taking aim at undergraduate biology education.

This month, CELS released an 87-page monograph that seeks to bring into sharp focus critical issues of undergraduate biology education and map a course for attacking those problems at colleges and universities nationwide.

"CELS was created to unite the biology community in addressing deficiencies in life sciences education," according to CELS Program Director Louise Liao. Unlike the physical sciences, mathematics and engineering, fields where one or two professional societies dominate the scholarly landscape, the life sciences are represented by more than 100 national professional societies.

The idea behind CELS, Liao said, is to enlist -- through professional societies -- the larger community of biologists in an effort to revitalize college biology education in the United States. CELS is based in UW-Madison's Center for Biology Education.

The monograph, said Liao, has four primary themes:

- * To highlight the contributions of professional societies to undergraduate education.
- * To identify critical components of biology literacy for all undergraduate students.
- * To recommend ways to improve undergraduate biology education.
- * To promote teaching as a scholarly and professional activity.

The monograph can be viewed on the CELS web site at <http://www.wisc.edu/cels>. The web site also has information on how to order bound copies of the monograph.

WOMEN'S LEARNING COMMUNITY CARRIES A TORCH FOR SCIENCES
CONTACT: Molly DeGauw, (608) 262-0444; molly.deugaw@mail.admin. wisc.edu

The Women in Science and Engineering (WISE) learning community will hold a "Science Olympiad" to promote women's academic pursuit of the sciences. The event from noon-3 p.m. at Elizabeth Waters Hall pits five-member teams against each other on a series of problem-solving challenges, with a final-round format similar to the game show "Jeopardy." Faculty and teaching assistant volunteers will judge the event.

Reporters attending the event can learn more about this unique learning community, now in its fourth year at UW-Madison. WISE is designed to create a socially supportive environment for women in fields where they are strongly under-represented. In some fields, such as engineering and physics, fewer than one in five undergraduates are female.

###

See reverse
for correction
→

(The last item in this morning's news briefs did not include the date for the event. The version below has been corrected.)

FOR IMMEDIATE RELEASE 11/30/98

WOMEN'S LEARNING COMMUNITY CARRIES A TORCH FOR SCIENCES

CONTACT: Molly DeGauw, (608) 262-0444; molly.deugaw@mail.admin. wisc.edu

The Women in Science and Engineering (WISE) learning community will hold a "Science Olympiad" to promote women's academic pursuit of the sciences. The event from noon-3 p.m. Sunday, Dec. 6 at Elizabeth Waters Hall pits five-member teams against each other on a series of problem-solving challenges, with a final-round format similar to the game show "Jeopardy." Faculty and teaching assistant volunteers will judge the event.

Reporters attending the event can learn more about this unique learning community, now in its fourth year at UW-Madison. WISE is designed to create a socially supportive environment for women in fields where they are strongly under-represented. In some fields, such as engineering and physics, fewer than one in five undergraduates are female.

###

FOR IMMEDIATE RELEASE

11/23/98

Dance

UW-Madison news briefs for the week of Nov. 22-28:

- O UW, guest choreographers to premiere works
 - o Frazier elected president-elect of national association
 - o Russian organized crime expert to speak
 - o Student-led fusion project wows scientific community
 - o SECC campaign moves toward goal

UW, GUEST CHOREOGRAPHERS TO PREMIERE WORKS

MADISON - New dances created by faculty and a visiting artist at the University of Wisconsin-Madison will debut in "Steps and Landings," a choreographers' showcase Dec. 3-5.

Faculty pieces will include:

- * "Terpsichores of Wind" by assistant professor Jin-Wen Yu. The work is a contemporary rendition of Chinese lyrical dance set to original music by UW-Madison dance composer Joseph Koykar and Steve Reich.
- * "Shattering Hell" by associate lecturer Peggy Choy combines elements of Korean and Puerto Rican dance with Zen meditation movements.

In addition, visiting artist Ed Groff's new piece "Hush, Don't Explain" will employ mannequin-like movements to convey how pop culture conveys love.

Dance students also will reprise "Tala," created by internationally renowned choreographer/dancer Molissa Fenley while she was in residence at UW-Madison last month. Repertory works by UW-Madison dance faculty also will be featured.

"Steps and Landings" begins at 8 p.m. each evening in Lathrop Hall's Margaret H'Doubler Performance Space. Tickets, \$12 general, \$8 UW students and seniors, are available at the door or in advance at the Wisconsin Union Theater box office, (608) 262-2201.

FRAZIER ELECTED PRESIDENT-ELECT OF NATIONAL ASSOCIATION

CONTACT: Ken Frazier, (608) 262-2600

Ken Frazier, director of the General Library System for the University of Wisconsin-Madison, is now president-elect of the Association of Research Libraries.

The association is a nonprofit organization based in Washington, D.C., comprising 121 major North American research and academic libraries.

In the past year, Frazier spearheaded the board's creation of Scholarly Publishing and Academic Resources Coalition (SPARC), which he chairs. SPARC is an alliance of libraries that aims to foster more competition in scholarly communication. It is in the process of creating partnerships with publishers who are developing quality but economical alternatives to existing high-price publications.

Frazier has been director of the General Library System since 1992 and a member of the university's library staff since 1978.

- Don Johnson, (608) 262-0076

RUSSIAN ORGANIZED CRIME EXPERT TO SPEAK
CONTACT: Kathryn Hendley at (608) 263-5135

One of the leading Western experts on organized crime in the former Soviet Union will speak Monday (Nov. 23) at the University of Wisconsin-Madison.

Louise Shelley, professor of justice, law and society at American University, will discuss "Organized Crime and Corruption: The Political, Social and Economic Impact on Russia and Ukraine."

Her presentation begins at noon in the faculty law library at the UW-Madison Law School, 975 Bascom Mall.

Shelley has worked as a consultant to the FBI and the U.S. Department of Justice, and her articles on corruption and organized crime have appeared in leading law reviews and social science journals. Her research also includes examining the parallels between Russian and Italian organized crime.

Shelley's visit is sponsored by the Law School's Institute for Legal Studies.

STUDENT-LED FUSION PROJECT WOWS SCIENTIFIC COMMUNITY
CONTACT: Team leader Raymond Fonck, engineering physics professor, (608) 263-7799.

A unique student-staffed fusion project in UW-Madison's College of Engineering is generating excitement in the physics community. The project, called the Pegasus Toroidal Experiment, produced this year its first plasma -- an ionized gas used to store energy and create a fusion reaction -- faster than the field has seen before. Scientists from England, Russia and the U.S. sent congratulations on the feat. What's equally remarkable is this project relies heavily on student researchers, who organize and execute all stages.

For a glimpse into this grassroots fusion effort, check "headlines" on the engineering web site, <http://www.engr.wisc.edu/>.

SECC CAMPAIGN MOVES TOWARD GOAL
CONTACT: Greg Zalesak, SECC Board Chair, 263-0590

A seven-week fund-raising campaign by state and university employees will wrap up Monday, Nov. 30. The State, University and UW Hospital and Clinics Employees Combined Campaign of Dane County (SECC) has raised more than \$1,117,168 to date, or 55 percent of its \$2.03 million goal for 1998. Organizers say contributions are coming in at a pretty normal pace for this point in the campaign.

As of Nov. 20, contributions made by university employees, including UW-Madison, UW System Administration and UW Extension Administration, totaled \$426,557. State agency employees had raised \$690,612 by that date. The figures for UW Hospital and Clinics were not available yet.

Though the campaign officially ends on Nov. 30, late contributions are always welcome. Those made on or before Jan. 31, 1999 will be credited to the 1998 campaign.

This year's SECC includes more than 300 nonprofit agencies. Employees have the option of designating the specific agencies they wish to support, and that is what the majority of employees do. In addition, they may make their contribution through a convenient payroll deduction.

The campaign is celebrating its 25th anniversary this year. Since 1973, state and university employees have given more than \$24 million to nonprofit agencies through the combined campaign.

--Liz Beyler (608) 263-1986

###



on Campus

October 22 - November 4, 1998

Campus CALENDAR



Entertainment

Arts - Performances - Movies

For more information:

- Vilas Hall Box Office: 262-1500
- Union Theatre Box Office: 262-2201
- Film Hotline: 262-6333
- School of Music ConcertLine: 263-9485
- Elvehjem Museum of Art: 263-2246
- TITU: <http://www.wisc.edu/union/>

October

22 Thursday

GUEST ARTIST SERIES

Rolf Schulte, violin. Morphy Hall, 7:30 p.m.

MASTERS SINGERS

Rebecca Winnie, conductor. Mills Hall, 7:30 p.m.

UNIVERSITY THEATRE

"Arcadia." Past and present intertwine as a detective story unfolds, revealing the shared nature of "life, death, love, art, mathematics, the cosmos, order and chaos." \$11 general public; \$8 students. Mitchell Theatre, 7:30 p.m.

23 Friday

FRENCH AND ITALIAN LECTURE SERIES

"May '68 and the Reprise of Memory." Kristin Ross, New York University. French House, 4 p.m.

UW-MADISON CINEMATHEQUE

"Camp" and "Paul Swan." Andy Warhol. Free, limited seating, 4070 Vilas.

UNIVERSITY THEATRE

"Arcadia." See Oct. 22 listing. \$11 general public, \$8 students. Mitchell Theatre, 7:30 p.m.

FACULTY CONCERT SERIES

"Wisconsin Brass Quintet." \$5 senior citizens, students; \$7 others. Mills Hall, 8 p.m.

24 Saturday

UW-MADISON CINEMATHEQUE

"A Confucian Confusion." Edward Yang. Free, limited seating, 4070 Vilas.

UNIVERSITY THEATRE

"Arcadia." See Oct. 22 listing. \$11 general public, \$8 students. Mitchell Theatre, 7:30 p.m.

FACULTY CONCERT SERIES

Parry Karp, cello; Howard Karp, piano. \$5 senior citizens, students; \$7 others. Mills Hall, 8 p.m.

25 Sunday

SUNDAY AFTERNOON

LIVE FROM THE ELVEHJEM

Parry Karp, cello; Howard Karp, piano. Free weekly chamber music series. Brittingham Gallery III, Elvehjem Museum, 12:30 p.m.

CHAMBER ORCHESTRA

David E. Becker, conductor. Mills Hall, 4 p.m.

ASHA-MADISON

AND IGS & IDS CHICAGO

"The Making of the Mahatma." Free screening. Union Theater, Memorial Union, 6 p.m.

UW-MADISON CINEMATHEQUE

"Cyclo." Cine-Sundays. Free, limited seating, 4070 Vilas.

26 Monday

WISCONSIN UNION THEATER

TRAVEL ADVENTURE FILM SERIES

"Crown Jewels of the Rocky Mountains." Reserved seating, \$7.50. Wisconsin Union Theater, 7:30 p.m.

For more information, call 262-2201.

listings continue on page eight

University Theatre spices '98-99 with variety

Barbara Wolff

University theatergoers can expect a season ranging from Newton's theorems to a Nigerian version of Euripides.

- "Arcadia" by Tom Stoppard involves dueling scholars in quest of the romance of mathematics. Oct. 22-24, 28-30, 7:30 p.m., Mitchell Theatre, \$11 general/\$8 UW-Madison students.
- "Fefu and Her Friends" by Maria Irene Forries finds a group of women planning an event in this exercise in audience participation. Oct. 30, Nov. 3, 9, 11, 16, 18, 23 and 24 at 7:30 p.m. and Nov. 1, 8, 15 and 22 at 3 p.m. in the University Club, \$11 general/\$8 students.
- "The Water Station" by Ota Shogo finds travelers contemplating divestiture, wandering, survival and other life issues. Nov. 13-15 and 19-21, 7:30 p.m., Hemsley Theatre, \$11 general/\$8 students.
- "Brecht One-Acts" by Bertolt Brecht, presented in honor of the playwright's centennial. Dec. 3-5 and 8-12, 7:30 p.m. Hemsley Theatre, \$9 general/\$6 students.
- "Mugnog" from the UW-Madison Theatre for Young Audiences explores what happens one summer after the discovery of a wooden box. Feb. 19 and 26 at 7:30 p.m. and Feb. 20 and 27 at 3 p.m. in the Hemsley Theatre, \$8 adults/\$5 children 12 and under.
- "The Bacchae" by Nobel Prize-winner Wole Soyinka puts the classical Dionysian myth into an African context. This production will feature choreography by the playwright's sister and stage direction by contemporary Nigerian theater artist Femi Osofisan. March 19-21 and 24-28, 7:30 p.m., Mitchell Theatre, \$11 general/\$8 students.
- "Man of La Mancha" by Dale Wasserman, music by Mitch Leigh, "Impossible Dream" and other lyrics by Joe Darion. Presented in collaboration with the University Opera. April 16, 17, 23, 24, 7:30 p.m., Wisconsin Union Theater, \$15/general/\$12 students.
- "Middle-Aged White Guys" by Jane Martin finds three such examples meeting in a garbage dump to recall the dearly departed but still-present "R.V." April 23, 24, 28-30, 7:30 p.m., Hemsley Theatre, \$9 general/\$6 students.

Tickets are available at the Vilas Hall Box Office, 262-1500. ■



James Murdock and Katie Holsinger will be featured in "Arcadia," which continues through Oct. 30 at Mitchell Theatre.

Photo by Scott Nease

Dancer in residence prepares for performance

Barbara Wolff

An artist usually known for deeply personal solo works will depart from her usual mode during a two-week residency in the UW-Madison dance program.

Molissa Fenley began her residency Monday by auditioning students for a new work she will create for them. The chosen dancers will perform the new piece in the dance program's Faculty Dance Concert Dec. 3-5.

Fenley says she expects the experience to enrich both her own artistic growth as well as the students'.

"Everyone involved suddenly is met with a different way of working," Fenley says. "The students will be introduced to a new style, a new choreographic vision they will have to respond to quickly — the two-week residency will demand that. And I'll have to meet the challenge of translating the new work to a group of dancers I have no personal history with, unlike my own troupe. I won't know how these dancers work, their

strengths and weaknesses. We'll have to develop a work of art that fulfills my needs and the students' needs."

The students will be in good company: Fenley also has choreographed pieces for the Deutsche Oper Ballet of Berlin, the Australian Dance Theater, the Brooklyn Academy of Music, the Jacob's Pillow Dance Festival, the National Ballet School of Canada and the Ohio Ballet. The Public Broadcasting Service commissioned a collaborative work from Fenley for the PBS series *Alive from Off Center*. She also has done a music video for VH-1.

As artist-in-residence for the Dia Center for the Arts in New York, she choreographed "Latitudes," a work done specifically for the Dia web site (www.dia-center.org/fenley). Immediately before coming to UW-Madison, Fenley was in Oakland, Calif., choreographing new works for their dance program.

In addition to creating the new piece, Fenley will teach several classes. She predicts

the development of the new work and the teaching will result in a memorable experience for all concerned.

"When an artist is in residence for two weeks a very special occurrence can take place," she says. "At the end of the period, both the artist and the students can be changed by the meeting. In some cases, the meeting changes the student's direction and in other cases, the meeting can solidify the student's chosen direction."

A highlight of Fenley's residence will be a performance Oct. 30 at the Wisconsin Union Theater. Tickets, at \$22 for the general public and \$12 for UW-Madison students, are available through the Union Theater Box Office, 262-2201. ■

To submit an event for Calendar or Bulletin

Wisconsin Week lists events sponsored by UW-Madison departments, divisions and programs. We must receive your listing AT LEAST 10 DAYS BEFORE PUBLICATION.

Campus mail: 19 Bascom Hall
E-mail: wisweek@macc.wisc.edu

Performance

Dance spans cultures

Attempting to bridge the span in both space and culture from East to West, two concerts of Korean and Korean-American dance will be featured on campus this weekend.

Peggy Myo-Young Choy, associate lecturer in dance and producer of this series, says her dance re-envision what it is to be an Asian woman in America. She will perform her work, "Outsider/Insider: Asian American Journeys," 8 p.m., Friday, in the Margaret H'Doubler Theater in Lathrop Hall. Senior Jeff Miller will accompany her in two pieces inspired by the Korean women who served as sex slaves to Japanese military men during World War II.

Truman Lowe, professor of education and art, will collaborate with guest artist Dana Tai Soon Burgess in his latest work, "Helix," which premiered at the Corcoran Gallery of Art.

"Across Bridges of Masks and Song: Dance and Music of Korea" will showcase singing, mask dance and instrumental music by four master performers affiliated with the National Center for Korean Traditional Performing Arts. This Saturday concert, which also will integrate Korean and English song, will be 8 p.m. in the State Historical Society auditorium.

These performances are free and open to the public as part of the Asian American Studies Program symposium, "Re-Searching Asian American Studies: Critical Issues for the 21st Century." For information, call 263-2976. ■



Peggy Myo-Young Choy is producer of the Asian-American dance series.

diversity of textile production in 20th century Pakistan. Gallery of Design, 1300 Linden Drive. Through Nov. 22.

GREAT CITIES, SMALL TREASURES: THE ANCIENT WORLD OF THE INDUS VALLEY

100 objects from the Indus civilization: sculpture, ceramics, metalwork, seals, gold jewelry, drawn primarily from collections in Pakistan. Elvehjem Museum. Through Nov. 8.

EVANGELINE

Recent works from Silver Buckle Press. Features production materials from the 19th-century musical "Evangeline." Second-floor display cases. Memorial Library. Continues indefinitely.

INDIAN MINIATURES BEFORE INDEPENDENCE

This exhibition allows viewers to see how these delicate illuminated manuscripts evolved in the various regions of the Indian subcontinent over six centuries. Elvehjem Museum. Through Nov. 8.

MEMORIAL UNION GALLERIES

"Beyond the Maine: Imaging the New Empire." A Smithsonian Institution Traveling Photography Exhibit with additional photographs from the U.S. National Archives and other museums. Memorial Union Galleries. Through Nov. 29.

SESQUICENTENNIAL EXHIBIT

"Madison: A Capital Idea." Exhibit prepared by the State Historical Society of Wisconsin. Memorial Library lobby. Continues indefinitely.

SPECIAL COLLECTIONS

"Silver Buckle Press: Twenty-Five Years of Exquisite Printing." This retrospective exhibit provides an in-depth look at more than two decades of Silver Buckle Press productions. Memorial Library lobby. Through Jan. 15.

UVW ARCHIVES EXHIBIT

"From the State Room to the Classroom: The Charter Establishing the UW-Madison." Memorial Library lobby. Continues indefinitely.

UNIVERSITY HOSPITAL AND CLINICS

Abstract acrylic paintings by Carol Deasy. C5/2 surgical waiting lounge. Through Oct. 30.

UNIVERSITY HOSPITAL AND CLINICS

Ceramics vase and bowls by Hsin-yi Huang. C5/2 display cases. Through Oct. 30.

UNIVERSITY HOSPITAL AND CLINICS

Chinese brush paintings by Charlotte Fung Miller. E5/2 Main Entrance Gallery. Through Oct. 30.

WISCONSIN UNION GALLERIES

"Creatures." Sculptural works of glass and metal. Hybrids of plant and insect forms highlighting the dual nature of beauty. Jen Holderman. Main Lounge Exhibition Space. Through Oct. 30.

Activities

Sports - Events - Recreation

October

25 Sunday

UVW MEN'S SOCCER

Wisconsin vs. Northwestern. McClimon Soccer Complex, 2 p.m.

28 Wednesday

UVW VOLLEYBALL

Wisconsin vs. Iowa. Field House, 7 p.m.

30 Friday

UVW HOCKEY

Wisconsin vs. Minnesota. Kohl Center, 7:35 p.m.

31 Saturday

UVW HOCKEY

Wisconsin vs. Minnesota. Kohl Center, 7:35 p.m.

November

1 Sunday

UVW WOMEN'S SOCCER

Wisconsin vs. UW-Green Bay. McClimon Soccer Complex, 1 p.m.

2 Monday

UVW WOMEN'S BASKETBALL

Exhibition, Russian select team. Kohl Center, 7 p.m.

Ongoing

MEMORIAL UNION GAMES ROOM

Pool, air hockey, video games, darts and more. Half-price pool before 2 p.m. weekdays. For information, call 262-1330.

UNION SOUTH GAMES ROOM

Pool, bowling, table tennis, air hockey, video games and more. Radioactive bowling. Thursdays-Saturdays. Games Room, Union South. For information, call 263-5181 or 263-2514.

SCOTTISH COUNTRY DANCING

No partners needed. TITU, Memorial Union. Sundays, 6:30-10 p.m. For information, call 238-1227.

HOOFER RIDING CLUB

First and third Wednesdays of the month. Bradley Hooper Lounge, Memorial Union, 7 p.m. For information, call 262-1630.

OUTDOOR RENTALS

Canoes, paddleboats, snorkeling and camping gear. Boathouse, Memorial Union, Monday-Friday until sunset.



Classes - Lectures - Seminars - Conferences

October

22 Thursday

WOMEN'S HEALTH FORUM

"Update in Breast Cancer Therapy." Judy Stitt. GRECC Conference Room, D4/VA Hospital, 8 a.m.

INSTITUTE FOR RESEARCH ON POVERTY SEMINARS

"Person, Family and Neighborhood: Opportunities and Danger Zones in Population Health Research Based on Geographic Information Systems." Russell Kirby, Milwaukee Clinical Campus, Medical School. 8417 Social Science, 12:15 p.m.

THE HAVENS CENTER VISITING SCHOLARS PROGRAM

"What's Left in the Academy?" Seminar for students and faculty. Sara Lennox, University of Massachusetts. 8108 Social Science, 12:20 p.m. For information, call 262-1420.

CENTER FOR RUSSIA, EAST EUROPE AND CENTRAL ASIA

"Understanding Russian Elections in a Comparative Perspective." Regina Smyth, Penn State University. 206 Ingram, 3:30 p.m.

CHEMICAL ENGINEERING SEMINAR

"Strategies for Rate Enhancement in Organic Chemistry: A Chemical Engineering Approach." L.K. Doraiswamy, Iowa State University of Science and Technology. 1227 Engineering Hall, 3:55 p.m.

HAVENS CENTER

"Racial Identity and the State: Interrogating the Federal Standards for Racial Classification." Michael Omi, UC Berkeley. 8417 Social Science, 4 p.m.

BIOTECHNOLOGY LECTURE SERIES

"Genetic Therapy." Norman Fost, pediatrics. Biotechnology Center Auditorium, 4:30 p.m.

UNIVERSITY LECTURES COMMITTEE

"The Ballad of Frankie Silver." Daniel W. Patterson. English and folklore, University of North Carolina. 254 Van Hise Hall, 7:30 p.m.

23 Friday

CENTER FOR SOUTHEAST ASIAN STUDIES

"Women's Rights and the Constitution of Thailand." Sanitsuda Ekachai, senior editor of *Bangkok Post*. 206 Ingram Hall, noon.

PHYSIOLOGY SEMINAR

"How Do Ryanodine Receptor Channels Inactivate?" Hector Valdivia, physiology. 281 MSC, noon.

PRIMATE RESEARCH CENTER SEMINAR SERIES

"Age-Related Cardiac Mitochondrial Abnormalities: Studies in Rodents and Primates." Jonathan Wanagat, medicine. Primate Center Conference Room, 1220 Capitol Court, noon.

TRAVEL ESCAPE LUNCH SERIES

"Mesopotamia." Bring a bag lunch. Presentation by Willie Ney, Latin American and Iberian Studies. TITU, Union South, noon.

PLASMA-AIDED MANUFACTURING SEMINAR

"Cathodic Arc Plasmas: Some Fundamentals and Application to Thin Film Deposition and Plasma Immersion Ion Implantation." Andre Anders, Lawrence National Laboratory. 130 Wendt Library, 2:25 p.m.

PHARMACEUTICAL SCIENCES SEMINAR

"Ultrasonic Measurement Techniques for Selenium and Arsenic-Applications to Environmental and Biological Samples." Josef Simeonsson, chemistry. University of Iowa. 2101 Chamberlin, 3 p.m.

PHILOSOPHY COLLOQUIUM

"Plato's Pythagoreanism: The Program of the PHILEBUS as the Successor to that of Philolaus." Connie Meinwald, University of Illinois at Chicago. 4281 Helen C. White, 3:30 p.m.

PHYSICS COLLOQUIUM

"Macroscopic Quantum Interference Experiments with Bose-Einstein Condensed Atoms." Mark Kasevich, Yale University. 1300 Sterling Hall, 4 p.m.

UNIVERSITY LECTURES COMMITTEE

"Digital Media for Language Acquisition: State of the Art and Research Results." Dorothy Chun, UC, Santa Barbara. 254 Van Hise Hall, 4:30 p.m.

FOR IMMEDIATE RELEASE 10/28/98
CONTACT: Doreen Holmgren, (608) 262-2353

DANCER IN RESIDENCE PREPARES FOR PERFORMANCE

MADISON - An artist usually known for deeply personal solo works will depart from her usual mode during a two-week residency in the University of Wisconsin-Madison dance program.

Molissa Fenley began her residency by auditioning students for a new work she will create for them. The chosen dancers will perform the new piece in the dance program's Faculty Dance Concert Dec. 3-5.

Fenley says she expects the experience to enrich both her own artistic growth as well as the students'.

"Everyone involved suddenly is met with a different way of working," Fenley says. "The students will be introduced to a new style, a new choreographic vision they will have to respond to quickly - the two-week residency will demand that. And I'll have to meet the challenge of translating the new work to a group of dancers I have no personal history with, unlike my own troupe. I won't know how these dancers work, their strengths and weaknesses. We'll have to develop a work of art that fulfills my needs and the students' needs."

The students will be in good company: Fenley also has choreographed pieces for the Deutsche Oper Ballet of Berlin, the Australian Dance Theater, the Brooklyn Academy of Music, the Jacob's Pillow Dance Festival, the National Ballet School of Canada and the Ohio Ballet. The Public Broadcasting Service commissioned a collaborative work from Fenley for the PBS series *Alive from Off Center*. She also has done a music video for VH-1.

As artist-in-residence for the Dia Center for the Arts in New York, she choreographed "Latitudes," a work done specifically for the Dia web site (<http://www.diacenter.org/fenley>). Immediately before coming to UW-Madison, Fenley was in Oakland, Calif., choreographing new works for their dance program.

In addition to creating the new piece, Fenley will teach several classes. She predicts the development of the new work and the teaching will result in a memorable experience for all concerned.

"When an artist is in residence for two weeks a very special occurrence can take place," she says. "At the end of the period, both the artist and the students can be changed by the meeting. In some cases, the meeting changes the student's direction and in other cases, the meeting can solidify the student's chosen direction."

A highlight of Fenley's residence will be a performance Oct. 30 at the Wisconsin Union Theater. Tickets, at \$22 for the general public and \$12 for UW-Madison students, are available through the Union Theater Box Office, 262-2201.

###

- Barbara Wolff, (608) 262-8292

FOR IMMEDIATE RELEASE 9/16/98
CONTACT: Maureen Noonan, (608) 265-3229/(608) 262-2463

RENOVATED LATHROP HALL WELCOMES THE PUBLIC

MADISON - During his tenure as the University of Wisconsin's first chancellor, John Hiram Lathrop put the "public" in "public higher education." During his decade at UW's helm, Lathrop became known for his strong advocacy of what later administrations shaped into the Wisconsin Idea.

Consequently, the campus building that now bears his name and houses the UW-Madison Dance Program will welcome citizens to a variety of activities Sept. 24-26 in celebration of the building's renovation.

Visitors will find the 90-year-old Renaissance Revival sleek as New York City now. There's the smashing terrazzo-like floor in the first floor lobby. There's the Virginia F. Harrison Parlor, formerly a studio, now restored to its original function as a social venue. There's the new 240-seat state-of-the-art Margaret H'Doubler Performance Space, opened in spring. There are the four creative movement studios, complete with wooden sprung floors to provide dancers extra elasticity and flexibility, and minimize the risk of injuries.

Community members will be able to view the improvements first hand during guided tours Sept. 25 between 3:30 and 5 p.m. Interested individuals are asked to gather in the lobby, where they will be met by School of Education staff, who will guide the tours. Another centerpiece of the weekend will be the Lathrop Hall Rededication Concert, a special joint effort of dance program faculty and students (see related story).

According to Maureen Noonan, SOE facilities and space coordinator, the weekend will provide a festive opportunity to celebrate the rededication of one of the most historic buildings on campus. Opened in 1910 as a social and recreational center for UW women, Lathrop Hall became home to the country's first academic dance program in 1926 under the leadership of Margaret H'Doubler. For more information about Lathrop Hall rededication activities, contact the UW-Madison School of Education, (608) 262-0054.

###

- Barbara Wolff, (608) 262-8292

more →

Dance

FOR IMMEDIATE RELEASE 9/16/98

CONTACT: Maureen Noonan, (608) 265-3229/(608) 262-2463

RENOVATED LATHROP HALL WELCOMES THE PUBLIC

MADISON - During his tenure as the University of Wisconsin's first chancellor, John Hiram Lathrop put the "public" in "public higher education." During his decade at UW's helm, Lathrop became known for his strong advocacy of what later administrations shaped into the Wisconsin Idea.

Consequently, the campus building that now bears his name and houses the UW-Madison Dance Program will welcome citizens to a variety of activities Sept. 24-26 in celebration of the building's renovation.

Visitors will find the 90-year-old Renaissance Revival sleek as New York City now. There's the smashing terrazzo-like floor in the first floor lobby. There's the Virginia F. Harrison Parlor, formerly a studio, now restored to its original function as a social venue. There's the new 240-seat state-of-the-art Margaret H'Doubler Performance Space, opened in spring. There are the four creative movement studios, complete with wooden sprung floors to provide dancers extra elasticity and flexibility, and minimize the risk of injuries.

Community members will be able to view the improvements first hand during guided tours Sept. 25 between 3:30 and 5 p.m. Interested individuals are asked to gather in the lobby, where they will be met by School of Education staff, who will guide the tours. Another centerpiece of the weekend will be the Lathrop Hall Rededication Concert, a special joint effort of dance program faculty and students (see related story).

According to Maureen Noonan, SOE facilities and space coordinator, the weekend will provide a festive opportunity to celebrate the rededication of one of the most historic buildings on campus. Opened in 1910 as a social and recreational center for UW women, Lathrop Hall became home to the country's first academic dance program in 1926 under the leadership of Margaret H'Doubler. For more information about Lathrop Hall rededication activities, contact the UW-Madison School of Education, (608) 262-0054.

###

- Barbara Wolff, (608) 262-8292

more →

Dance

CULTURAL APPLIED ECONOMICS

Property Rights and Credit Rationing:
and Maximum Likelihood Estimates of a
Equilibrium Credit Market Model." Michael
15 Taylor Hall, 2:30 p.m.

PHARMACEUTICAL SCIENCES SEMINAR

"Body Reaction to Biomaterial: The Role of
Biomaterials." John Kao, pharmaceutical sciences.
Amherst, 3 p.m.

SOPHY COLLOQUIUM

"Utilitarians Should be Virtue Theorists: The
Case of Global Environmental Change." Dale
, Carleton College. 4281 Helen C. White,

CHIANG GUEST LECTURE SERIES

"Geography of Nationalization in Post-Soviet
Russia." Robert Kaiser, geography. 180 Science Hall,

Saturday

UNIVERSITY LECTURES COMMITTEE

"Asia Before and After the Nuclear Tests."
Swamy Subrahmanyam, consulting editor of
newspapers published in New Delhi, India.
Lowell Hall, 3:15 p.m.

Monday

NATIONAL PARKS PUBLIC LECTURE

"Parks and Conservation Association and the
Parks: Advocate and Adversary." Carol F.
National Parks and Conservation Association.
Memorial Union, 12:05 p.m.

UNIVERSITY LECTURES COMMITTEE

"THE LEGACY OF EMPIRE
Contlicting Views of Cuban Independence: From
Annexation to (Afro-) Caribbean Federation."
Aline Helg, University of Texas-Austin.
Sponsored by Latin American and Iberian Studies
and Center for Southeast Asian Studies. 206
Union Hall, 3:30 p.m.

Wednesday

AFRICAN STUDIES PROGRAM

WICH SEMINARS

"Bureaucrats and Decolonization in Tanzania,
1960s." Andreas Eckert, research fellow,



Photo by Sobey/Neto 1998

Odyssey, an evening-length dance performance,
is scheduled Thursday and Friday at the Margaret
H'Doubler Performance Space in Lathrop Hall.
Performers, from left to right, include Gus
Solomons jr, Ted Johnson, and Walter Dundervill.
Seated is Pamela Cohen.
The work was created by Li Chiao-Ping.

Humboldt University, Berlin. 206 Ingraham, noon.
For more information, call 262-2380.

UNIVERSITY LECTURES COMMITTEE

"The
ture. Copper Hearth, Union South, 12:30-2:30 p.m.
For information, call 262-7896.

GUTS FREE TUTORING PROGRAM

Stop by if you would like to be a tutor or need assistance in an academic subject or conversational English. Past exam files available. 303 Union South, Monday-Thursday, 1-5 p.m. For information, call 263-5666.

UNIVERSITY TOASTMASTERS

"Annihilate your fear of public speaking. Mondays, 6 p.m. For information, call 251-1737, or e-mail: mjakubow@students.wisc.edu.

listings continued on page twelve

October 7, 1998

Wisconsin Week.

11

On earth, gravity makes the flowers grow in any direction, says Dräger. Dräger says, the flowers in space produce an otherworldly aroma that's useful to the plants' brief growth spur in space might just hang in the middle of the water no longer a factor, the same ice cube no longer a factor. But in space, where a glass of water — they float around a chamber that can precisely control growing conditions in space. When the project returns, the scientists hope to see whether the plants' brief growth spur in space might just hang in the middle of the water no longer a factor, the same ice cube no longer a factor. But in space, where a glass of water — they float around a chamber that can precisely control growing conditions in space. When the project returns, the scientists hope to see whether



on Campus

September 24 - October 8, 1998

Dance

Campus CALENDAR



Entertainment

Arts - Performances - Movies

For more information:

- Vilas Hall Box Office: 262-1500
- Union Theatre Box Office: 262-2201
- Film Hotline: 262-6333
- School of Music ConcertLine: 263-9485
- Elvehjem Museum of Art: 263-2246
- TITU: <http://www.wisc.edu/union/>

September

24 Thursday

SCHOOL OF MUSIC CONCERT

"Black Music Ensemble." Richard Davis, director. Free. Morphy Hall, 6:30 p.m.

STARLIGHT CINEMA

"Sunsets." Discussion with directors follows each screening. Frederic March Play Circle, 7 and 9 p.m. Free.

FACULTY CONCERT SERIES

"Pro Arte Quartet." \$5 senior citizens and students; \$7 all others. Mills Hall, 7:30 p.m.

DANCE PROGRAM

1998-99 CONCERT SEASON

Lathrop Hall Rededication Concerts featuring original and recent works by UW Dance Program's distinguished faculty. Margaret H'Doubler Performance Space, Lathrop Hall, 8 p.m.

OPEN MIC

An eclectic mix of live performances. Terrace/Rathskeller, Memorial Union, 8-11 p.m. Sign-up 7:45 p.m.

25 Friday

DANCE PROGRAM

1998-99 CONCERT SEASON

Guided tours of Lathrop Hall. Beginning in the main lobby, 3:30 p.m.

MEMORIAL UNION MOVIES

"Fury." \$3.50 students and Union members; \$4 all others. Play Circle Theater, Memorial Union, 5:30, 7:30 and 9:30 p.m.

UW-MADISON CINEMATHEQUE

"Haircut." Andy Warhol. Free admission, limited seating. 4070 Vilas, 7:30 p.m.

DANCE PROGRAM

1998-99 CONCERT SEASON

Lathrop Hall Rededication Concerts featuring original and recent works by UW Dance Program's distinguished faculty. Margaret H'Doubler Performance Space, Lathrop Hall, 8 p.m.

FAIRY CONCERT SERIES

"Linda Bartley." Clarinet. \$5 for senior citizens and students; \$7 all others. Mills Hall, 8 p.m.

WEEKEND MUSIC SERIES

"100 portraits." Rathskeller, Memorial Union, 9:30 p.m.-midnight.

26 Saturday

HUDDLE WITH THE FACULTY

"The Future of Families and Parenting." WAA invites alumni, parents and friends of UW-Madison to informal presentations before every home football game. Bert Adams, sociology. Union South, 9 a.m.

DANCE PROGRAM

1998-99 CONCERT SEASON

"Morning of Memories." Brunch and tours for alumni and friends. Virginia F. Harrison Parlor, 10:30 a.m.

listings continued on page eight

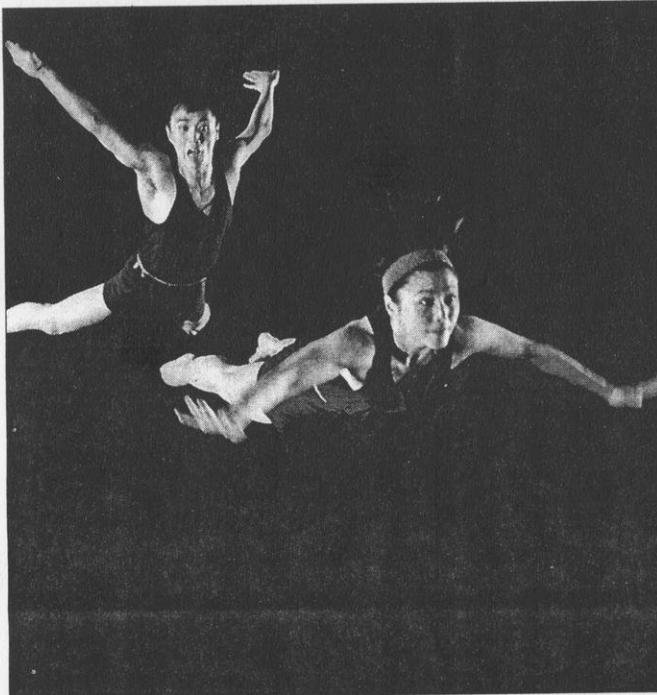


Photo courtesy UW-Madison Dance Program

UW-Madison dance faculty Li Chiao-Peng and Jin-Wen Yu will perform a duet Thursday through Saturday at Lathrop Hall as part of a Rededication Concert.

Dance students, faculty pool their talents for rededication concert

Barbara Wolff

Students and faculty in the UW-Madison Dance Program will pool their talents to open the 1998-99 season with a Rededication Concert in honor of Lathrop Hall.

The collaboration will be presented Thursday through Saturday at 8 p.m. in Lathrop Hall's recently reopened Margaret H'Doubler Performance Space.

According to concert artistic director Li Chiao-Ping, UW-Madison associate professor of dance, the artists drew generously on their individual heritages for the rededication to mirror the university's sesquicentennial theme of using the past as a resource for the future.

"My colleagues and I worked with our students to create a diverse program," she says. "Our art, work and relationships all have been influenced significantly by the multiplicity of cultures we each grew up in and have studied."

Li herself will offer "Untitled," an exploration of Chinese folktales. The work will feature guest artist Walter Dunderill of the Nai Ni Chen Dance Company and the music of composer Forrest Fang.

Chinese tradition supplies the theme of

assistant professor Jin-Wen Yu's "On Horseback." Fellow dance professor Claudia Melrose will present a composite of African-based dances, and assistant professor James Sutton will debut and perform in his formal movement study, "Edges and Corners."

Assistant professor Douglas Rosenberg will show his 10-minute video-dance inspired by UW dance alumna Anna Halperin's experiences watching her grandfather worship in synagogue. Following its Madison premiere, "My Grandfather Dances" will be featured as part of the "Dance on Camera Festival" at Lincoln Center in December.

Tickets for the Lathrop Hall Rededication Concert are \$12 for general admission, and \$10 for students and seniors. They are available in advance from the Wisconsin Union Theater box office in the Memorial Union; remaining tickets will be sold at the door beginning an hour before the performance.

A reception will follow the Saturday performance in the Virginia F. Harrison Parlor on Lathrop Hall's first floor. For more information, contact the UW-Madison Dance Program office, 262-1691. ■

Installation celebrates spontaneity

Barbara Wolff

World-acclaimed environmental sculptor Patrick Dougherty's installation at UW-Madison next month will use willow and dogwood saplings to commemorate a place, time and people, as well as celebrate the temporary.

Known for huge, defiantly low-tech pieces that incorporate the natural world into human constructs, Dougherty will be in residence during most of October in the UW-Madison Department of Art as part of the university's sesquicentennial. He comes to Madison from exhibitions earlier this year at the Evanston Art Center, the University of Michigan-Ann Arbor and the Savannah College of Art and Design.

"I try to work with students whenever I can," Dougherty says, adding that UW-Madison students will play a larger-than-usual role in the execution of his latest piece. "The actual size of the work will depend on the number of students I have helping me. I've been told I'll be able to draw from the entire art department, as well as non-art students — that's been described as an almost limitless supply."

Despite the fertile field of assistance before Dougherty, the core volunteers will come from associate professor Elaine Scheer's two site-specific installation courses.

"This will be a great opportunity to get a first-hand look at the creative process and what goes into making a major site-specific installation," she says. Her students are making small temporary artworks for outside display around campus.

Dougherty's rhapsodically swirling branch entanglements have won him many awards. The UW-Madison installation will occupy the corner of Bascom Hill near Science Hall, overlooking Park Street, in a spot easily viewed by passersby. Passersby also will be able to view the work-in-progress. Anyone who happens by will be welcome to express an opinion or lend a hand, he says.

Dougherty will speak about his work at a free public lecture Oct. 5 at 5:30 p.m. in L140 Elvehjem, and remain in Madison until Oct. 21. ■

To submit an event for Calendar or Bulletin

Wisconsin Week lists events sponsored by UW-Madison departments, divisions and programs. We must receive your listing AT LEAST 10 DAYS BEFORE PUBLICATION.

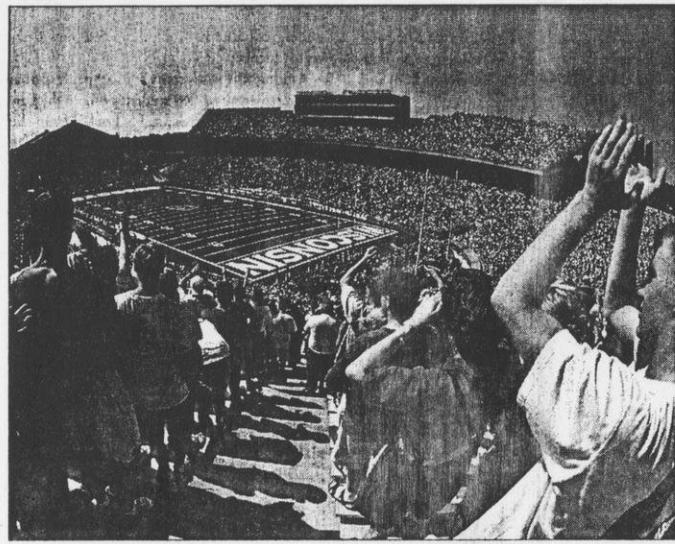
 Campus mail: 19 Bascom Hall
 E-mail: WISWEEK@MACC.WISC.EDU



Wisconsin Week

For Faculty and Staff of the University of Wisconsin-Madison

September 23, 1998



UW-Madison students cheer on the Badgers during this season's first home game at Camp Randall. Organizers are confident this year's Badger Homecoming celebration is going to be bigger and better than ever because the Homecoming game between Wisconsin and the Purdue Boilermakers Oct. 10 will be played under the lights at Camp Randall starting at 7:30 p.m. It will be the first nighttime homecoming contest. For details on Homecoming events, see page 13.

In the mood for a new mode

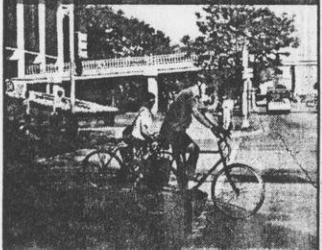
UW promotes alternate forms of transportation

Erik Christianson

Leave the car or minivan at home. Instead, UW-Madison transportation officials are encouraging faculty, staff and students to walk, bike, bus or car/van pool to campus from Monday through Oct. 2 as part of Try a Different Mode Week, formerly known as Bike to Campus Week.

"We are really trying to cut down on the number of employees and students who drive by themselves to campus," says Renee Callaway, UW-Madison's bicycle and pedestrian coordinator. "Not everyone can ride a bike, but there are so many other choices."

Employee travel modes — good weather



and the university more bike- and pedestrian-friendly.

For years, walkers and bikers crossed the Wisconsin and Southern Railroad tracks at Murray Street, a main artery to campus.

"The Murray Street Underpass provides an attractive and safe pedestrian and bicycle access to campus," says Bruce Braun, assistant vice chancellor for Facilities Planning and Management. "It offers quick access to the Kohl Center and to the future Murray Street Mall outlined in our Campus Master Plan."

The ceremony begins at 9 a.m. at the underpass, which was completed this summer. Speakers include Braun; Madison Mayor Sue J.M. Bauman; and Michael Rewey, Wisconsin Department of Transportation's District 1 planning manager.

The rest of the week, Transportation Services will highlight the benefits of bicycling, mass transit, walking, and car/van pooling. Incentives include free bike tune-ups each day by Trek Bicycle Store and Williamson Bicycle Works and free beverages from Victor Allen's Coffee & Tea. A to Z Rental & Sales will provide a tent, tables and chairs each day, and WMAD (92.1 FM) radio will broadcast live from campus on Monday and Friday.

Bicyclists must register their bikes with the City of Madison or already be registered to receive a free tune-up. Registration costs \$8 for four years and will be available on-site.

	1997	1982
Walk	7.1%	6.8%
Bicycle	10.6%	15.4%
Drive Alone	52.7%	42.5%
Passenger in car	8.2%	7.9%
Car/van pool	11.6%	13.9%
City bus	6.4%	8.6%
Other	3.5%	3.9%

continued on page fifteen

Renovated Lathrop Hall welcomes the public

Barbara Wolff

During his tenure as the University of Wisconsin's first chancellor, John Hiram Lathrop put the "public" in "public higher education." During his decade at UW's helm, Lathrop became known for his strong advocacy of what later administrations shaped into the Wisconsin Idea.

Like its namesake, the campus building that now bears Lathrop's name and houses the UW-Madison Dance Program will welcome the public to a variety of activities Thursday through Saturday in celebration of the building's renovation.

Visitors will find the 90-year-old Renaissance Revival sleek as New York City now. There's the terrazzo-like floor in the first floor lobby. There's the Virginia F. Harrison Parlor, now restored to its original elegance. There's the new 240-seat state-of-the-art Margaret H'Doubler Performance Space, opened in spring.

And there are the three creative movement studios, complete with wooden sprung floors to provide dancers

extra elasticity and flexibility, and minimize the risk of injuries.

Community members will be able to view the improvements first hand during guided tours Friday between 3:30 and 5 p.m. Interested individuals are asked to gather in the lobby, where they will be met by School of Education staff, who will guide the tours. Another centerpiece of the weekend will be the Lathrop Hall Rededication Concert, a special joint effort of dance program faculty and students (see related story on page 7).

According to Maureen Noonan, SOE facilities and space coordinator, the weekend will provide a festive opportunity to celebrate the rededication of one of the most historic buildings on campus. Opened in 1910 as a social and recreational center for UW women, Lathrop Hall became home to the country's first academic dance program in 1926 under the leadership of Margaret H'Doubler.

For information about Lathrop Hall rededication activities, contact the UW-Madison School of Education, 262-0054. ■

UW opens wallet to retain top faculty, staff

Erik Christianson

The university spent nearly \$800,000 last year to increase the pay of 88 faculty and staff members courted by other universities and private companies.

The salary adjustments at UW-Madison were among 136 made at UW System schools during 1997-98 that totaled \$1,022,466. UW-Madison topped the list at \$785,478; the next closest was UW-Stout, which spent \$38,131 among six employees. UW-Milwaukee split \$31,011 between 13 employees.

Market base adjustments, as they are called, are considered when UW employees receive outside offers or when there is evidence of retention problems: For example, employees in similar fields leave for higher pay, or other institutions contact several members of one department about possible employment.

"The market adjustments really demonstrate that we have some difficulty retaining faculty and academic staff," says Carla Raatz, director of the Office of Human Resources.

Of the 120 professors who left the university last year, almost half of them (56) departed for reasons other than retirement.

Inside

6 PLANETARY SCIENTISTS ALIGN

UW-Madison to be focal point of the solar system.

8 Q&A: BARRY ROBINSON

ASEC's new chair talks about the group's priorities for the new academic year.

Departments

2 Campus News

4 Profile: Jack Fry

7 Campus Calendar

10 Events Bulletin

12 For the Record

12 Position Vacancies



UW-Madison dance: Flying high.

Page 7

Dance

continued on page fifteen

*** EVENT HAS BEEN CANCELED. SORRY FOR THE INCONVENIENCE.***
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Please disregard the release that was sent yesterday.

FOR IMMEDIATE RELEASE

2/16/98

Released 2/17/98

FACULTY DANCE AFFORDS AN EARLY GLIMPSE OF LATHROP'S REMODELING

MADISON - Audiences will get their first look at the first leg of the Lathrop Hall remodeling project at the University of Wisconsin-Madison Dance Program's faculty concert Feb. 26-28.

The concert will debut the Margaret H'Doubler Performance Space, a new 250-seat proscenium theater devoted to dance. Converted from the former Lathrop Hall gymnasium, the space features a computerized lighting-control system designed expressly for dance. The space also has a rear-projection cyclorama, fully wired to accommodate state-of-the-art video technology, and a raised dance floor.

Mary Alice Brennan, Dance Program chair, says the namesake of the new performance space, the legendary Margaret H'Doubler, would have been proud of the project.

"She was a pioneer who developed the first dance major in the country at the UW in 1926," Brennan says. "She would have been thrilled to see students and faculty creating art and performing in this beautifully renovated building."

During the last year, dance students, faculty and staff have been scattered across campus - and sometimes at rehearsal halls across town - while Lathrop is remodeled. Construction will continue through spring; a gala grand opening has been planned for Sept. 25-26.

The lobby just adjacent to the performance space will be furnished and redecorated as renovations continue. Also completed is the conversion of Lathrop's old swimming pool into a new creative-movement studio with a new wooden sprung floor, lighting and sound systems. Lathrop's remaining three studios also sport new sprung floors, which afford extra flexibility and elasticity to protect dancers from injuries.

The inaugural concert will showcase solos by UW-Madison dance faculty Li Chiao-Ping, James Sutton and Jin-Wen Yu. A group piece by Anna Nassif, professor of dance, will pay tribute to Margaret H'Doubler. A traditional Indian dance by visiting professor Parul Shah will consecrate the space. A duet by lecturer Peggy Choy and graduate student Jessica Gaspar, a composition by professor Joseph Koykkar and a new work choreographed by Clyde Morgan during his week-long residency will round out the program.

The dance faculty concert will begin at 8 p.m. Tickets, \$12 for the general public and \$8 for students and seniors, will be available at the door.

###

Dance

FOR IMMEDIATE RELEASE

2/16/98

FACULTY DANCE AFFORDS AN EARLY GLIMPSE OF LATHROP'S REMODELING

MADISON - Audiences will get their first look at the first leg of the Lathrop Hall remodeling project at the University of Wisconsin-Madison Dance Program's faculty concert Feb. 26-28.

The concert will debut the Margaret H'Doubler Performance Space, a new 250-seat proscenium theater devoted to dance. Converted from the former Lathrop Hall gymnasium, the space features a computerized lighting-control system designed expressly for dance. The space also has a rear-projection cyclorama, fully wired to accommodate state-of-the-art video technology, and a raised dance floor.

Mary Alice Brennan, Dance Program chair, says the namesake of the new performance space, the legendary Margaret H'Doubler, would have been proud of the project.

"She was a pioneer who developed the first dance major in the country at the UW in 1926," Brennan says. "She would have been thrilled to see students and faculty creating art and performing in this beautifully renovated building."

During the last year, dance students, faculty and staff have been scattered across campus - and sometimes at rehearsal halls across town - while Lathrop is remodeled. Construction will continue through spring; a gala grand opening has been planned for Sept. 25-26.

The lobby just adjacent to the performance space will be furnished and redecorated as renovations continue. Also completed is the conversion of Lathrop's old swimming pool into a new creative-movement studio with a new wooden sprung floor, lighting and sound systems. Lathrop's remaining three studios also sport new sprung floors, which afford extra flexibility and elasticity to protect dancers from injuries.

The inaugural concert will showcase solos by UW-Madison dance faculty Li Chiao-Ping, James Sutton and Jin-Wen Yu. A group piece by Anna Nassif, professor of dance, will pay tribute to Margaret H'Doubler. A traditional Indian dance by visiting professor Parul Shah will consecrate the space. A duet by lecturer Peggy Choy and graduate student Jessica Gaspar, a composition by professor Joseph Koykkar and a new work choreographed by Clyde Morgan during his week-long residency will round out the program.

The dance faculty concert will begin at 8 p.m. Tickets, \$12 for the general public and \$8 for students and seniors, will be available at the door.

###

- Barbara Wolff, (608) 262-8292

For questions or comments about UW-Madison's email news release system, please send an email to:
UW-news@facstaff.wisc.edu

April 16, 1998

TO: Editors, news directors
FROM: Jeff Iseminger, (608) 262-8287
RE: Father-daughter appearances

This weekend will mark the separate appearances in Madison of two professionals nationally known in their fields who also happen to be father and daughter. Through sheer coincidence, Beth Soll and her father, Uri Bronfenbrenner, who live 3,000 miles apart, will appear in Madison this weekend as invited participants in different events.

Soll, a 1965 UW-Madison graduate, will give lecture-demonstrations at a retrospective honoring Anna Nassif, soon-to-retire professor of dance at UW-Madison and a former teacher of Soll's. Soll teaches dance at the University of California-Santa Barbara and previously headed her own dance company in Boston for 20 years.

Bronfenbrenner will give the keynote address at a conference on "Parenthood in America" at the Monona Terrace Convention Center. He is an emeritus professor of human development and family studies at Cornell University and the author of such books as "Two Worlds of Childhood: U.S. and U.S.S.R." His brother, Martin, taught economics for many years at UW-Madison.

Soll and Bronfenbrenner will likely get together some time Saturday. If you're interested in talking to them, leave a message for Soll at 238-3256.

###

For questions or comments about UW-Madison's email news release system, please send an email to:
UW-news@facstaff.wisc.edu

For more UW-Madison news, please visit the Office of News and Public Affairs Web site:
<http://www.wisc.edu/news/>

Office of News and Public Affairs
University of Wisconsin-Madison
28 Bascom Hall
500 Lincoln Drive
Madison, WI 53706

Email: UW-news@facstaff.wisc.edu
Phone: (608) 262-3571
Fax: (608) 262-2331

Dance

SLIS COLLOQUIUM

"Preview of Summer and Fall Classes," Louise Robbins. SLIS Commons, 4207 Helen C. White Hall, 3:30 p.m.

BIOCHEMISTRY COLLOQUIUM

"New Chemical Approaches to Tracing Cellular Signal Transduction Cascades," Kevan Shokat, Princeton University. B1118 Biochemistry, 3:30 p.m.

PHILOSOPHY COLLOQUIUM

"Outcomes, Resources, Opportunities," Marc Fleurbaey, Université de Cergy-Pontoise. 8417 Social Sciences, 3:30 p.m.

AOS/SSEC COLLOQUIUM SERIES

"Lidar Measurements of the Boundary Layer from the Lake-Ice Experiment on Lake Mendota." 811 Atmospheric, Oceanic Science, 3:30 p.m.

MEDICAL PHYSICS SEMINAR

"New Perspectives in Inverse Radiation Therapy Planning," J.L. Lacer, EC Engineering Consultants. 140 Bardeen, 4 p.m.

CROSS CULTURES COMMITTEE

"Race in America: Milwaukee as Microcosm," Jonathan Coleman, writer in residence, Chadbourn Residential College. Science Hall, 4-6 p.m.

3 Tuesday

WOMEN'S HEALTH FORUM

"Socioeconomic Status Differences in HRT: Prevention or Patriarchy?" Nadine Marks and Diane Shinberg. D4-GRECC Conference Room, VA Hospital, 8 a.m.

FRONTIERS IN PHARMACOLOGY

"Protein Kinase C Signaling in the Heart," Jeffery Walker, physiology. 3765 Medical Sciences Center, noon.

CHAOS AND COMPLEX SYSTEMS SEMINAR

"Mathematical Programming in Data Mining," Olvi Mangasarian, computer science. 4274 Chamberlin, 12:05 p.m.

4 Wednesday

MASA LUNCHEON

Fred Risser will speak about issues that affect the UW and academic staff. Reservations required. University Club, 11:45 a.m.

PHYSIOLOGY SEMINAR

"Recovery of the Readily Rescalable Pool in Bovine Chromaffin Cells is Modulated by Ca²⁺ and PKC," Corey Smith, Max Planck Institute. 116 SMI, noon.

RHEOLGY RESEARCH CENTER

"Wormlike Micelles in Elongation Flows," Lynn Walker, Carnegie Mellon University. 1800 Engineering Hall, 12:05 p.m.

ZOOLOGY COLLOQUIUM

"Calcium Isotopes in Biological Materials," Joseph Skulan, University of California-Berkeley. 168 Noland, 3:30 p.m. Coffee and cookies served in 163 Noland, 3:10 p.m.

GEOGRAPHY GUEST LECTURER SERIES

"Spatialized Identities/Nationalized Places: The Geography of Nationalism in the Russian Federation," Anne Hall,

Wisconsin Week

February 25, 1998

"ABCs of Prairie Restoration," Mike Anderson, BioLogic Consulting. Presented by the Blue Mounds Project. Exhibits and refreshments offered. Mt. Horeb Community Center, 107 N. Grove St., Mt. Horeb, 10 a.m.-noon. For information call 262-4364.

10 Tuesday

FRONTIERS IN PHARMACOLOGY

"Cyclic ADP-Ribose Metabolism and Cellular Responses to Oxidant Stress," Myron Jacobson, University of Kentucky. 125 McArdle, noon.

15 Sunday

ARBORETUM LECTURE

"Paradigm Shifts in Ecology and Conservation: Aldo Leopold's Pivotal Role," Stanley Temple, wildlife ecology. McKay Center, 1-2 p.m.

16 Monday

BIOCHEMISTRY COLLOQUIUM

"Reaction Intermediates and Role of Brønsted Acid-Base Catalysis in Enzyme-Catalyzed Cleavage of Glycosides," John Richard, SUNY-Buffalo. B1118 Biochemistry, 3:30 p.m.

UNIVERSITY LECTURES COMMITTEE

"People, Animals and Lakes in Early Holocene Denmark," Nanna Noe-Nygaard, University of Copenhagen. 5230 Social Sciences, 3:30 p.m.

AOS/SSEC COLLOQUIUM SERIES

"Cloud Properties Leading to Highly Reflective Tropical Cirrus: Interpretations from CEPEX, TOGA COARE and Kwajalein, Marshall Islands," Andrew Heymsfield, NCAR. 811 Atmospheric, Oceanic and Space Science, 3:30 p.m.

MEDICAL PHYSICS SEMINAR

"Development of PET Tracers to Assess Brain

Performances

Delayed construction precludes Lathrop dance concert

Ongoing construction to the Lathrop Hall has forced the cancellation of the UW-Madison Dance Program's 1998 spring faculty concert.

The event had been scheduled for Feb. 26-28 in the building's new Margaret H'Doubler Performance Space. According to Mary Alice Brennan, dance program chair, work on the building's ventilation system, plus the usual dust and debris connected with any construction project, left concert participants short of time and space to rehearse.

Classes have been held in Lathrop on a limited basis, Brennan says, and faculty and staff have been working in the building for several weeks.

However, "nothing really has been completed, and we've been restricted in what we can do," she says. "And we would like our first event in the new space to be something special."

Plans for upcoming concerts are still on track: an evening of Indian dance by visiting professor Parul Shah, March 20; the Student Choreographers Showcase, April 2-4; and a retrospective in honor of Anna Nassif, retiring professor of dance, April 16-18.

Meanwhile, those holding advance tickets to the Feb. 26-28 concert can obtain refunds at the Wisconsin Union Theater box office. ■

INSTITUTE FOR THE RESEARCH ON POVERTY

"Economic Inequality Between Divorced Couples," Judi Bartfelf, human ecology. 8411 Social Science, 12:15-1:30 p.m.

DISTINGUISHED LECTURES IN MICROBIOLOGY

"Isocitrate Dehydrogenase Kinase/Phosphatase: Regulation of Expression and Activity," David LaPorte, University of Minnesota. 25 Fred Hall, 3:30 p.m. Refreshments served, 3 Fred Hall, 3 p.m.

UHS HEALTH COLLOQUIUM

"Generational Dynamics: Insights and Challenges," Carol Lobes. TITU, Memorial Union, 4-6 p.m.

Ongoing

INTERNATIONAL CONVERSATION AND COFFEE

SLAVIC CLUB RUSSIAN TABLE

All levels, informal atmosphere. Rathskeller, Memorial Union, Thursdays, 6:30 p.m.

FRENCH

"Cercle Français," open to all who want to speak French. Rathskeller, Memorial Union, Thursdays, 8 p.m.

ARABIC

Sun Room Cafe, 638 State St., Fridays, 10 a.m.-noon.

CHINESE

1251 Van Hise, Fridays, noon-1 p.m.

JAPANESE

All levels. TITU, Union South, Fridays, 4-5:30 p.m. Call 262-9221 for information.

ITALIAN

For information call 262-1673 for elementary or 262-4362 for advanced.



Campus CALENDAR



Entertainment

Arts - Performances - Movies

For more information:

- Vilas Hall Box Office: 262-1500
- Union Theater Box Office: 262-2201
- Film Hotline: 262-6333
- School of Music ConcertLine: 263-9485
- Elvehjem Museum of Art: 263-2246
- TITU: <http://www.wisc.edu/union/>

February

13 Friday

MEMORIAL UNION MOVIES

"Boogie Nights," Mark Wahlberg and Julianne Moore star in the dark comedy about porno filmmakers in the '70s and '80s. Cost: \$3 students and Union members; \$3.50 all others. Play Circle, second floor, Memorial Union, 4:15, 7:10 and 9:55 p.m.

BEHIND THE BEAT

"Tim Whalen," jazz piano, with Jeff Eckels. Rathskeller, Memorial Union, 4:30-6:30 p.m.

CINEMATHEQUE

"A Bright Summer Day," 4070 Vilas Hall, 7 p.m.

UW THEATRE

"Inside Out," Sara Freeman, director. Cost: \$2. Hemsley Theatre, 8 p.m.

CHAMBER ORCHESTRA

David Becker, conductor; Sidney Harth, violin soloist and guest conductor. Mills Hall, 8 p.m.

TEN PERCENT SOCIETY

VALENTINE'S BALL

Open to UW-Madison students and employees. Raffle, dance-o-thon, DJ and cash bar. Cost: \$3. Great Hall, Memorial Union, 8 p.m.-2 a.m. For information call 251-7298.

WEEKEND MUSIC SERIES

"Guy Davis," Delta blues. Rathskeller, Memorial Union, 10 p.m.-12:30 a.m.

14 Saturday

CINEMATHEQUE

"Blossoms in the Dust," 4070 Vilas Hall, 7 p.m.

MEMORIAL UNION MOVIES

"Boogie Nights," Cost: \$3 students and Union members; \$3.50 all others. Play Circle, second floor, Memorial Union, 7:10 and 9:55 p.m.

UW THEATRE

"Inside Out," Sara Freeman, director. Cost: \$2. Hemsley Theatre, 8 p.m.

FACULTY CONCERT SERIES

Kenneth Moses, bassoon. Cost: UW students free with ID; \$5 senior citizens and other students; \$7 all others. Mills Hall, 8 p.m.

WEEKEND MUSIC SERIES

"My Scarlet Life," swirls, ethereal music. Rathskeller, Memorial Union, 10 p.m.-12:30 a.m.

15 Sunday

SUNDAY AFTERNOON LIVE

Wisconsin Brass Quintet. Brittingham Gallery III, Elvehjem Museum, 12:30 p.m.

INTERNATIONAL FREE CINEMA

"The Sacrifice," 109 Union South, 2 p.m.

MEMORIAL UNION MOVIES

"Boogie Nights," Cost: \$3 students and Union members; \$3.50 all others. Play Circle, second floor, Memorial Union, 7:10 and 9:55 p.m.

listings continued on page eight

Peek show

Faculty dance affords an early glimpse of Lathrop's remodeling



Lathrop Hall's gymnasium has been remodeled into a 250-seat performance theater for exclusive use by the dance program.

Barbara Wolff

Audiences will get their first look at the first leg of the Lathrop Hall remodeling project at the UW-Madison Dance Program's faculty concert Feb. 26-28.

The concert will debut the Margaret H'Doubler Performance Space, a new 250-seat proscenium theater devoted to dance. Converted from the former Lathrop Hall gymnasium, the space features a computerized lighting-control system designed expressly for dance. The space also has a rear-projection cyclorama, fully wired to accommodate state-of-the-art video technology, and a raised dance floor.

Mary Alice Brennan, Dance Program chair, says the namesake of the new performance space, the legendary Margaret H'Doubler, would have been proud of the project.

"She was a pioneer who developed the first dance major in the country at the UW in 1926," Brennan says. "She would have been thrilled to see students and fac-

ulty creating art and performing in this beautifully renovated building."

During the last year, dance students, faculty and staff have been scattered across campus — and sometimes at rehearsal halls across town — while Lathrop is remodeled. Construction will continue through spring; a gala grand opening has been planned for Sept. 25-26.

The lobby just adjacent to the performance space will be furnished and redecorated as renovations continue. Also completed is the conversion of Lathrop's old swimming pool into a new creative-movement studio with a new wooden sprung floor and new lighting and sound systems. Lathrop's remaining three studios also sport new sprung floors, which afford extra flexibility and elasticity to protect dancers from injuries.

The inaugural concert will showcase solos by UW-Madison dance faculty Li Chiao-Ping, James Sutton and Jin-Wen Yu. A group piece by Anna Nassif, professor of dance, will pay tribute to

Margaret H'Doubler. A traditional Indian dance by visiting professor Parul Shah will consecrate the space. A duet by lecturer Peggy Choy and graduate student Jessica Gaspar, a composition by professor Joseph Koykkar and a new work choreographed by Clyde Morgan during his week-long residency will round out the program.

The concert will begin at 8 p.m. Tickets, \$12 for the general public and \$8 for students and seniors, will be available at the door. ■

To submit an event for Calendar or Bulletin

Faculty and staff members are encouraged to report honors, awards and other professional achievements for publication. We must receive your announcement **AT LEAST 10 DAYS BEFORE PUBLICATION**.

 Campus mail: 19 Bascom Hall
 E-mail: WISWEEK@MACC.WISC.EDU

Date: Fri, 28 Nov 1997 14:29:37 -0600

X-Sender: jnweaver@facstaff.wisc.edu (Unverified)

Mime-Version: 1.0

X-url: http://www.wisc.edu/news/

To: UW-news@facstaff.wisc.edu

From: Nick Weaver <jnweaver@facstaff.wisc.edu>

Subject: UW-Madison News Release--Dance-Learning from Cultural Elders

FOR IMMEDIATE RELEASE 11/28/97

DANCE

LEARNING FROM CULTURAL ELDERS

MADISON - Among their other responsibilities, teachers act as keepers - "elders" - of their culture.

This is an important concept to Sherone Price, UW-Madison's first Bascom-Henry Visiting Professor of Dance.

"My own teachers really made an impression on me," he says. "They were familiar with the connection between the body and what goes on in your head. 'Use the muscles that are closest to the bone,' one of them told me. I've continued to be amazed at what incredible things the body can do."

When not a visiting "elder," Price is a member of the Gamble/Van Dyke modern-dance touring company and the Chuck Davis African-American Dance Ensemble. The route he took to that career began on the football field at his rural North Carolina high school.

"I injured my ankles," he says. "One of my teachers suggested dance to help me heal."

Price's residency is part of the UW-Madison Dance Program's year-long festival of African and African-American choreography, dancers, musicians and scholars. As Bascom-Henry Professor, Price is teaching technique, repertory and African-American dance classes to about 30 students.

One of those students is Andrea White, a junior from Brookfield majoring in education with a dance minor who is now preparing Price's new dance "Fractal Images, Indigo Moods" for the Dance Program's upcoming faculty concert. In addition to broadening her dance horizons, Price's work, which examines human conflict, also offered White some perspective on human relations.

"It's showing me there's more than one solution, that there is more than one way to do something," she says.

"Fractal Images" also represents a revelation to Tyrone King, a returning adult student from Milwaukee who will get his degree in dance in May.

"You can see some of the movements in modern dance have come out of the African tradition," he says. King adds that he also is gaining valuable insight into the mechanics of human movement: "I'll be able to share that knowledge with my own students," he says.

Price himself is hard at work in the rehearsal hall on colleague Anna Nassif's new "Makrokosmos," which he will dance in the concert.

"I'm studying the movements off video. Later, Anna and I will get into the real meat, the internal stuff that I'll bring to the piece myself," he says.

When he departs Madison in December, Price hopes that he will leave behind a legacy of joy, although he realizes he probably won't be able to experience it firsthand.

"My students are so serious when they're working on the piece now," he says. "I know some of them will call me later all excited and say, 'Sherone, I took this class and really turned the place out!' And I won't be there to see it. That hurts me. But the dance world is so small. We'll all meet again sometime."

The faculty dance concert, featuring the new works by Price, Nassif and other dance faculty, will take place Dec. 4-6 at 8 p.m. in Vilas Hall's Mitchell Theatre. For tickets and other information, call 262-1691.

##

- Barbara Wolff, (608) 262-8292

For questions or comments about UW-Madison's email news release system, please send an email to: UW-news@facstaff.wisc.edu

For more UW-Madison news, please visit the Office of News and Public Affairs Web site: <http://www.wisc.edu/news/>

Office of News and Public Affairs
University of Wisconsin-Madison
28 Bascom Hall
500 Lincoln Drive
Madison, WI 53706

Email: UW-news@facstaff.wisc.edu
Phone: (608) 262-3571
Fax: (608) 262-2331

on Campus

Dance

November 21 – December 11, 1997

Dance

Learning from cultural elders



Jeff Miller

Visiting dance professor Sherone Price (in background) works with master class dancers during a rehearsal for the Dance Program's faculty concert, which will take place Dec. 4-6.

Barbara Wolff

Among their other responsibilities, teachers act as keepers — "elders" — of their culture.

This is an important concept to Sherone Price, UW-Madison's first Bascom-Henry Visiting Professor of Dance.

"My own teachers really made an impression on me," he says. "They were familiar with the connection between the body and what goes on in your head. 'Use the muscles that are closest to the bone,' one of them told me. I've continued to be amazed at what incredible things the body can do."

When not a visiting "elder," Price is a member of the Gamble/Van Dyke modern-dance touring company and the Chuck Davis African-American Dance Ensemble. The route he took to that career began

on the football field at his rural North Carolina high school.

"I injured my ankles," he says. "One of my teachers suggested dance to help me heal."

Price's residency is part of the UW-Madison Dance Program's year-long festival of African and African-American choreography, dancers, musicians and scholars. As Bascom-Henry Professor, Price is teaching technique, repertory and African-American dance classes to about 30 students.

One of those students is Andrea White, a junior from Brookfield majoring in education with a dance minor who is now preparing Price's new dance "Fractal Images, Indigo Moods" for the Dance Program's upcoming faculty concert. In

addition to broadening her dance horizons, Price's work, which examines human conflict, also offered White some perspective on human relations.

"It's showing me there's more than one solution, that there is more than one way to do something," she says.

"Fractal Images" also represents a revelation to Tyrone King, a returning adult student from Milwaukee who will get his degree in dance in May.

"You can see some of the movements in modern dance have come out of the African tradition," he says. King adds that he also is gaining valuable insight into the mechanics of human movement: "I'll be able to share that knowledge with my own students," he says.

Price himself is hard at work in the rehearsal hall on colleague Anna Nassif's new "Makrokosmos," which he will dance in the concert.

"I'm studying the movements off video. Later, Anna and I will get into the real meat, the internal stuff that I'll bring to the piece myself," he says.

When he departs Madison in December, Price hopes that he will leave behind a legacy of joy, although he realizes he probably won't be able to experience it firsthand.

"My students are so serious when they're working on the piece now," he says. "I know some of them will call me later all excited and say, 'Sherone, I took this class and really turned the place out!' And I won't be there to see it. That hurts me. But the dance world is so small. We'll all meet again sometime."

The faculty dance concert, featuring the new works by Price, Nassif and other dance faculty, will take place Dec. 4-6 at 8 p.m. in Vilas Hall's Mitchell Theatre. For tickets call 262-1691.



NEWS

1 • 8 • 4 • 8

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance, Dept

Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

1/14/97

DANCERS, MUSICIANS TO PERFORM IN TRIBUTE TO LOUISE KLOEPPER

MADISON — A special concert of music and dance will honor the memory of Louise Kloepper, former chair of the University of Wisconsin-Madison Dance Program, on Jan. 19, what would have been her 87th birthday.

Kloepper died Dec. 15. She came to the UW in 1942 to study dance, after almost a decade teaching and dancing with the Hanya Holm School and Company.

According to Mary Alice Brennan, professor of dance, "Kloepper brought to the Dance Program the talent, experience and insight of a professional dancer. First as a student, then a professor and later as chair of the program, she was the next generation following in the footsteps of Margaret H'Doubler," who founded UW's Dance Program in 1926.

Kloepper earned her bachelor of science degree in dance from Wisconsin in 1946, and the same year became an assistant professor in the program. Until her retirement in 1975, Kloepper was a distinguished teacher of dance technique and composition. She served as artistic director and producer for many faculty-student presentations, and garnered a reputation as a mentor of student choreographers, performers and teachers. She co-chaired the program between 1954-62, and chaired it from 1963-70.

The memorial concert will feature choreography by Anna Nassif, professor of dance, with original music by Joseph Koykkar, associate professor of dance. Featured dancers will include dance faculty member Phyllis SanFilippo, and program alumni Gerri Gurman, Ellen Moore and Lisa Thurrell. Heidi Hauser Jasmin, whose late mother danced in the Hanya Holm Company, also will take part. Also performing will be School of Music professors Karlos Moser and Ilona Kombrink, and SOM alumnus Ellsworth Synder.

The concert will begin at 7:30 p.m. at the First Unitarian Meeting House, 900 University Bay Drive. Donations are requested. Memorials may be made through the Louise O. Kloepper Dance Scholarship Fund or the Louise Kloepper Modern Dance Studio Fund at the UW Foundation.

###

— Barbara Wolff, (608) 262-8292



NEWS

1 • 8 • 4 • 8

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance Dept.
Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

5/3/96

LATHROP HALL RENOVATION BEGINS MAY 11

MADISON — A last chance to visit — or revisit — Lathrop Hall before its remodeling (see related article) will take May 11 as part of the University of Wisconsin-Madison Dance Program's 70th anniversary.

Event organizer and Dance Program student Amy Seham says the day will afford an opportunity for both dance and women's physical education students to invoke the past.

"1996 is a remarkable year," Seham says. "For the first time, the Dance Program has expanded our alumni weekend so that we can include former women's physical education students. It's a reunion for everyone who has memories connected with Lathrop Hall."

In fact, there will be entire "Memory Rooms," one for the Dance Program and one for Women's Physical Education, opening at 9:30 a.m. Seham says participants will be encouraged to add their own recollections.

Other activities will include:

- "Moving Through Lathrop," a slide presentation by Julia Brown, emerita professor of kinesiology (formerly physical education), 10:30 a.m.
- "To Be Truthful in Our Art: Reflecting on the Wise Mottoes of Margaret H'Doubler," lecture by alumnus John Wilson, (Ph.D. '74), performer, scholar, choreographer and former chair of the University of Arizona's Dance Program; 11:15 a.m.
- Performances from the Dance Program's 1996 spring concert, plus a special presentation of "GO," a work by assistant dance professor Li Chiao-Ping. The piece has been chosen to be presented at the National American College Dance Festival in Washington, D.C.; 3:30 p.m.
- Tour of Lathrop, with participants able to choice a detailed look at renovation plans or oral histories in the Memory Rooms; 2:30 p.m.

A buffet luncheon, \$16.50, will honor Louise Kloepper, professor emerita and former chair of the UW Dance Program. Reservations are due May 5 to the Lathrop Hall Reunion, 1050 University Ave., Madison, 53706, (608) 262-1641. All other events are free and open to the public. For more information, contact Seham at (608) 262-2353.

###



NEWS

1 • 8 • 4 • 8

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance Department

Dance - Arts

Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

5/3/96

CONTACT: Mary Alice "Buff" Brennan, (608) 262-2554

APPLAUDING THE PAST, CHEERING THE FUTURE:

UW DANCE PROGRAM TO COMMEMORATE 70 YEARS

MADISON — The past must feel at home in Lathrop Hall.

As the headquarters of the country's first university undergraduate dance major, and women's physical education until it merged with men's P.E. some 20 years ago, Lathrop pulses with memories.

These days, the building, named for Chancellor John H. Lathrop and finished in 1910, is making its entree into the 21st century. Looking both backward and forward, the University of Wisconsin-Madison Dance Program plans a number of special events to celebrate both the past and anticipate the shape of things to come (see related article).

Dance at Wisconsin owes its existence in large part to Margaret H'Doubler, professor of physical education, and later, dance. Although she retired in 1954 and died in 1982, H'Doubler's redoubtable presence continues to haunt virtually every inch of Lathrop, and her philosophy of dance education infuses UW-Madison's program to this very day.

H'Doubler received her master's and bachelor's degrees from UW and began her career as an assistant professor of physical education here in 1919. Her first passion was basketball, but fellow faculty member Blanche Trilling's gentle but persuasive mentoring later redirected H'Doubler's considerable energies into dance.

As H'Doubler's terpsichorean studies became more concentrated and focused, she began to envision dance as both art, as a vehicle for personal growth and expression; and science, as an illustration and application of the biology of human movement. In the fall of 1926, undergraduates could declare the nation's first dance major, administered then, as now, through the School of Education.

Today, approximately 40 undergraduates explore their creativity and the physiology by pursuing a bachelor of fine arts or bachelor of science degree. Opportunities abound for

-more-

interdisciplinary projects with individuals in foreign language and literature departments, film and video, music, and theater. Dance faculty currently are exploring increased collaboration and integration of activities.

Mary Alice "Buff" Brennan, professor of dance, notes that the Dance Program is becoming large enough to accommodate such diverse interests and talents — she herself is researching classical Indian dance — while remaining small enough to form its own "neighborhood."

"When I was a student here in the '60s and '70s, there was a real sense of community in Lathrop Hall," she says. In those days, about 100 dance and P.E. students took most of their classes in Lathrop. Nowadays, most P.E. classes are held in Gym Unit II on Observatory Drive. "Even though women's physical education was here then too, everybody still knew everybody, and all the instructors did their own advising. I'm happy to see we haven't lost that sense of connection."

Brennan says the Lathrop community already is making preparations for the move that will vacate the building for its renovation.

Plans call for a complete remodeling of Lathrop's second-floor gymnasium, which currently contains the somewhat makeshift Lathrop Hall Performance Space. The renovation will transform the area into a permanent state-of-the-art Margaret H'Doubler Performance Space. In addition, the old basement swimming pool will be transformed into an airy, window-rich studio. Brennan says optimists expect to be back in the refurbished Lathrop by the 1998 spring semester.

Meanwhile, she says she, her students and colleagues "are looking forward this May to rekindling the spirit and memories if all who have given life to Lathrop Hall over the years. Whether they were in the Dance Program or women's physical education, they all have contributed so much to the legacy of Margaret H'Doubler.

"I'm sure she would be very proud."

###

4/18/96

Dance, Dept.

News briefs -- Add 1

"Applications of Differential Equations and Stochastic Processes in Derivative Markets." On Wednesday, April 24, at noon, math professor Anatole Beck will speak on "Proxy Representation and Random Elections." And on Friday, April 26, at noon, Beloit College mathematics Professor Philip Straffin will speak on "Spatial Models of Voting Power and Voting Outcomes."

Math Awareness Week 1996, a national observance organized by the Joint Policy Board for Mathematics, will highlight how math helps us make decisions that shape our daily lives. For more information, contact Richard Brualdi, (608) 263-3051

###

— *Brian Mattmiller, (608) 262-9772*

UW PERFORMANCE EXPLORES DANCE 'AFTER THE FALL'

The spotlight will focus on the talents of faculty, students and guest artists in the UW-Madison's Dance Program's spring concert April 25-27.

The concert will mark the premiere of "Insomniacs" by artist-in-residence Joe Chvala, who choreographed the work during his stay here. Chvala describes the piece as a "wacky romp by nine women desperately trying to dance themselves into dreamland."

Also featured in the concert will be:

- "Winter Moves" by Anna Nassif, professor of dance.
- "Ride" by graduate student Tim Glenn.
- "Anatomy of a Finger" and "De L'Eau" by Li Chiao-Ping, assistant professor of dance.
- "Muscle From An Animal That Struggled At Death" by undergraduate dance student Neal Jahren.
- "Purificar" by sophomore Sharon Bogan and junior Atala-Nichole Mitchell.

Performances will begin at 8 p.m. in the Lathrop Hall Performance Space. Tickets, \$10 general/\$5 students and senior citizens, will be sold at the door. For more information contact Julie Fry, (608) 262-2353.

###

— *Barbara Wolff, (608) 262-8292*



UW Archives

LATHROP HALL: A future connecting with a past

Barbara Wolff

The past must feel at home in Lathrop Hall.

As the headquarters of the country's first undergraduate dance major, and women's physical education until it merged with men's P.E. 20 years ago, Lathrop pulses with memories.

These days, the building, named for Chancellor John H. Lathrop and finished in 1910, is making its entry into the 21st century. Looking both backward and forward, the Dance Program plans a number of special events to celebrate both the past and anticipate the shape of things to come (see sidebar).

Dance at Wisconsin owes its existence in large part to Margaret H'Doubler, professor of physical education, and later, dance. Although she retired in 1954 and died in 1982,

H'Doubler's redoubtable presence continues to haunt virtually every inch of Lathrop, and her philosophy of dance education infuses UW-Madison's program to this very day.

H'Doubler received her master's and bachelor's degrees

from UW and began her career as an assistant professor of physical education here in 1919. Her first passion was basketball, but fellow faculty member Blanche Trilling's gentle but persuasive mentoring later redirected H'Doubler's considerable energies into dance.

As H'Doubler's studies became more concentrated and focused, she began to envision dance as both art, as a vehicle for personal growth and expression; and science, as an illustration and application of the biology of human movement. In the fall of

1926, undergraduates could declare the nation's first dance major, administered then, as now, through the School of Education.

Today, approximately 40 undergraduates explore their creativity and the physiology by pursuing a bachelor of fine arts or bachelor of science degree. Opportunities abound for interdisciplinary projects with individuals in foreign language and literature departments, film and video, music, and theater.

Mary Alice "Buff" Brennan, professor of dance, notes that the

Dance Program is becoming large enough to accommodate diverse interests and talents while remaining small enough to form its own "neighborhood."

"When I was a student here in the '60s and '70s, there was a real sense of community in Lathrop Hall," she says. In those days, about 100 students took classes there. Nowadays, most P.E. classes are held in Gym Unit II on Observatory Drive. "Even though women's physical education was here then too, everybody still knew everybody, and all the instructors did their own advising. I'm happy to see we haven't lost that sense of connection."

Brennan says the Lathrop community already is making preparations for the move.

Plans call for a complete remodeling of Lathrop's second-floor gymnasium, which currently contains the somewhat makeshift Lathrop Hall Performance Space. The renovation will transform the area into a permanent state-of-the-art Margaret H'Doubler Performance Space.

In addition, the old basement swimming pool will be transformed into an airy, window-rich studio. Brennan says optimists expect to be back in the refurbished Lathrop by the 1998 spring semester.

Meanwhile, she says she, her students and colleagues "are looking forward to rekindling the spirit and memories if all who have given life to Lathrop Hall over the years. Whether they were in the Dance Program or women's physical education, they all have contributed so much to the legacy of Margaret H'Doubler.

"I'm sure she would be very proud."



UW Archives

Physical education students at Lathrop in the 1940s. Above: Lathrop Hall, circa 1924.

May 11: Old Lathrop's last dance

A last chance to visit Lathrop Hall before its remodeling will take place May 11 as part of the Dance Program's 70th anniversary.

Event organizer and Dance Program student Amy Seham says the day will give both dance and women's physical education students a chance to invoke the past.

"For the first time, the Dance Program has expanded our alumni weekend so that we can include former women's physical education students," she says. "It's a reunion for everyone who has memories connected with Lathrop Hall."

In fact, there will be entire "Memory Rooms," one for the Dance Program and one for Women's Physical Education, opening at 9:30 a.m.

Other activities will include:

- "Moving Through Lathrop," a slide presentation by Julia Brown, emerita professor of kinesiology, 10:30 a.m.

- "To Be Truthful in Our Art: Reflecting on the Wise Tradition of Margaret H'Doubler," lecture by John Wilson, (Ph.D. '74), former chair of the University of Arizona's Dance Program; 11:15 a.m.

- Performances from the Dance Program's 1996 spring concert, plus a special presentation of "GO," a work by assistant dance professor Li Chiao-Ping; 3:30 p.m.

- Tour of Lathrop, providing a detailed look at renovation plans or oral histories; 2:30 p.m.

A buffet luncheon, \$16.50, will honor Louise Kloepper, professor emerita and former chair of dance. Reservations are due May 5; call 262-1641. All other events are free and open to the public. For more information, contact Seham at 262-2353.

Florida ... in Madison

Project takes kids on a virtual ride with science

Laurence Wiland
UW Sea Grant Institute

More than 1,500 Madison-area middle school students visited campus April 22-26 to cruise in a nuclear submarine, chase sharks, and explore reefs and shipwrecks off the coast of Florida.

All the action took place as part of the international Jason Project, an interactive science education program that uses advanced telecommunications to "transport" thousands of students to research sites around the world. The Madison connection was organized by Mary Lou Reeb, UW Sea Grant Institute education coordinator.

This year's seventh installment of the program, "Adapting to a Changing Sea," fo-

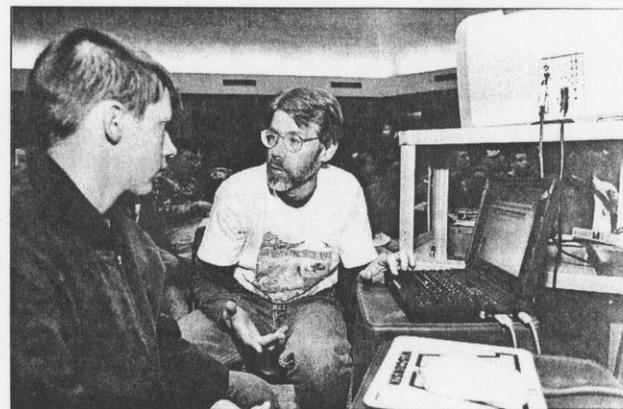
cused on coastal Florida and the Florida Keys. Live, real-time video and audio were beamed from the research site to thousands of students in the United States, Mexico, Bermuda and the United Kingdom, who watched the expedition in progress and sent greetings and questions to the scientists.

Madison students also had face-to-face contact with UW-Madison researchers, Wisconsin Department of Natural Resources scientists and U.S. Navy personnel.

"Jason fits in beautifully with the science curriculum," said Kris Bauer, a sixth-grade science teacher at Madison's Whitehorse Middle School. "It helps the students learn about technology, and it also gives them a realistic picture of how scientists work."

The Jason Project employs a host of high-tech tools, including the world's first underwater World Wide Web site, maintained in the Aquarius, an underwater research laboratory nine miles off the Florida coast. The

see JASON, page 10



Dan Marklein of the Sea Grant Institute helps a middle-school student register on the Madison Jason science project World Wide Web home page. More than 1,500 area students participated in a virtual tour of the Florida Keys as part of the nationwide project.

Marc Kemisch



NEWS

UNIVERSITY OF WISCONSIN-MADISON

Copy - Add 1

1 • 8 • 4 • 8

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

3/19/96

CONTACT: Peggy Choy, (608) 263-1755

By Lovell

FESTIVAL TO EXPLORE BREAKING FREE OF COLONIAL LEGACIES

MADISON — Why didn't they teach the Korean language in public schools, the way they offered French and Spanish?

That educational discrepancy haunted Peggy Choy as a Korean American in Hawaii.

"My family's history was not taught at all," she says. "My great-grandfather came from Korea to work on a Kauai plantation. By the time I was growing up, a great deal of my cultural heritage had been suppressed or lost. When I started dancing lessons, I first took ballet, not Asian dance."

It wasn't until she had graduated from college that Choy became acquainted with dances of Korea, Indonesia and other Asian cultures. The effects of that late introduction continue to reverberate in her life, she says.

"I feel as if I never can get enough of Asian dance," even after more than 20 years of study, she says.

Consequently, Choy, now a lecturer in the UW-Madison Dance Program and outreach coordinator in the Center for Southeast Asian Studies, has organized a two-month interdisciplinary festival, "Decolonizing the Body: Asians/Asian Americans Seeking New Intersections of Gender, Race and Class." Events are scheduled through April 20.

Choy says she wants to discover ways that formerly colonized peoples can free

Dance, Out of

themselves from the legacy of being "taken over" by another culture. She also wants to explore Asian traditions that might help us during our transition into the next century. Drawing on dancers, poets, writers, healers, family health specialists, political activists, musicians and others, Choy has assembled not only a celebration of heritage, but quite possibly a practical guide to the 21st century.

"The diversity movement has made us conscious of a wealth of human resources available right now to see us through the transition," she says. "People already are involved in community activism, establishing alternative schools, setting up youth programs, practicing alternative medicine. What we're trying to do is to use our energy to reshape our own lives."

Choy says she is particularly concerned about mainstream American's reluctance to accept traditional healing practices from minority societies. "Ways of healing influence how we see our bodies," she says. "And how we view our bodies is, in many ways, how we view our whole selves."

It wasn't until Choy began to study Javanese and Korean dance that she began to see "Before I began to study Asian dance, I felt restless. I wasn't totally integrated with my existence," she says. "In mainstream America you learn separateness, especially from the land. Other cultures teach how the land is a part of you, closely related to your body: The land produces food, and you eventually come back to the earth when you die. The land we're walking on now contains the bones and ashes of the people who have gone before us.

"That's why I believe it's crucial to take stock of where we're going as peoples, to see how we might open a dialog with other races, classes, genders, ages. We need to sort the changes we're facing out together. We need to do this for our children."

Sponsored by some 27 campus and community organizations, the festival will feature special guests including Asian-American activist Yuri Kochiyama; screenwriter Marina Feleo Gonzalez; novelists Aimee Liu ("Face"), Ninotchka Rosca ("State of War" and "Twice Blessed") and Sook Nyul Choi ("The Year of Impossible Goodbyes"); poets Jayne Cortez, Tess Arenas and Lawson Fusao Inada; and more.

Events are free and open to the public. For more information, contact the Asian American Studies Program, (608) 263-2976.

###

— Barbara Wolff, (608) 262-8292

March 8, 1996

Dance, Dept. of

March talk tips -- Add 1

• New-found comet is coming!

Later this month, Earthlings will be treated to a rare display from a comet. Comet Hyakutake (Hee-yah-KOO-tah-kay), discovered in late January by an amateur astronomer in Japan, will be clearly visible in the northern hemisphere. The comet will pass a mere 9.3 million miles from Earth, a hairbreadth away in astronomical terms. Although the brightness of comets is notoriously difficult to predict, Comet Hyakutake will be plainly visible to the naked eye beginning about mid-month. UW-Madison physics Professor Frank Scherb can speak in general terms about comets and about Comet Hyakutake. He will be giving a free public lecture on the topic at UW-Madison's Space Place, 1605 S. Park St., at 7 p.m. on Tuesday, March 12. He can be reached at (608) 262-5916.

— Terry Devitt, (608) 262-8282

• The body politic: Why don't they teach Korean in the schools?

Although colonial forces no longer operate overtly in the United States, their legacy has left traces on those once governed, according to Peggy Choy, associate lecturer in the UW-Madison dance program and producer/director of an upcoming festival which will explore ways we might adapt ourselves to newer realities. Choy is interested in how colonization has affected the way we — particularly women — view our bodies, and, by extension, ourselves. She says the mainstream culture and even her own family ignored her Korean heritage when she was growing up, and the lack of cultural recognition continues to affect her. Festival activities will run from through April 20, and will include healers, artists, scholars, family health specialists and more. Reach Choy at (608) 263-1755; e-mail: peggychoy@macc.wisc.edu.

— Barbara Wolff, (608) 262-8292

• Wearin' o' the green? Or orange?

Perhaps "gree-ange" is more the answer: James Donnelly, UW-Madison professor of history, has studied extensively the gridlock between the Irish Republican Army and the British government. He has concluded that compromise is the only way to achieve lasting peace and unity in Northern Ireland. Find out how specifically by calling him at (608) 263-1800; e-mail: jsdonnel@facstaff.wisc.edu.

— Barbara Wolff, (608) 262-8292

-more-



NEWS

1 • 8 • 4 • 8

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance Department
Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

2/27/96

CONTACT: Peggy Choy, (608) 263-1755

FESTIVAL TO TELL ASIAN AMERICANS' STORIES

MADISON — The true story of a Korean picture bride will open a two-month festival which the organizer says will begin a dialog about the legacy of colonization and how those governed can begin to cope with the after-effects.

Peggy Choy, associate lecturer in the UW-Madison dance program and outreach specialist in the Southeast Asian Studies program, will present "Seung Hwa: Rape/Race/Rage/Revolution" on March 7 at 8 p.m. in the Wisconsin Union Theater.

In addition to the dance presentation, other multidisciplinary festival activities in the "Decolonizing the Body: Asians/Asian Americans Seeking New Intersections of Gender, Race and Class" series will include:

- "The Women Outside," a video by J.T. Takagi and Hye Jung Park. The video documents the lives of South Korean women working in brothels, bars and nightclubs around American air bases there. March 20, 7 p.m., 4028 Vilas Hall.
- "Unbound Feet: Reclaiming Chinese American Women's History," lecture by Judy Yung, March 27, 7 p.m., Interim Multicultural Center, Memorial Union.
- "Decolonizing the Mind: The Task of Asian America," lecture by Yuri Kochiyama, an Asian American activist. Shown with the Pat Saunders/Rea Tajiri film about Kochiyama, "Passing for Justice." March 28, 7 p.m., 4028 Vilas Hall.

-more-

Southeast Asian Studies festival -- Add 1

- "Once a Moth: A Filipina's Search for Identity," lecture by Marina Feleo Gonzales, a screenwriter who crossed cultures from the Philippines to America. March 29, noon, 1418

Van Hise Hall.

- "Healing and Body Rights," workshop bringing together healers, family health specialists, artists and others. March 30, 9:30 a.m.-4:30 p.m., Bayview Neighborhood Center, 601 Bayview.

- "Sighting and Sounding Asian America," April 2. Including "Fusion of Revolutions Through Rap Music," performance by Jamez Chang, 7 p.m., Interim Multicultural Center, (IMCC) Memorial Union. Also, "Legends from the Camp," reading by Lawson Fusao Inada, 7:30 p.m., IMCC, Memorial Union.

- "Mosaic Families: Identity Within the Multi-Racial Family," discussion on April 16, 7 p.m., IMCC.

- "Writing in Exile and Writing as Exile," lecture by Ninotchka Rosca, April 19, noon, 1418 Van Hise.

- "Women's Bodies/Women's Words: Mapping Stories of Struggle and Action," readings and discussions by and with poets, novelists and storytellers, April 20, 9:30 a.m.-2:30 p.m., State Historical Society, 816 State St.

- Asian Blood Drive for Bone Marrow, April 20, 1-5 p.m., Memorial Union.
- "Di Lop Churn Asian Men," a new performance work about Asian masculinity by the ensemble Slant, April 20, 8 p.m., Music Hall.

All activities will be free and open to the public. For more information, contact Peggy Choy, (608) 263-1755.

###

— Barbara Wolff, (608) 262-8292



NEWS

1 • 8 • 4 • 8

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance, Dept. of

Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

10/10/95

CONTACT: Julie Fry, (608) 262-2353

UW DANCE PROGRAM PRESENTS SALLY SILVERS

MADISON — A dancer best known for unconventional movement will open the University of Wisconsin-Madison Dance Program's 1995-96 season on Oct. 13.

Sally Silvers, in residency here for two weeks, will perform three solo pieces including "Small Room," set to pre-World War II French cabaret music; "Shouting Out Loud," which recalls girl groups such as The Raincoats; and "Braceletizing," accompanied by the piano music of Claude Debussy.

Also on the program will be Silvers' award-winning film collaboration with Henry Hills, "Little Lieutenant," with music by Kurt Weill.

The American Dance Festival, the Joyce Theater and the Creach/Koester Dance Company all have commissioned works from Silvers. She has taught improvisation, composition and repertory at the American Dance Festival, Jacob's Pillow, the National Center for the Arts in Mexico City, Chisenhale in London and the European Dance Development in the Netherlands. Silvers and her company have performed in South Korea, England, Puerto Rico.

Silver's concert will begin at 8 p.m. in Lathrop Hall's second floor performance space. Tickets, available at the door, are \$10; \$5 for UW-Madison students and senior citizens.

###

— Barbara Wolff, (608) 262-8292



1 • 8 • 4 • 8

NEWS

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance, dept. of

Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

11/15/94

CONTACT: Rachel Hull, (608) 262-1641

UW FALL DANCE CONCERT TO FEATURE LIVE MUSIC, ECLECTIC SOURCES

MADISON — Students and faculty in the University of Wisconsin-Madison dance program will join together in "Collaborations '94," the program's fall dance concert, scheduled for Nov. 17-19.

Each presentation will include live music. Dance forms such as *capoeira*, an Afro-Brazilian martial arts-dance form; traditional Spanish flamenco, narrative ballet and more will be represented. Choreographers drew inspiration from such diverse elements as the Japanese tea ceremony, and the attractions and repulsions between people. One piece, "Agave," choreographed by faculty member Anna Nassif, is dedicated to the memory of the UW-Madison art historian Warren Moon, who died in 1992.

Performances will be held at 8 p.m. in Lathrop Hall's Performance Space. Tickets, \$12 general/\$6 students and senior citizens, are available at the door. For more information contact Rachel Hill, (608) 262-1641.

###

— Barbara Wolff, (608) 262-8292

18 Friday

CONCERT CHOIR. Thomas Hilbush, conductor. First Congregational Church, 8 p.m.

MUSIC HOT OFF THE GRILL. "Headband," a return to jazz. Red Oak Grill, Union South, 9 p.m.-midnight.

TGIF. "Tony Jarvis," guitar. Rathskeller, Memorial Union, 9:30 p.m.-midnight.

19 Saturday

UNIVERSITY OPERA. "Opera Nights." The imaginative tales will include Ned Rorem's one-act "Fables" and other short operas with themes of fascinating fables. Admission \$5; tickets available at Vilas Hall Box Office, 262-1500. Carol Rennebohm Auditorium, Music Hall, 8 p.m.

SATURDAY NIGHT SPECIAL. "Willy Wisely Trio," guitar. Rathskeller, Memorial Union, 9:30 p.m.-midnight.

DMF: RETRO 90S NIGHT. Progressive, industrial, hardcore dance experience. 140 Union South, 10 p.m.-2 a.m.

20 Sunday

BAGELS 'N BACH. Live, classical music to brunch by Lakefront Cafeteria, Memorial Union, 10-11:30 a.m.

JAZZ ENSEMBLE. Les Thimmig, director. Music Hall, 2 p.m.

SUNDAY AFTERNOON LIVE. Lawrence Conservatory Faculty, Appleton. Brittingham Gallery III, Elvehjem Museum, 2:30 p.m.

CHAMBER SINGERS. James Armstrong, conductor. Sponsored by School of Music. Luther Memorial Church, 1021 University Ave, 4 p.m.

PIANO ALUMNI SERIES. Cecil Lytle, piano. Music Hall, 4 p.m.

FACULTY CONCERT SERIES. Pro Arte Quartet. Admission: free with UW student ID, \$4 senior citizens and other students, \$6 general public. Tickets at Vilas Hall Box Office, 262-1500, or at the door. Music Hall, 8 p.m.

22 Tuesday

CLASSICS BY CANDLELIGHT. Live, classical music to brighten your dinner. Lakefront Cafeteria, Memorial Union, 5-6:30 p.m.

29 Tuesday

CLASSICS BY CANDLELIGHT. Live, classical music to brighten your dinner. Lakefront Cafeteria, Memorial Union, 5-6:30 p.m.

30 Wednesday

CHAMBER ORCHESTRA. David E. Becker, conductor. Union Theater, Memorial Union, 8 p.m.

1 Thursday

NOONERS. Classical music by student artists. King Lounge, Union South, noon-1:30 p.m.

OPEN MIC. An eclectic mix of live performances, students entertaining students. Rathskeller, Memorial Union, 8-11 p.m.

2 Friday

BEHIND THE BEAT. "Paul Silbergleit," smooth jazz guitar. Rathskeller, Memorial Union, 4-6 p.m.

WIND ENSEMBLE. James Smith, conductor. Music Hall, 8 p.m.

WISCONSIN UNION THEATER CONCERT SERIES. "Emerson String Quartet." One of the premier string quartets in the world, the Emerson owes its appeal to a visceral, highly charged performing style balanced by a keen sensitivity to the gentler musical nuances. In an exciting collaboration for the second half of the program, the Emerson will be joined by UW-Madison's resident Pro Arte Quartet for a rousing performance of Mendelssohn's "String Octet in E-flat Op. 20." Admission: \$12.50 UW-Madison students, \$25 all others; call 262-2201 for tickets. Wisconsin Union Theater, Memorial Union, 8 p.m.

MUSIC HOT OFF THE GRILL. "Studebaker John and the Hawkes," a blues blind pig recording artist. Red Oak Grill, Union South, 9 p.m.-midnight.

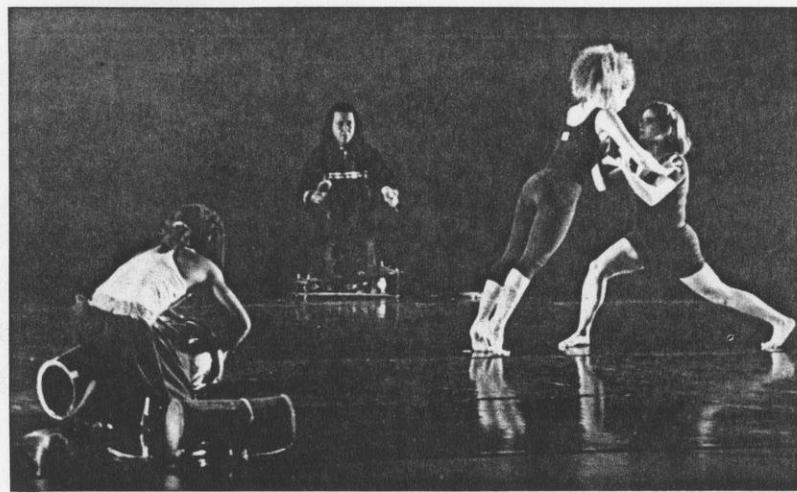
TGIF. "Stuart Davis" with Art Paul Schlosser," guitar. Rathskeller, Memorial Union, 9:30 p.m.-midnight

3 Saturday

SYMPHONIC BAND. James Smith, conductor. Union Theater, Memorial Union, 8 p.m.

SATURDAY NIGHT SPECIAL. "Peepshow," Madison rock. Rathskeller, Memorial Union, 10 p.m.

DMF: AIDS AWARENESS NIGHT. Progressive, industrial, hardcore dance experience. 140 Union South, 10 p.m.-2 a.m.



WENDY M. HAHN

Fall dance concert to feature live music, eclectic sources

Students and faculty in the dance program will join together Nov. 17-19 in "Collaborations '94," the program's fall dance concert. Each presentation will include live music. Dance forms such as *capoeira*, an Afro-Brazilian martial arts-dance form; traditional Spanish flamenco, narrative ballet and more will be represented. Choreographers drew inspiration from such diverse elements as the Japanese tea ceremony, and the attractions and repulsions between people. One piece, "Agave," choreographed by faculty member Anna Nassif, is dedicated to the memory of the UW-Madison art historian Warren Moon, who died in 1992.

Performances will be held at 8 p.m. in Lathrop Hall's Performance Space. Tickets, \$12 general/\$6 students and senior citizens, are available at the door. For information contact Rachel Hill, 262-1641.

—Barbara Wolff

4 Sunday

BAGELS 'N BACH. Live, classical music to brunch by Lakefront Cafeteria, Memorial Union, 10-11:30 a.m.

UNIVERSITY BANDS. James Worman, conductor. Union Theater, Memorial Union, 1 p.m.

CONCERT BAND. Gerald Olson, conductor. LaFollette High School, 2 p.m.

WINTER CHORAL CONCERTS. Sponsored by School of Music. Luther Memorial Church, 1021 University Ave., 2 & 4 p.m.

SUNDAY AFTERNOON LIVE. Wisconsin Brass Quintet. Brittingham Gallery III, Elvehjem Museum, 2:30 p.m.

ALL-UNIVERSITY STRING ORCHESTRA. Janet Jensen, conductor. Union Theater, Memorial Union, 4 p.m.

SYMPHONY ORCHESTRA. David E. Becker, conductor. Union Theater, Memorial Union, 8 p.m.

5 Monday

EARLY MUSIC ENSEMBLE. Jeanne Swack, director. Morphy Hall, 8:30 p.m.

6 Tuesday

CLASSICS BY CANDLELIGHT. Live, classical music to brighten your dinner. Lakefront Cafeteria, Memorial Union, 5-6:30 p.m.

8 Thursday

NOONERS. Classical music by student artists. King Lounge, Union South, noon-1:30 p.m.

OPEN MIC. An eclectic mix of live performances, students entertaining students. Rathskeller, Memorial Union, 8-11 p.m.

EVENTS**18 Friday**

WAISMAN CENTER BOOK DAYS FUNDRAISER. The Waisman Center Early Childhood Program receives 15 percent of sales at Borders Bookshop when purchasers identify themselves as supporters of the Waisman Center. Nov. 18-20.

TOM LEYKIS, LIVE FROM THE RATHSKELLER. Meet the man called "Rush Limbaugh's Worst Nightmare!" during a live, four-hour broadcast of the fastest growing talk show in the country. Rathskeller, Memorial Union, 5 p.m.

TEN PERCENT SOCIETY HARVEST BALL. For lesbians, bisexuals, gay men and friends; open to the university community. DJ, cash bar. Admission \$3. Great Hall, Memorial Union, 8 p.m.

19 Saturday

PIGSKIN PARTY. Pre-game (9 a.m.): The Breakfast Bowl \$2.50 Buffet, Badger highlight films, UW Marching Band, WIBA broadcasts, brats, brew and soda. Post-game (4-6 p.m.): Live music with "J.R. & The Rodeo Cats" (rockabilly) and "Doc DeHaven" (jazz) Plaza/King Lounge, Union South.

FOOTBALL FOOD DRIVE. Bring a nonperishable food item with you to today's Badger game and help fill Dane County's food pantries in time for the holidays. Barrels will be located at the entrances of Camp Randall Stadium. Sponsored by the Wisconsin Union's Volunteer Services Committee and the Community Action Coalition.

ARBORETUM NIGHTWALK. Enjoy a crisp fall evening walk with Arboretum naturalists, listening for the creatures who spend the winter here and are out at dusk. Meet at McKay Center, 6-7:30 p.m.

22 Tuesday

BLOOD DRIVE. YoungBlood, 319 Union South, 2-6 p.m.

24 Thursday

ALL YOU CAN EAT THANKSGIVING BUFFET. Enjoy a traditional American holiday dinner. Tickets: \$9.95 adults; \$6.95 children 6-12; \$3.95 children under 6; available starting at 10:30 a.m. Lakewood Cafeteria, Memorial Union, 11 a.m.-1:30 p.m.

27 Sunday

ARBORETUM WALK. Conifer Tour. Learn characteristics that distinguish the conifer species during a walk through the pinetum; then walk to see Wisconsin conifers in a variety of restored communities. Meet at McKay Center, 1-2:30 p.m.

30 Wednesday

LE CERCLE FRANCAIS. Soirée Jeux: Tabou, Scrabble, Initiation à la Belote. French House, 633 N. Francis St., 7 p.m.

1 Thursday

SPECIALIZED WORKSHOP ON THE INTERNET. "Mosaic for Life Sciences and Agriculture." Brown bag, PC and Macintosh platforms. 340 Steenbock Library, 11:30 a.m.-12:30 p.m.

TRAVEL ESCAPE LUNCH: ALASKA. An informal slide presentation of Linda Bishop's voyage through the wilds of Alaska. Brown bag lunch. Memorial Union, noon.

2 Friday

CHRISTMAS TREE SALE. Scotch pine, white pine, balsam fir and Fraser fir trees available for \$3.50-\$5 per foot. Proceeds go to under-

graduate scholarships in the School of Natural Resources. Sponsored by the UW Forestry Club. Stock Pavilion, 8 a.m.-9 p.m. Also Dec. 3-4.

3 Saturday

CHRISTMAS TREE SALE. Scotch pine, white pine, balsam fir and Fraser fir trees available for \$3.50-\$5 per foot. Proceeds go to undergraduate scholarships in the School of Natural Resources. Sponsored by the UW Forestry Club. Stock Pavilion, 8 a.m.-9 p.m. Also Dec. 4.

HOOFER SKI & SNOWBOARD 30TH ANNUAL SKI RESALE. Buy new & used ski equipment for downhill, cross country, snowboarding and in-line skating. Tripp Commons, Memorial Union, 9 a.m.-5 p.m.

FALL CHILDREN'S PROGRAM. An entertainment/educational event for 4-7 year-old children. Union South, 10 a.m.-noon.

4 Sunday

CHRISTMAS TREE SALE. Scotch pine, white pine, balsam fir and Fraser fir trees available for \$3.50-\$5 per foot. Proceeds go to undergraduate scholarships in the School of Natural Resources. Sponsored by the UW Forestry Club. Stock Pavilion, 9 a.m.-2 p.m.

HOOFER SKI & SNOWBOARD 30TH ANNUAL SKI RESALE. Buy new & used ski equipment for downhill, cross country, snowboarding and in-line skating. Tripp Commons, Memorial Union, 9 a.m.-3 p.m.

ARBORETUM WALK. Geology Tour. See how the last continental glacier shaped the landscape of the Arboretum and this part of Wisconsin. Meet at McKay Center, 1-3 p.m.

7 Wednesday

UNIVERSITY CLUB LUNCHEON SERIES, FOCUS ON THE UNIVERSITY. "The University, the State and the People" by Edwin Young, president emeritus, UW System, and professor emeritus of economics. \$7 per reservation; call 262-5023 for reservations. University Club, 11:45 a.m.-1:15 p.m.

8 Thursday

TRAVEL ESCAPE LUNCH: PACIFIC ISLANDS. A slide presentation of a Peace Corps volunteer's travel experience in the central Pacific. Brown bag lunch. Memorial Union, noon.

SECOND THURSDAY RECEPTION. Faculty and staff welcome. Free hors d'oeuvres and coffee; cash bar. Sponsored by the College of Letters & Science & School of Business. Tripp Commons, Memorial Union, 4:30-6:30 p.m.

(Continued on page 6)

Guest artists further university's interdisciplinary cause

By Barbara Wolff

Artistic cross-fertilization will be the order of this semester, as UW-Madison hosts a number of distinguished visitors in the arts.

The guests will illustrate cooperative approaches, in some cases focusing on artistic creation, in others, on the distribution of the work. Others will highlight the wide range of experience and representation that can be gathered under a single ideological umbrella.

• **Gronk: Iron Weave:** The Elvehjem Museum of Art will welcome the performance artist Gronk from Los Angeles. On Sept. 26, Gronk will begin, "Gronk: Iron Weave," which he will finish on Oct. 8. Visitors are invited to watch and take part in the process of creation during regular gallery hours (9 a.m.-5 p.m., daily).

Gronk's work has appeared everywhere from the streets of East L.A. to the sophisticated milieu of international art museums. He has likened himself to an archeologist, combing an environment while extrapolating possibilities from it.

For example, an early collaboration encouraged members of the Hispanic community to sign their names on the Los Angeles County Museum of Art to claim the institution and its contents.

"Iron Weave" will remain in display until Nov. 20. After that it will be painted over to symbolize the temporary nature of Gronk's work. To maximize the number

of people who can take part in the Gronk experience, the Elvehjem will offer a number of tours will be available in Spanish, and Hispanic freshmen and their mentors will have a chance to meet Gronk Sept. 29. For more information about Gronk and his work, contact Pat Powell, 263-2068.

• **Asian American Dance Festival:** The range of feelings many Asian American artists have about their heritage, and its effect on their art will be explored through a year-long Asian American Dance Festival, starting Sept. 29 with a performance by Mallika Sarabhai, choreographer and director of the Indian dance troupe Darpana Dance Company. Sarabhai's dancers first received solid classical training, and then use it to develop new means of expression to articulate urgent concerns — particularly women's issues — in Indian society.

The company will perform "Sita's Daughters," a dance/theater piece, and showcase some of their repertory work on Sept. 30. The presentations, free and open to the public, will begin at 8 p.m. in the Lathrop Hall auditorium.

According to Sally Banes, dance program director, "We chose artists whose careers demonstrate the remarkable breadth of work that falls under the categories 'Asian' and 'Asian American.' One of our aims is to point to the intersections among the various cultures and styles."

Other festival events this semester will

include panels, lectures, "talk backs" and master classes for UW-Madison students. In addition, Eiko and Koma, a Japanese couple specializing in expressionistic dance-theater, will perform Nov. 11 as part of the Wisconsin Union Theater's Performance Series. Their Madison appearance will feature "Land," with live Native American music. Their concert will begin at 8 p.m. in the Wisconsin Union Theater. Tickets, \$21, are available at the Union Theater box office, 262-2201.

The series will continue in the spring semester with appearances by the Ngura Supartha Dance Company, Kumiko Kimoto, Sun Ock Lee, Mel Wong, Dana Soon Tai Burgess, and UW-Madison faculty members Peggy Choy, Purnima Shah and Li Chiao Ping. Other departments and programs will offer presentations with Asian American themes throughout the year.

• **The African Diaspora in the Americas:** An aim shared by the UW-Madison Latin American and Iberian Studies Program. For example, the leitmotif of this year's African Diaspora will be "The African Diaspora in the Americas." According to LAISP outreach coordinator Willie Ney, events "will reflect the intense experiences and profound contributions of Africans upon their forced migrations to the Americas. We also will recognize how unique cultural expressions have emerged, as people who once were African united with Native Americans,

French, Spanish, Portuguese, Dutch and English."

Taking place Oct. 13-Nov. 10, presentations will include:

- Oct. 13: Anthropologist Sally Price, formerly of Johns Hopkins University, "Women and the Art of Ethnology," 3 p.m., location to be announced; Anthropologist Richard Price, formerly of Yale and Johns Hopkins Universities, "Caribbean Crosscurrents: Nostalgia, Ethnicity and Nation Building," 7 p.m., location to be announced; reception, 8:30 p.m., Memorial Union Great Hall.

- Oct. 14: African Diaspora Celebration. Performers will include Bira Almeda, master of Capoeira, an Afro-Brazilian martial arts/dance/music form; C.K. Ladzekpo, director of the African Music and Dance Ensemble; Milwaukee's Ko-Thi Dance Company; and Guillermo Anderson and Ceiba of Honduras, specializing in music and dance of the Garifuna, an Afro-American cultural group found along Central America's Atlantic coast. The performance will begin at 7 p.m. in the Wisconsin Union Theater.

- Nov. 10: "Capoeira Traditions in Brazil and its Diffusion in the United States," panel discussion with Bira Almeda and Daniel Dawson, former curator of the Caribbean Cultural Center in New York City, noon, location to be announced.

For more information, contact Ney at 262-1869.

Advanced laser tested as treatment for eye disorders

By Judy Kay Moore
Center for Health Sciences

A technologically advanced laser that uses "cool" ultraviolet light to treat nearsightedness and other eye disorders is being tested at UW Hospital and Clinics' new Laser Vision Center.

The recently opened center, located at UW Hospital's University Station Clinic, is one of only a handful of sites nationwide using this advanced laser under guidelines from the Food and Drug Administration. The study is being led in Wisconsin by Frederick Brightbill, professor of ophthalmology and visual sciences and an ophthalmologist.

Also known as photorefractive keratotomy (PRK), the excimer laser uses ultraviolet light to flatten the cornea by shaving off thin layers of cells. The laser is initially being used for therapeutic rather than cosmetic purposes. Eligible patients are those with obstructed vision due to shallow scarring in the cornea. Preliminary evidence suggests that the laser may reduce the need for corneal transplants by 20 percent. Later this fall, the laser will be available to eligible study participants with low, moderate and severe nearsightedness, and to those with astigmatism.

The center also offers another procedure known as radial keratotomy (RK) to permanently treat nearsightedness and astigmatism. Unlike PRK, which is currently offered only through the study, RK is available to anyone who is medically eligible.

Both RK and PRK are part of a trend that may one day make eyeglasses and contact lenses obsolete for many nearsighted people, Brightbill said.

UW Hospital is offering free 90-minute seminars about the procedures. For more information or to reserve a space, call the UW Laser Vision Center at 265-2020.

Grand opening

Campus employees are invited to a grand opening celebration of the UW Laser Vision Center from 4-6 p.m. on Sept. 26. Doors will open to the general public at 6:30 p.m. Refreshments will be served and visitors can tour of the facility. The center is located at 2870 University Ave., Suite 106.

OFFICE ERGONOMICS

When human needs guide the world of work

The maladies of people who work at a desk or in front of a computer screen all day — backache, stiff neck, carpal tunnel syndrome — can be traced to one simple fact: We aren't cut out for this sort of work.

Doing what we do in offices is like asking someone from 100,000 years ago on the African savannah to stop all this hunting and gathering, and just sit down all day on a chair.

That's because we are hunter-gatherers. We've evolved to be active creatures, and our natural movements are large and dynamic. Our legs are designed to walk and run, arms to swing, and hands to grab and hold.

But in an office our natural movements are compressed into a static, stressed working posture. And we sit, sit, sit, sit, sit, as Dr. Seuss once wrote.

"Sitting is not viewed as a healthy activity," says Hall Smith, nationally certified ergonomist for the UW-Madison Classified Personnel Office. He's speaking from eight years of experience in helping arrange work environments so people and things interact effectively and healthfully, which is what ergonomics is all about.

"What's critical is the proper support of our extremities — feet, arms and head," says Smith. "We need to create an environment that is less stressful to our bodies."

Let's apply Hall's principle to using a computer:

- First of all, your monitor should be at eye-level. "There should be no more than two to three degrees variance above eye-level or more than 10 degrees below eye-level," says Smith. If you're looking up or down, you're increasing strain on your neck and back.

- With hands on the keyboard, your upper arm and lower arm should form a 90-degree angle. In other words, your lower arm should be parallel to the floor. If your hands are tilted up or down, that increases stress on the median nerve running through the "tunnel" of the carpal bones in your wrists.

- Your upper legs and torso should form an angle of 90 degrees or greater; in other words, sit up straight or lean back a bit. "If you lean forward," says

Smith, "you place more pressure on your feet and lower legs and you compress your vertebrae." Remember, the point is to reduce stress on your extremities.

Some of Smith's tips can be acted on easily, but others may require a new chair or computer workstation. "Ergonomic furniture has come down in price as American manufacturers have started building it," says Smith. "It used to come primarily from Europe, where ergonomics began in the '50s."

For example, you now can get a truly ergonomic chair — as opposed to one simply labeled that — for \$275-\$400 with a 10-year life. What does it offer the hunter-gatherer-turned-sitter? Adjustable arms that move up and down and side-to-side (the better to support your arms), lower back support and an adjustable back.

More expensive ergonomic chairs may feature a seat pan that moves fore and aft for upper-leg support, adjustable pads on the seat back for your lower back and neck, and a "five-star" base that has five arms instead of the usual four, with a pad on the end of each arm as a footrest.

These new chair designs are trying to accommodate workers' needs," says Smith. That's quite a switch from most traditional designs, which have been based on the assumption that workers will accommodate the needs of furniture.

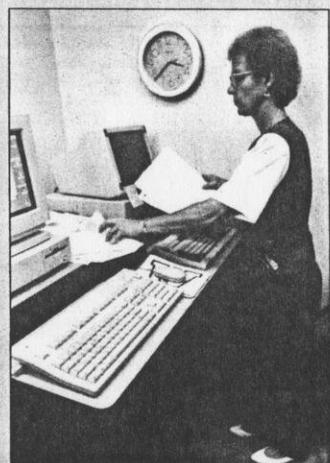
But just a good chair isn't enough if you use a computer. Old typewriter stands and most desks are too high, forcing your hands into that carpal-tunnel-syndrome slant to reach the keyboard.

So check out the new computer work stations (\$300-\$400) that have two platforms, one for the keyboard and another for the monitor. Both can be raised and lowered with cranks to the right height.

Yet another new option, especially for those who spend long consecutive hours at a computer, is the sit-stand work center (\$1,100). The entire unit can be cranked up to standing height when you want relief from sitting.

Smith also has some tips that cost you nary a cent. "No one should stay in a

static position doing the same task for more than 35-40 minutes," he says. Get up, move around, massage your neck and wrists, do something else for awhile.



Barb Porter of the Division of Information Technology works near her sit-stand work center, which provides relief from long hours of sitting at a computer.

"And don't use the area under your desk or computer station for storage," adds Smith. "It cramps your legs and prevents you from being able to shift your feet."

Smith is chock-full of advice on matters ergonomic. He can tell you, for instance, why a messy desk is more than an esthetic problem, and how you can ease the visual strain of shifting from computer screen to hard copy and back.

But before you pick up the phone and call Smith (262-4383), discuss any discomforts you have with your supervisor. After that, he'll be happy to talk to you as a specialist in the ailments of hunter-gatherers.

— Jeff Isemingen



1 • 8 • 4 • 8

NEWS

UNIVERSITY OF WISCONSIN-MADISON

Office of News and Public Affairs
28 Bascom Hall • 500 Lincoln Drive
Madison, Wisconsin 53706-1380

Dance Dept

Phone: 608/262-3571
Fax: 608/262-2331

FOR IMMEDIATE RELEASE

9/20/94

GUEST ARTISTS FURTHER UW'S INTERDISCIPLINARY CAUSE

MADISON — Artistic cross-fertilization will be the order of this semester, as University of Wisconsin-Madison hosts a number of distinguished visitors in the arts.

The guests will illustrate cooperative approaches, in some cases focusing on artistic creation, in others, on the distribution of the work. Others will highlight the wide range of experience and representation that can be gathered under a single ideological umbrella.

Gronk: Iron Weave: The Elvehjem Museum of Art will welcome the performance artist Gronk from Los Angeles. On Sept. 26, Gronk will begin, "Gronk: Iron Weave," which he will finish on Oct. 8. Museum-goers are invited to watch and take part in the process of creation during regular gallery hours (9 a.m. - 5 p.m., daily).

Gronk's work has appeared everywhere from the streets of East L.A. to the sophisticated milieu of international art museums. He has likened himself to an archeologist, combing an environment while extrapolating possibilities from it.

For example, an early collaboration encouraged members of the Hispanic community to sign their names on the Los Angeles County Museum of Art to claim the institution and its contents.

"Iron Weave" will remain on display until Nov. 20. After that it will be painted over to symbolize the temporary nature of Gronk's work. To maximize the number of people who can take part in the Gronk experience, the Elvehjem will offer a number of tours will be

-more-

Guest artists -- Add 1

available in Spanish, and Hispanic freshmen and their mentors will have a chance to meet Gronk Sept. 29. For more information about Gronk and his work, contact Pat Powell, (608) 263-2068.

Asian American Dance Festival: The range of feelings many Asian American artists have about their heritage, and its affect on their art will be explored through a year-long Asian American Dance Festival, starting Sept. 29 with a performance by Mallika Sarabhai, choreographer and director of the Indian dance troupe Darpana Dance Company. Sarabhai's dancers first received solid classical training, and then use it to develop new means of expression to articulate urgent concerns — particularly women's issues — in Indian society.

The company will perform "Sita's Daughters," a dance/theater piece, and showcase some of their repertory work on Sept. 30. The presentations, free and open to the public, will begin at 8 p.m. in the Lathrop Hall auditorium.

According to Sally Banes, dance program director, "We chose artists whose careers demonstrate the remarkable breadth of work that falls under the categories 'Asian' and 'Asian American.' One of our aims is to point to the intersections among the various cultures and styles."

Other festival events this semester will include panels, lectures, "talk backs" and master classes for UW-Madison students. In addition, Eiko and Koma, a Japanese couple specializing in expressionistic dance-theater, will perform Nov. 11 as part of the Wisconsin Union Theater's Performance Series. Their Madison appearance will feature "Land," with live Native American music. Their concert will begin at 8 p.m. in the Wisconsin Union Theater. Tickets, \$21, are available at the Union Theater box office, (608) 262-2201.

The series will continue in the spring semester with appearances by the Ngura

-more-

Guest artists -- Add 2

Supartha Dance Company, Kumiko Kimoto, Sun Ock Lee, Mel Wong, Dana Soon Tai Burgess, and UW-Madison faculty members Peggy Choy, Purnima Shah and Li Chiao Ping. Other departments and programs will offer presentations with Asian American themes throughout the year.

The African Diaspora in the Americas: The leitmotif of this year's African Diaspora will be "The African Diaspora in the Americas," sponsored by the UW-Madison Latin American and Iberian Studies Program (LAISP). According to LAISP outreach coordinator Willie Ney, events "will reflect the intense experiences and profound contributions of Africans upon their forced migrations to the Americas. We also will recognize how unique cultural expressions have emerged, as people who once were African united with Native Americans, French, Spanish, Portuguese, Dutch and English."

Taking place Oct. 13-Nov. 10, presentations will include:

- Oct. 13: Anthropologist Sally Price, formerly of Johns Hopkins University, "Women and the Art of Ethnology," 3 p.m., location to be announced; Anthropologist Richard Price, formerly of Yale and Johns Hopkins Universities, "Caribbean Crosscurrents: Nostalgia, Ethnicity and Nation Building," 7 p.m., location to be announced; reception, 8:30 p.m., Memorial Union Great Hall.

Oct. 14: African Diaspora Celebration. Performers will include Bira Almeda, master of Capoeira, an Afro-Brazilian martial arts/dance/music form; C.K. Ladzekpo, director of the African Music and Dance Ensemble; Milwaukee's Ko-Thi Dance Company; and Guillermo Anderson and Ceibana of Honduras, specializing in music and dance of the Garifuna, an Afro-American cultural group found along Central America's Atlantic coast. The performance will begin at 7 p.m. in the Wisconsin Union Theater.

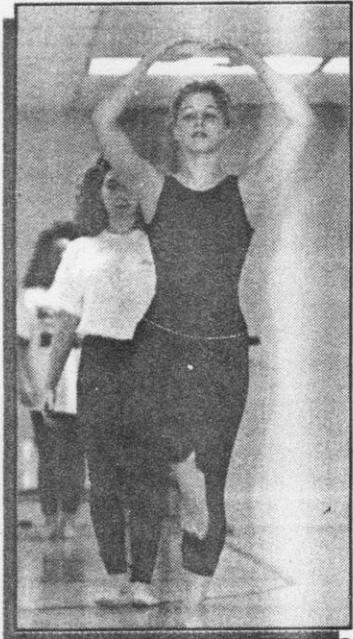
Nov. 10: "Capoeira Traditions in Brazil and its Diffusion in the United States," panel discussion with Bira Almeda and Daniel Dawson, former curator of the Caribbean Cultural Center in New York City, noon, location to be announced

For more information, contact Ney at (608) 262-1869.

###

— Barbara Wolff, (608) 262-8292

UW program chair hopeful about continued growth.



Photo/JEFF MILLER

STUDENTS keep the pace in a modern-day class.

It wasn't Phil Collins, it wasn't U2, and it wasn't even a football game. In 1918, 4,000 ticket-paying fans packed Camp Randall to watch a concert of dances.

They were performed by students of the University of Wisconsin's new dance program, the first degree-granting dance program in the country — a teacher of teachers, first to bring modern dance to academia, lauded by the New York Times and killed by the university in 1988.

Five years after that, it's back, and the dance program at the UW has never looked stronger. Soon, for the first time in its 76-year history, it may even be its own department.

"It's more work than I've ever done in my life," says professor Sally Banes, who heads the program. "It's terrifically exciting."

Many credit the revival to Banes, who came here just a year ago, but the New York University graduate — formerly a dance and art critic for the Village Voice and Dance magazine — gives much of the credit to the School of Education and to David Ward, the new UW-Madison chancellor.

"I just happened to be here," Banes says.

Dance at the University of Wisconsin is not some artsy-fartsy story about flitting women in gauze. It's a story about political intrigue on campus.

Commonly and incorrectly referred to as a "department" for more than half a century, dance was actually an "emphasis," "division" and "program" — never part of the College of Letters and Science, but always part of the Department of Physical Education, under the School of Education.

If and when it achieves departmental status, the dance program will for the first time be put on equal footing with other university arts studies.

"It has to go through a lot of separate steps before it will be approved," warns Banes, but she's hopeful. Additionally, there are ongoing biweekly discussions to investigate the possibility of splitting music and theater from the College of Letters and Science to form, with dance, a new performance school.

"It's something that David Ward is interested in," Banes says.

For now, dance is still a program, but the fact that it's growing as universities nationwide experience cutbacks is in itself a remarkable and hard-won achievement, Banes says.

Just this spring, undergradu-

Turn to Page 4

BY JAY RATH

cont →

- con +

ate degree programs in three different tracks were restored: dance education, choreography and performance, and interarts and technology.

There are 19 undergraduates enrolled in degree sequences after a single semester, and the program continues to educate more than a thousand non-majors a semester through elective classes.

Graduate programs are being reinstated. The faculty is being rebuilt. Graduate recruiting efforts are already anticipated.

There are no resident companies, but an impressive list of guest artists, including Merce Cunningham, Timothy Buckley and Jan Erkert, has been put together for the next school year.

Student dance concerts have been scheduled for Nov. 18-20 and April 21-23. Studies are being made to renovate the program's historic Lathrop Hall, 1050 University Ave.

Just five years ago on Feb. 26, the UW closed the nation's oldest degree-granting program in dance. Although the program's death came during a time of cutbacks systemwide, the Board of Regents didn't include dance in a list of 47 other programs to be reviewed; it was cut, without study. Faculty infighting and low enrollment were blamed.

A Wisconsin student no longer could receive a degree in dance from any university in the state.

Additionally, the university's Wisconsin Foundation withdrew its funding of professor Claudia Melrose's resident company, and the troupe was told to move from its campus rehearsal space.

Donna Shalala, then UW chancellor, said, "As you may know,

this group is not officially connected with the university."

As early as 1962, Forrest Coggan saw the end coming. The instructor — brought to the UW by program founder Margaret H'Doubler to combat problems in facilities, outreach, recruiting and promotion — correctly predicted the demise of dance at the UW.

"It is not difficult to foresee the loss of a select staff, the departure of most promising students and the eventual decline of curriculum to the point of losing the dance emphasis," he wrote in an ambitious proposal to split dance from physical education — just as is being planned now.

The proposition fell through,

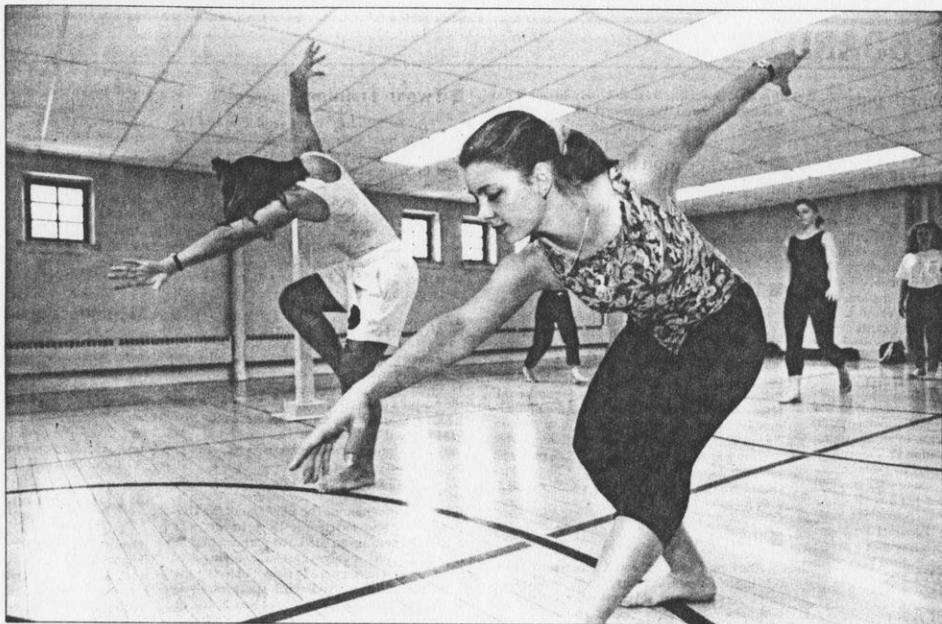
and Coggan resigned in disgust. Interviewed in 1988 after the program's demise, Coggan said, "I'm horrified." He was also sorry to have been proven right. He blamed faculty timidity.

"They just wanted to sit at their desks and collect their money," Coggan said in a phone interview.

The program had a long history of problems, some of them linked to its birth as a satellite of the UW Department of Physical Education.

In a 1972 oral history, H'Doubler, observed: "In the department they cannot get the setup that will let dance reach its fullest."

Now, for the first time, that may all change.



PHOTOS/JEFF MILLER

New director leads emerging dance department into the light

This academic year has brought Kelly Lutz, a sophomore at the UW-Madison, some happy good fortune. Lutz came to Madison from Eau Claire last year for the express reason of majoring in Wisconsin's historically renowned dance program. However, once in Madison, Lutz discovered there was no dance major.

Imagine, then, Lutz's delight when the School of Education, where the dance program is housed, agreed to explore reinstating the major in the spring 1993 semester.

Major changes have taken place in the program between 1991 and 1992; one of them is the departmental separation of physical education and dance; another is the appointment of Sally Banes as chair of UW-Madison's dance program.

Originally hired as an associate professor of theatre from Cornell University in 1991, Banes is a specialist in the history of avant-garde theater and dance. Currently putting the finishing touches on a book entitled *Amazing Grace: Avant-garde performance and the effervescent body in Greenwich Village 1963*, Banes also authored the venerated *Terpsichore in Sneakers: Post-Modern Dance*. This summer she served as long-distance curator of the Megadance Program for New York's Lincoln Center Serious Fun Festival.

Her next project will be a book-length study of women in dance from the 19th century to the present — "what that both the canon and its alternatives have to say

about cultural representations of women," she explains.

In addition, she has written on various dance forms including breakdancing, performance art and theater for publications including *The Chicago Reader*, *Village Voice*, *SoHo Weekly News*, *Connisseur* magazine, *Dance Chronicle*, *Performing Arts Journal*, *Dance Magazine* and more. She also edited the scholarly publication *Dance Research Journal* for six years, and has served on such arts funding panels as the National Endowment for the Arts.

Just the person, thought School of Education Dean Henry Trueba, to helm UW-Madison's rudderless dance program.

The UW-Madison dance program has enjoyed a long, proud tradition at Wisconsin. Founded by the legendary Margaret H'Doubler, the program was the first in the nation to offer an academic dance degree beginning in 1923. Alumni have included renowned dancers, dance educators, choreographers and dance therapists who went on to practice their art in all corners of the world.

However, notes Trueba, "For the past 30 years, structural erosion, faculty departures and infighting took their toll on the program." The situation reached crisis status in 1988, when the School of Education announced it would phase out the major and the graduate program due to complaints about sometimes unfair and inconsistent grading and treatment of students,

Trueba says. In 1991, the Academic Planning Council voted to disband the major, replacing it with Interarts and Technology, an undergraduate major exploring the emerging and symbiotic relationship between dance, the visual arts and tools of technology such as computers and videotape.

This spring, however, will see a revamped, recently approved dance major under Banes' direction (see related story).

Meanwhile, Banes and her colleagues have been priming student and public awareness of the university's dance program this fall by bringing in an impressive roster of guest artists, most recently the Oakland feminist dance collective Dance Brigade. Dance Brigade's *Good-bye Columbus* concert, probing the impact of European exploration of the New World on non-Europeans, was part of Banes' global strategy.

"I'd like us to become a leader in global dance," she says, noting that other guest artists this semester — Parul Shah, a Fulbright Scholar from India; Clyde Morgan, a specialist in African and Brazilian dance; and Mahmoud Reda, an Egyptian folk dance expert — have carried out that theme.

However, Banes' success in lobbying for and recruiting new faculty quite possibly will be the pivotal factor in determining whether or not the new major will fly, Trueba says. Agrees Banes: "Some of our key courses now are being taught ad hoc by part-time lecturers. We really need four more permanent faculty to reach a total of 11 (faculty) lines to build and expand the program."

Currently, a search is under way for one faculty member and School of Education Dean Trueba says he is enthusiastic — but cautious — about moving forward. "We're taking chances with the program, but we're basing those chances on what we see as the needs of our students," he says.

Trueba and his colleagues certainly were on the money as far as Kelly Lutz is concerned.

"I simply can't imagine studying anything else, now that I know what dance classes are like here," she says. "People sometimes ask me, 'What real classes are you taking?' But learning doesn't have to occur in a classroom — I have opportunities in this program that I'd never get anywhere else. For example, a friend and I are thinking about putting together a formal showing of our work, maybe next semester. We want to draw attention not only to what we're doing but what the program is doing. What we're discovering is another whole level of instruction."

— Barbara Wolff

Dance major to give dancers flexibility

The new dance major — to be launched, School of Education Dean Henry Trueba says, on probation — allows students to choose one of three specialties: IATech, performance or dance education.

"The elective program has been extremely well populated (by students), and this bodies well for attracting majors," says dance chair Sally Banes. "I think a great part of our appeal is that we've always tried to be at the forefront of dance while at the same time not abandoning our roots, since we aim for a thorough grounding in the basics of movement. We've already talked to at least 10 students on campus who are interested in declaring a dance major, and we feel this is just the beginning."

The new major represents another facet of change for UW-Madison's dance program. The past summer found the program broken off from the old Department of Physical Education and Dance. In July, the School of Education, home to both physical education and dance, announced that physical education would become the Department of Kinesiology to reflect the myriad specialties spawned by the health and wellness movement of the last 15 years.

Meanwhile, says Trueba, dance is being treated as its own department, but final departmental status must wait, pending budget and faculty staffing issues. He says he expects to have a formally approved Department of Dance by the end of this academic year.

— Barbara Wolff

I'd like us to become a leader in global dance, says Sally Banes, a specialist in the history of avant-garde theater and dance who has been named chair of the dance program.



From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Immediately

3/28/90

Release:

Phys. Ed and Dance
Dept. of -
DANCE

CONTACT: Tom Hagood (608) 262-1641

UW-MADISON CONCERT TO CELEBRATE DANCE'S INFINITE VARIETY

MADISON--The past, present and future of dance education at University of Wisconsin-Madison will be celebrated Saturday, April 7 with the dance program's annual faculty concert, titled this year "Dance Diversity in Our Time."

The performance, to celebrate 50 years of dance in the Wisconsin Union Theater, is part of a semester-long theme which explores the depth and breadth of dance here.

The concert will bring together popular Western culture, African-American traditions, computer-generated visuals, grand opera and more. One particular piece, "Rice Paper Roll," will herald the new Interarts and Technology major emphasis, available this fall in the UW-Madison dance program and the department of art (see accompanying story).

Choreographer Claudia Melrose also will join her longtime partner Clyde Morgan for "Spinnet." Morgan will solo in a work featuring African drumming.

Dance professor Lonny Gordon will contribute "Lost Pieces from a Night Puzzle," an investigation into spiritual loss due to misplaced morality; and "All Things Come Quick and Clear," a series of tango dances, created one a year since 1970.

Senior dance lecturer Margot Colbert will speculate on what happens when an irreverent goat gets into a posh French hotel in, "L'Hotel du Chevre." Anna Nassif, dance professor and the concert's artistic director, will debut

"Phoenix of the Reddening Sky," inspired, she says, by a recent visit to China. The work will feature guest artists Sun Ock Lee and Liu Ju, both specialists in Asian movement disciplines.

Part-time dance lecturer Judith Moss will present her duet "Falling Angles." Cynthia Roberts Thompson, from James Madison University in Virginia, will dance in "All Dressed Up and Other Exposures," a comment on the gap between illusion and reality in relationships, set to the music of James Brown.

"Dance Diversity" will begin at 8 p.m. in the Wisconsin Union Theater. Tickets, \$10 general admission and \$8 for students or senior citizens, are available from the Wisconsin Union Theater box office, (608) 262-2201.

Other events and lectures in the "Dance Diversity" series are:

-- "Twentieth Century Dance: A civic Center Perspective," by Ralph Sandler, Civic Center director, Wednesday, March 28, 3:30 p.m., 549 Lathrop Hall.

-- "Martha Graham: Technique, Performance," film/video, Tuesday, April 3, 11 a.m., 549 Lathrop Hall.

-- "Korean Dance: Movement, Ritual, Symbolism," by Sun Ock Lee, Asian movement specialist, Wednesday, April 4, 3:30 p.m., 549 Lathrop Hall.

-- "Movement Images in Modern Dance," by Anna Nassif, Thursday, April 5, 11 a.m., 549 Lathrop Hall.

-- "Greek Dance: Meaning and Emotion," by local composer Vicky Tzoumerka-Knoedler, Wednesday, Apr. 11 at 3:30 p.m., 549 Lathrop Hall.

-- "Dance in India," by Mary Brennan, Friday, April 20, noon, University Club, \$5 admission, (608) 262-5023 for reservations.

-- "Process in Choreography: A Personal View," by Judith Moss, Saturday, April 28, 7:30 p.m., 229 Lathrop Hall.

-- "Ballet Technique and Performance," by Margot Colbert, Wednesday, May 2, 4 p.m., 229 Lathrop Hall.

Most events are free and open to the public. For more information, contact the UW-Madison dance program, (608) 262-1641.

###

-- Barbara Wolff (608) 262-8292

#2760I

Release:

Immediately

3/29/90

Phys Ed and Dance
Dance Dept.

CONTACT: Mary Brennan or Joseph Koykkar (608) 262-1641

GROUNDBREAKING MAJOR TO BE INTRODUCED AT UW-MADISON IN FALL

By Barbara Wolff
University News Service

MADISON--A new major emphasis, quite possibly the first of its kind in the nation, will be available this fall to undergraduate students at University of Wisconsin-Madison.

Students majoring in either dance or art will be able to focus on "Interarts and Technology," which will allow them to forge entirely new art forms as well as train for graduate or professional work, according to Mary A. Brennan, associate professor of dance.

"Technology is so pervasive in everything we do, that to ignore it is shortsighted," she said. "Technology is not only a tool that enables artists to do traditional art better, but it allows them to create entirely new art."

In fact, Brennan and dance program composer/musician Joseph Koykkar say technology -- computers, synthesizers, video and other electronic equipment -- can be the means of bringing artists together.

"It's good for students to collaborate on projects," Koykkar said. "In the past, one person might write the script, one the music, one the lyrics, one do the choreography. But I can envision teams of student artists, each person having a particular expertise but combining them so that they create something entirely different."

Faculty also will be able to stretch themselves artistically, Brennan

said. "We'll be able to interact with each other as teachers well as artists. Working across disciplines will encourage us to emphasize the understanding of our work in addition to the doing of it."

The interdisciplinary approach already has drawn interest from universities throughout the region, including Western Michigan and Ball State.

"There are a lot of institutions offering interarts programs or courses, but we don't know of any with a major emphasis like ours available with a whole curriculum," Koykka said.

The curriculum will include a basic overview and an advanced seminar -- core courses on arts and technology. Other classes will explore movement and video improvisation, movement analysis, sound as material, composition, computer imaging, computer mediated art, movement and communication, sound design, television choreography and relationships between sound and movement.

"Right now, there is software available that ties dancers' movements to sound," Koykka said. "Dancers are wired so that individual movements -- say, waving an arm or taking a certain kind of step -- translates into MIDI data, which triggers sound on a synthesizer or digital sampler," a musical instrument that plays back digitally recorded sounds.

Similarly, Brennan said, dance pieces created specifically for television are becoming an accepted art form. "Documenting a stage dance for television has been done for years. But video dances are causing us to look at movement in an entirely new context: electronic time and space."

Madison audiences will get a taste of video dance in "The 26 Mills," an ensemble work by Tibor Zana, a UW-Madison dance professor. The new Interarts and Technology major emphasis itself will be formally unveiled through a new work, titled "Rice Paper Roll," by associate professors Claudia Melrose, dance, and Edward Pope, art. Both pieces will be part of "Dance Diversity in Our Time," the dance program's annual faculty concert Saturday, April 7.

##

Dance calls enrollment hiatus

WI. Week 3/2/88

The UW-Madison dance program has suspended acceptance of new dance majors, Jane Ayer, associate dean in the School of Education, announced Friday.

However, the currently enrolled upper-class and graduate majors already scheduled to receive degrees can finish their programs, she said. The status of freshmen and sophomores who have declared dance majors is pending.

Ayer cited continually dwindling numbers of degree candidates as the reason

for the move. "No more than three graduate degrees have been awarded in any one year during the past decade. In some years no degrees have been awarded. Right now there are only three freshmen, four sophomores and three juniors registered as majors," she said.

Ayer, whose duties in the School of Education include program development and evaluation, has been administering the dance program as a special assignment from John Palmer, Dean of Education. Before her arrival, the School exten-

sively revised the program and monitored enrollment patterns.

"In 1983-84 we finished restructuring program content and requirements, making it more academically sound," Ayer said. Typical of the modifications was the reduction of credits from 170 to 129 necessary for an undergraduate degree.

While the number of students in the degree program has dropped over the last 10 years, the number of students taking elective dance classes has grown. "It is expected that these (elective) courses will remain popular, and the dance faculty will continue to teach all of the various dance forms. Changes in the program will have no bearing on the faculty's status," Ayer said.

Founded as the nation's first university dance degree-granting program in 1926, dance offers basic courses for general university students in ballet, modern, jazz, folk and ballroom. ■

Maps 'remnants of culture' to UW-Madison cartographer

WI. Week 3/2/88

So enthusiastic about maps is David Woodward that he owns a basement printing press dedicated to the production (when time permits) of cartography books.

"I run limited editions on handmade paper," said the UW-Madison geographer and co-author of the six-volume *The History of Cartography* (not published in Woodward's cellar; rather at University of Chicago Press). "I'm currently working on a facsimile of a 16th century Venetian map of the world."

Woodward's mission is to re-educate the public about the significance of maps. Rather than mere diagrams of the route from Point A to Point B, maps to Woodward are multi-dimensional remnants of culture.

"Maps do not simply mirror the universe. They shape human ideas and culture," he said.

For example:

- Doctors in 19th-century England for the first time traced cholera outbreaks to water supplies in different parts of the country. Maps provided that vital link, and also led to the development of inductive statistics.
- In prehistoric times, hunters drew pictures of game animals on hunting ground

maps, a practice which was supposed to insure the presence of game when the hunters arrived. "To some cultures, the landscape of the imagination is as real as topography," Woodward said.

Woodward and his UW-Milwaukee colleague J.B. Harley have recently seen publication of *History's* first volume, which covers the prehistoric, ancient and medieval eras. The next installment, subtitled, *Cartography in the Traditional Asian Societies*, will take up cartography in Islamic, Hindu, Thai, Vietnamese, Indochinese, Chinese, Korean and Japanese cultures through the Middle Ages.

Woodward said he initially was drawn to cartography because the discipline encompasses so many fields: indeed, a battery of anthropologists, archeologists, art historians, astronomers, historians of science, mathematicians and physicists were involved with the first book.

Other volumes in the *History* series will investigate cartography in the age of renaissance and discovery (15th-17th centuries), during the age of science, enlightenment and expansion (18th century), the 19th century and the 20th century. In the last two volumes, Woodward speculated that new ground will be broken documenting far-reaching changes in modern cartography. ■

Livermore succumbs to Gehrig's disease

WI. Week 3/2/88

Donald F. Livermore, a UW-Madison emeritus professor of mechanical engineering noted for his work on mechanical harvesting systems for lake weeds, died Feb. 25 of complications of amyotrophic lateral sclerosis (ALS) or Lou Gehrig's disease.

He was 67 years old.

A native of Madison, Livermore spent most of his career as a teacher and researcher at UW-Madison. He joined the faculty here in 1947 and served as chair of the mechanical engineering department from 1971 to 1975.

During the course of his career, Livermore designed a number of unique lake research instruments. In 1959, he helped design and build an underwater observation chamber used by zoologists to study white bass in Lake Mendota. In 1961, he developed a remote-controlled underwater tractor used by scientists to tow instruments beneath lake ice.

Later in his career, Livermore focused his research on increasing the efficiency and effectiveness of mechanical harvesting systems for lake weeds.

In 1983, Livermore was forced into early retirement after he was diagnosed as having ALS, a neurological disorder characterized by progressive weakening of the muscles.

He is survived by his wife Elizabeth and four children.

The family asks that memorials be sent to the UW Foundation where a scholarship fund in Livermore's name will be established. ■

*ell
My dance*

Dance, literature combined in new program

WI. Week 3/2/88

by Barbara Wolff

The fusion of dance and music is standard procedure. But mixing dance and literature is an idea whose time has come to the UW-Madison dance program.

Program faculty member Lonny Gordon will use a series of vignettes written by Robert Chesley for his new dance *Nocturnes*, to be premiered in the program's spring repertory concert Thursday-Saturday, March 10 through 12.

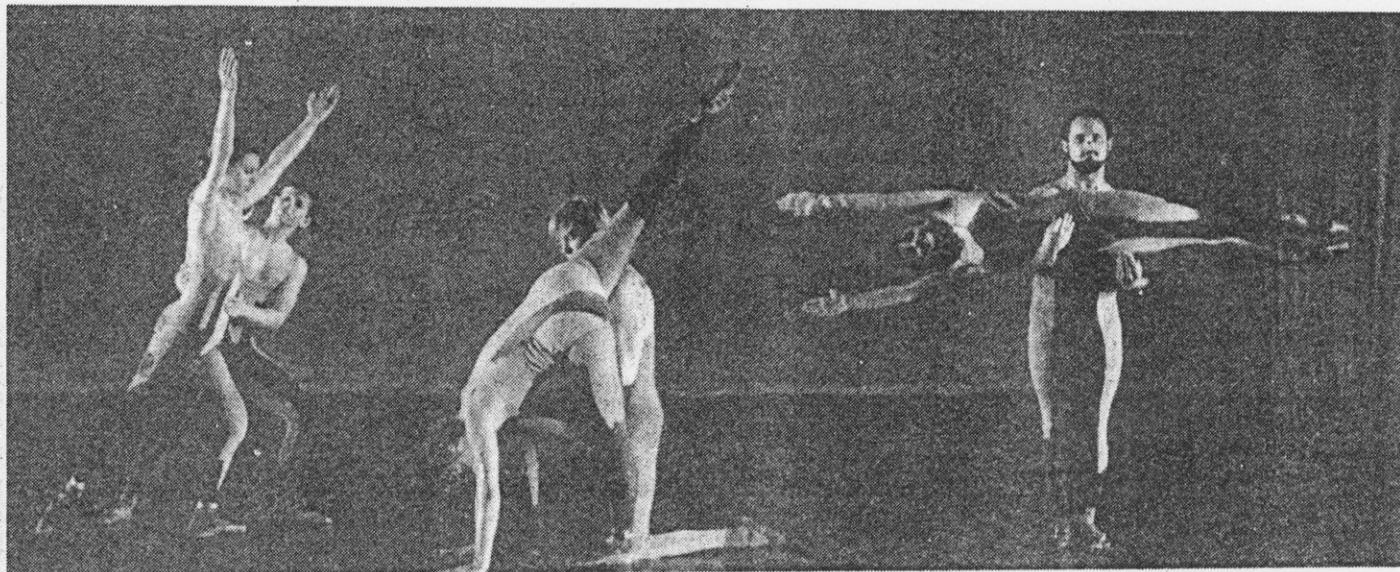
"The dance requires the performers to act," Gordon said. "Using their voices will be a new experience for them."

The scenes revolve around the theme of human interaction, Gordon said: "Letters, phone calls, personal encounters, death. There's one scene in which a little girl mails a Valentine and then dies. It turns out she gets a lot of Valentines after her death—that vignette is especially moving."

More introspective will be an excerpt from *Silhouette in Private Places*. Premiered in its entirety a month ago in Chicago, the work becomes an exploration of the heart and mind, Gordon said.

"The dancer will play far upstage, with only a black and white chair as a prop," he said. For a set, Gordon will use stark black-and-white slides by Frank Vodvarka.

M.M. Colbert, another member of the UW-Madison dance faculty, also will feature the dancer as individual in *The Other Side Show*, her new work to be debuted in the concert. "In *Side Show* each individual will show him—or herself," she said. "In the first movement, the



DANCERS IN THE UW-Madison dance program's upcoming repertory concert form a *Cityscape*, choreographed by M.M. Colbert of the dance faculty. The concert runs Thursday-Saturday, March 10-12, at 8 p.m. in Lathrop Hall. Tickets are available at the Wisconsin Union box office or at the door.

—University News Service photo

characters will introduce themselves. In the second section, the audience will be asked to choose which characters they want to perform. The last part 'ensemblizes' the dancers to show unity."

Colbert teaches ballet in the UW-Madison dance program, but she said the new work isn't strict ballet so much as it is, reminiscent of ballet. "The key is in the title. *Other Side* implies an alternative to the mainstream. One of my dancers once said my work can be best appreciated if audiences expect the unexpected. They shouldn't come with preconceptions—I like audiences simply to open themselves

to my work," she said.

The Other Side Show will feature a new original score by Joseph Koykkar. Music by Sarah Vaughn will be part of program faculty member Anna Nassif's piece-in-progress, *Sarah*.

Nassif said the completed work will form a suite of several movements. Two, "I've Got the World on a String" and "Ill Wind," will be presented in the spring concert.

"I've Got the World on a String" is about feeling," Nassif said, adding that "Ill Wind" will be quite the opposite.

"It's about ominous portents. There

will be a lot of tension in the dancers' movements—you'll see them move as though being blown around by an ill wind," she said.

Other pieces included in the concert include Colbert's *Cityscape*, a depiction of urban persons and buildings.

All performances begin at 8 p.m. in Lathrop Theatre. Tickets, \$4 for students/senior citizens and \$5 for members of the general public, are available in advance at the Wisconsin Union box office and at the door. For more information, contact Suzanna Hasnay, 262-1641/263-5114. ■

Ed
Perry
Danne

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

11/16/87

CONTACT: Lonny Gordon/Anna Nassif (608) 262-1641

VARIED APPROACHES CHARACTERIZE RUSSIAN DANCE CONCERT

By BARBARA WOLFF
University News Service

MADISON--Modern dance imposes few limits on its artists; consequently, "I think a lot of people have trouble with modern dance," said dance education senior Raquel Giberstein, as she moved jewel-toned painted chairs for a rehearsal of University of Wisconsin-Madison dance Professor Lonny Gordon's "Pee Wee's Russian Tea Room."

Giberstein will appear in the dual role of cavewoman/ape woman as part of the dance program's "Piques and Pirouettes: A Concert of Dance Set to Russian Music," Saturday, Nov. 21, at 8 p.m. in the Wisconsin Union Theater.

Giberstein said the avant-garde abstraction of some modern dance works often baffles audiences, and sometimes altogether scares them away from the discipline. "But this piece is different," she said. "It incorporates a number of elements besides movement -- there's always something interesting on stage for people to look at."

Gordon describes "Pee Wee's Russian Tea Room" as a form of architecture set to the music of Scriabin. Inspired by the Pee Wee Herman television show, turn-of-the-century Russian circus and New York's legendary Russian Tea Room eatery, "the piece is 'built' on the constructivist movement in visual art," Gordon said. "We use movement, of course, but also voice, pantomime, characterization, lighting, costume...I want to feed all the senses."

Gordon's multidimensional style also is represented in "Piques and Pirouettes" by "Deserted Epitaph," set to the music of Rachmaninoff and featuring UW-Madison art Professor Larry Junkins' sculpture "Chrysalis Figures." "White Nights," choreographed for an advanced composition class, will round out Gordon's body of work in "Piques and Pirouettes."

"The arts can astonish audiences and stimulate people to a different level of thought," Gordon said. "I think collaboration with other artists in different fields can broaden perspective and expand that potential of (audience) awareness."

In a rehearsal room on another floor of Lathrop Hall, another dance faculty member, Anna Nassif, puts members of the UW Dance Repertory and the Anna Nassif Dance theatre through "The Rite of Spring." Unlike Gordon, whose pieces bring together several art forms, Nassif prefers to concentrate on pure movement, specifically, the movement of dancers in groups.

On stage, the dancers, including Deborah Romeo of Milwaukee's DanceCircus, wrestle with Igor Stravinsky's primal rhythms. "Rite" is a dense piece, heavy with symbolic portent, the polar opposite of the "Commedia dell-arte"-styled "Pee Wee."

"Stravinsky's music suggests biological rhythms," Nassif explained. "Spring is the time for mating and courtship rituals -- you can see how that comes across in the short, thrusting movements and the short-long rhythm that brings to mind the expansion and contraction of a heartbeat."

Nassif also insists motion and gestures advance the action of the dance as well as define its themes. "In 'The Sacrificial Dance' section of the piece, the dancers' gestures are meant to compel the Chosen Maiden (soloist Romeo) to dance herself into exhaustion," she said.

Elements of the macabre also manifest themselves in Nassif's "The Demon." Based on a new translation by UW-Madison Slavic languages professor J. Thomas Shaw, the work features live, original music by Nassif's colleague Joseph

Add 2--Dance

Koykkar. Guest artist Alcine Wiltz will appear in the title role. Wiltz, a professional choreographer and dancer, received his Master of Fine Arts degree in dance from UW-Madison and currently is chairman of dance at the University of Maryland.

"Piques and Pirouettes" concludes a campuswide, year-long commemoration of the 150th anniversary of Russian poet Alexander Puskin's death. More information is available from the UW-Madison dance office at (608) 262-1641.

###

-- Barbara Wolff (608) 262-8292

*By Ed
Diane*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: Immediately

5/13/87

CONTACT: Susan Disch, Nancy Gebert (608) 262-2115

SUMMER DANCE WORKSHOPS TO FEATURE EIGHT GUEST ARTISTS

MADISON--Eight guest artists and teachers will be appearing in two dance workshops at the University of Wisconsin-Madison this summer.

A three-week workshop in dance notation and analysis systems, May 26-June 12, will feature Ann Hutchinson Guest, an internationally-known teacher and writer from London.

Seven guest artists will be appearing at a four-week workshop in performance styles and problems June 15-July 12. Included are Michael Mao, artistic director of the Dinosaur Dance Co.; Shirley Mordine, founder of Mordine and Co. and chairman of the dance department of Columbia College, Chicago; Jackie Radis, artistic director of Radis Dance Strata and the MoMing Dance and Arts Center; Venetia Stifler, artistic director of Concert Dance, Inc. and director of the dance program at Mundelein College, Chicago; Laura Wade, artistic director of Akasha and Co.; Mary Ward, member of the Chicago Repertory Dance Ensemble; and Richard Woodbury, music director of Chicago's Columbia College Dance Center.

The workshops are aimed at returning adult students, professionals in the field and graduate level students. They also are open to undergraduates of junior level standing or above.

For further information, contact Phyllis Sierra, UW-Madison Dance Program, 143 Lathrop Hall, 1050 University Ave., Madison, WI 53706; telephone (608) 262-1691 or (608) 262-1641.

el-
Peggy Dorn

Melrose Motion marks first year with concert

WI. Week 2/18/87

by Pat Dorn

Madison's newest professional dance company, riding the momentum of a successful premiere in New York City, will celebrate its first anniversary Friday with a performance at Memorial Union Theater.

The full dance program by Melrose Motion Company comes at about the mid-point of an 18-performance season that includes dance concerts throughout Wisconsin, and in Minnesota and New York.

Claudia Melrose, the company's artistic director and a UW-Madison assistant professor of dance, said the Union Theater concert will cover a broad spectrum of modern dance styles. On the program are works choreographed to original music by composer Michele Musser, a group of dances set to three traditional jazz tunes and a dance to music by J.S. Bach. The six-member company will also present at least one improvisational piece and Melrose herself will perform two duets with her longtime partner, Clyde Morgan. Morgan is a dance professor at the UW-Milwaukee.

General admission tickets for the 8 p.m. concert are \$7 for adults and \$5 for senior citizens and students. They are available in advance at Union Theater

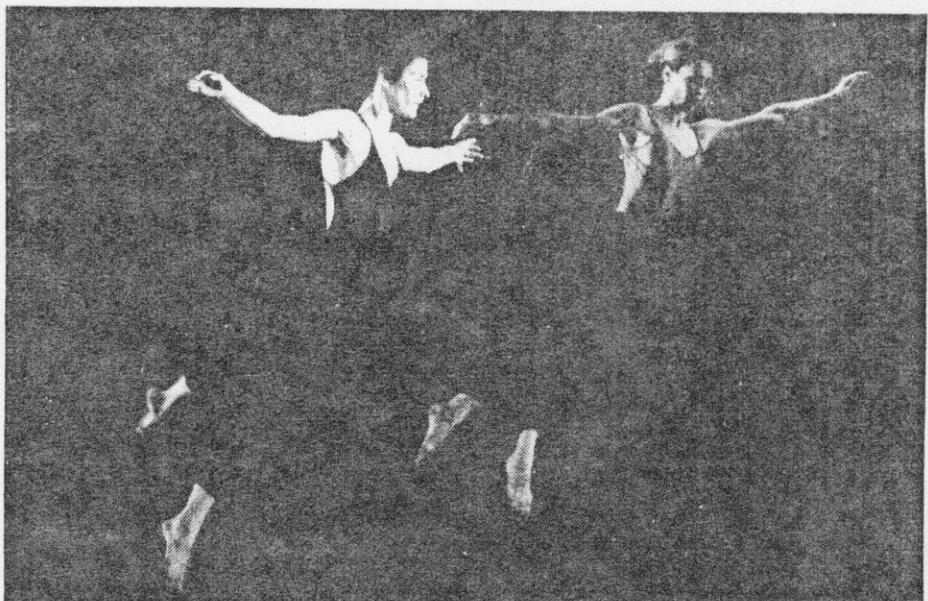
box office, 800 Langdon St., or by phone at 262-2201.

As it marks its first year, Melrose said the non-profit dance company is at a critical juncture in its development. Successful performances in New York last month, at the invitation of the Alwin Nikolais dance company, proved Melrose Motion can hold its own with the nation's best modern dance companies, she said.

Yet, for now, Melrose said her ambitions are to build a reputation as a top-notch regional group, to tour the Midwest on a regular basis and "to make Madison the dance mecca that Minneapolis has not turned out to be." "The time is right for regional dance and regional arts," Melrose added. "New York will always be the center, but because the costs of operating there are so high, it's beginning to outprice itself for creative arts," she said.

With the dance program offered at UW-Madison and Madison's past reputation as a dance center, Melrose said she is confident the city's dance audience can be built up again. She said the university continues to draw creative dance and choreography students who tend, unfortunately, to leave the area after graduation.

One of her first goals with Melrose Motion is to provide the incentive for those people to stay in Madison by giving



SANDY MATHERN-SMITH, left, and Karen Holschuh of Melrose Motion Company perform in *Thread-Clay-Glass*, one of the dances the local company will present in an 8 p.m. performance this Friday at Memorial Union Theater.

—Photo courtesy of Melrose Motion Company

them an opportunity to have works performed by a professional dance company.

"And if we can't get them all to stay, maybe we can get them at least to leave and come back," Melrose said. "The stub-

born part of me wants them to stay here, to make modern dance grow."

Friday's Union Theater concert is sponsored, in part, by the Dane County Cultural Affairs Commission and the Friends of the Melrose Motion Company. ■

Student to bring Isadora's dances to life

By Barbara Wolff

If the past is another country, Anet Margot Ris is putting her passport in order. Part of Ris' Master of Fine Arts concert, "Facets," Thursday, March 20, and Friday, March 21, answers a challenge from a bygone era.

The program contains two historic "re-creations" choreographed around the turn of the last century by modern dance pioneer Isadora Duncan. "What to call them?" Ris mused. "Isadora didn't leave a score for us to follow, so they're not reconstructions. They're closest to oral folk tale traditions that have survived for generations without being written down."

Ris learned the dances, a Chopin Polonaise and a Brahms Waltz, from Lance Westergaard, a choreographer for Joffrey II who conducted a dance clinic at UW-Madison in 1984. He had been taught Duncan's work from Jean Bresciani, one of Duncan's own dancers.

Besides the Duncan pieces, Ris will include her own solo and group choreography in the first of dance concerts by MFA candidates this semester. Ris said the MFA program at UW-Madison requires a project like a recital, video, lecture demonstration to highlight the student's dancing ability and choreographic talent.

Ris' presentation translates a wide emo-

tional cross section into dance. Duncan's work fits that goal particularly well, Ris said, by celebrating life in very different ways.

"The Chopin Polonaise features a Joan of Arc figure who urges her countrymen to rally against an invading army. There are a lot of strong, forceful movements in that piece. The other one, the Brahms Waltz, is soft, pure innocence. But I think audiences will notice an earthy quality in both of them—that's one of Duncan's legacies to modern dance. Ballet is usually more ethereal; traditional ballerinas are romantic, set-apart creations."

If Ris had opted to recreate a ballet of 80 years ago, she may have had an easier time, since movements were usually recorded in scores. However, some movement essentials are never written down and maybe shouldn't be, Ris said.

"People actually moved differently at the turn of the century than they do in the 1980's," Ris said, although she conceded it's hard to spell out exact changes. "Other dance elements were stressed then. In the 1960's Martha Graham tried to stage earlier modern dance pieces, but she concluded contemporary ballet-trained modern dancers just didn't have the right kind of strength to perform properly."

Accordingly, Ris doesn't expect to redo her Duncan dances exactly. "Artists need the latitude to make a piece done by someone else work for them. But I think it's important to preserve the spirit of the original," Ris said.

Ris did extensive reading on Duncan to prepare for the recital, and speculated there are some basic differences between her and the grandmother of modern dance.

"I suspect Isadora was more grounded than I am," Ris speculated. "She saw herself as Woman, not some little fluttery ballerina, although she did have some ballet training. Isadora freed dance. For

instance, she was the first to dance barefoot professionally, and in her material the foot really has a close relationship to the surface it's dancing on." ■



PREPARING FOR HER MFA project, Anet Margot Ris works on her re-creation of dances originally choreographed by modern dance pioneer Isadora Duncan.

—University News Service photo

Pro Arte Quartet vies for award

The University of Wisconsin-Madison's Pro Arte Quartet, along with the likes of the Juilliard and Tokyo String Quartets, has been nominated for an Arturo Toscanini Artistic Achievement Award. A new and prestigious award in the world of music, the Toscanini awards are being presented by the Toscanini Collection Association, an organization founded by members of the former NBC Symphony, directed by the famous Maestro.

Nominees for the award were selected from among responses to three hundred ballots mailed to music critics throughout the U.S. and Canada. Winners will be announced at a luncheon at New York's Metropolitan Opera House on Tuesday, March 25.

The Pro Arte is among five groups competing in the Chamber Group category. Awards will be given in several other categories as well. Nominees for conducting, vocal/male, vocal/female, violin, piano and other performers include some of the music world's most famous artists—Claudio Abbado, James Levine, Placido Domingo, Luciano Pavarotti, Marilyn Horne, Kiri Te Kanawa, Isaac Stern, Itzhak Perlman, Rudolph Serkin, James Galway and Yo Yo Ma, to name a few, join the Pro Arte among the 35 nominees. ■

*Ed
from Danne*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

11/27/85

CONTACT: Ruth Parter (608) 262-2353

UW-MADISON SCHOOL OF MUSIC, DANCE PROGRAM UNITE FOR TRIBUTE TO BACH

MADISON--A special tribute to J.S. Bach will take place Dec. 7 at Memorial Union Theater when the University of Wisconsin-Madison School of Music and department of physical education and dance combine forces in a celebration of the composer's 300th birthday.

Live performances of Bach's music by faculty and students will set the stage for separate dances created by nine Madison choreographers. Anna Nassif, UW-Madison dance professor and choreographer, is director of the event, called "Homage to Bach." The evening involves the cooperative efforts of almost 100 technicians, musicians, dancers and artists.

The program starts at 8 p.m. General admission is \$5 and student tickets are \$3.

The featured number will be the premiere of a work by Nassif, also titled "Homage to Bach," danced to Bach's Brandenburg Concerto No. 5. The music will be performed by the UW-Madison Chamber Orchestra, conducted by David E. Becker, with the dance featuring an appearance by guest artist Richard Biles.

Biles has performed worldwide with the Nikolais-Louis Dance Lab of New York City and currently serves as director for that group. He has a degree in modern dance from UW-Madison.

Nassif said the title for her new work was inspired by a 1912 painting of the same name by French cubist Georges Braque. Elements of cubism are captured in the dance through the choreography and use of geometric shapes in the

Add 1--Bach tribute

scenery.

"My intention is to work with dimension on two planes," Nassif explained.

"Kind of a cubism of the 1980s."

In addition, there will be a new staging of Nassif's "Three Dances for One Figure." Originally choreographed in 1963, the revised version features projected art work by New York artist George Nama. "Three Dances" is choreographed to Bach's "Italian Concerto" and its more traditional dance movement provides a sharp contrast to new works on the program.

Musical Director Karlos Moser has chosen to open the evening with the only two non-Bach selections on the program. Dance Professor Lonny Gordon has choreographed what he calls "La Valse Noire" for Francis Poulenc's "Valse Improvisation," while Biles will perform his own dance, titled "Line," to Alfredo Casella's "Ricercare."

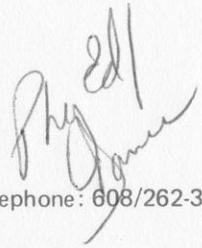
Moser explained that the Poulenc and Casella pieces were selected because the musical foundation of each is built upon the notes B, A and C (as in Bach's name), with the letter H represented by the note B-flat. He said Bach's name also is prominently displayed in Braque's painting.

Vartan Manoogian, violinist with the Pro Arte Quartet, will perform an unaccompanied solo of Bach's "Sonata for Violin in G-Minor." Along with Nassif, local choreographer Christine Stevens and UW-Madison graduate students Dixie Baker, Anet Kis and Phyllis Sanfilippo have choreographed dances for separate movements of the piece. Manoogian will perform on stage with the dancers.

Other local choreographers contributing original works are Claudia Melrose, who will use Bach's "Kaffee Kantata," and Margot Colbert, who uses music from Bach's two-part inventions.

###

--Patrick Dorn (608) 262-2650



From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

7/26/83

CONTACT: Jan Erkert (608) 263-5735

MODERN DANCE CONCERT SCHEDULED AT UW-MADISON

MADISON--University of Wisconsin-Madison guest artist Jan Erkert and the UW Dance Repertory Theater will present a free modern dance concert Wednesday (Aug. 3) at 7 p.m. in the Lathrop Hall auditorium, 1050 University Ave.

Erkert, who heads a dance company called jansdances in Chicago, will premiere a new work at the concert. Called "Bouncing," it is part of a larger piece called "Motion." She also will perform a duet with fellow UW-Madison guest artist David Puszczewicz called "Wedding Anthem," and a solo work called "Sculpt."

Erkert received her degree in dance from the University of Utah. She has received two National Endowment for the Arts choreographic fellowships and has been a guest artist at a number of universities.

The concert is sponsored by the UW-Madison department of physical education and dance. More information is available by telephoning (608) 263-5735.

###

--Steve Schumacher (608) 262-8289

uw news



From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

12/3/82 jes

ATTENTION: Carol Riordan

CONTACT: Deborah Romeo (608) 262-1641/249-0352

DANCE CONCERT DEPICTS 'DAY AT THE CAPITAL TIMES'

"Magic Windows," a dance concert featuring the works of Deborah Romeo, a master's degree candidate at the University of Wisconsin-Madison, will be presented Saturday and Sunday (Dec. 11-12) at 7:30 p.m. at Lathrop Hall, 1050 University Ave.

One of the program's compositions, "A Day at the Capital Times," represents what Romeo calls the "ritual that exists in a newspaper office atmosphere." Under Romeo's direction, the dancers improvise movements to recordings of newspaper building sounds such as typewriters, teletype machines and the presses.

Romeo choreographed six of the program's 10 compositions, using a variety of dance styles including ballet, jazz, modern and Oriental folk dance. The concert includes solo performances by nine undergraduate and three graduate dance students.

A UW-Madison medical student, Ken Solis, also will perform his newly-developed exercise dance, called "ropics." Ropics combine dance, martial art and athletic movement techniques with skillful use of a rope.

Tickets are \$3 or \$2.50 for students, and are available only at the door.

*By Ed
Romeo*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

12/3/82 jes

CONTACT: Deborah Romeo (608) 262-1641/249-0352

DANCE CONCERT OFFERS LOOK THROUGH 'MAGIC WINDOWS'

MADISON--"Magic Windows," a dance concert featuring six compositions by Deborah Romeo, a graduate dance student at the University of Wisconsin-Madison, will be presented Saturday and Sunday (Dec. 11-12) at Lathrop Hall, 1050 University Ave.

The concert, a partial fulfillment of Romeo's master of fine arts degree, begins at 7:30 p.m. Tickets are \$3 or \$2.50 for students, and are available only at the door.

The program's 10 compositions offers such dance styles as ballet, improvisation, jazz, modern and Oriental folk works. The concert includes solo numbers by Romeo, and performances by nine undergraduate and three graduate students.

A UW-Madison medical student, Ken Solis, also will perform his newly-developed exercise dance, called "ropics." His innovation combines dance, martial art and athletic movement techniques with skillful use of a rope.

###

uw news

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: Immediately

3/18/82 ns

De
Amy
Zana

UW-MADISON NEWS BRIEFS

CONTACT: Tibor Zana (608) 262-1641/262-2458

UW-MADISON TO HOST MIDWESTERN COLLEGE DANCE FESTIVAL

The UW-Madison will showcase latest developments in classical, modern and ethnic dance offerings from 18 colleges and universities March 25-28 when the campus hosts the American College Dance Festival Association's (ACDFA) 1982 Midwestern Festival.

The festival will include classes, workshops, demonstrations and individual performances to be judged by nationally-prominent artists Gertrude Lippincott and David Howard.

The program will culminate with a concert of selected works Saturday, March 27, at 8 p.m. at the Wisconsin Union Theater. Tickets may be purchased at the Union box office.

This marks the ACDFA's ninth year of regional festivals and the first time that the UW-Madison has hosted the midwestern event, according to Professor Tibor Zana, coordinator of the program.

- o -

CONTACT: Professor Charlotte Brancaforte (608) 262-2192

GERMAN DEPARTMENT RECEIVES SWARSENSKY BOOKS

The UW-Madison German department has received the German book collection of the late Rabbi Manfred Swarsensky.

- more -

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: Immediately

10/15/81 jts

Doug Janicek

CONTACT: Deborah Thomas (608) 262-1593

PRIMATE PSYCHOLOGIST WILL SPEAK TO DANCE THERAPISTS

MADISON--What is primate psychologist Stephen Suomi doing addressing a forthcoming conference of dance therapists at the University of Wisconsin-Madison?

Not a program snafu, Suomi explains. Matter of fact, both fields are on the same wave length in their approach to helping people and/or monkeys get in tune with their peers.

The psychologists employ monkey therapists--young, non-threatening primates--to help emotionally withdrawn monkeys make friends. Results of such animal research often relates to human behavior.

Dance therapists work with severely disturbed children so they will "feel more in touch with the world around them," according to Deborah Thomas of the dance teaching staff.

There are so many similarities, Thomas says, that when she heard Suomi explain experiments with monkeys, "it sounded like he was talking about dance therapy." The psychologist was invited to be among 70 speakers next week (Oct. 22-25) at the 16th annual American Dance Therapy Association conference at UW-Madison.

Suomi will describe work performed by his and other research groups with "socially inept" rhesus monkeys. "In a human group they would be the equivalent of the kids that stay in the corner while everyone else is playing," he relates.

Add one--monkeys

The withdrawn monkey is placed with a non-aggressive therapy primate which is at the 3-month-old snuggling stage. As the disturbed monkey finds his companion to be non-threatening, their relationship progresses into game-playing, and a pattern of socially-acceptable behavior develops.

Suomi says these same non-threatening, play-inspiring principles are used by dance therapists working with disturbed children who have difficulty relating to the real world.

Thomas, organizer of the conference, said other program topics will include dance therapy for the elderly and for persons with weight maintenance problems.

Valerie Hunt, professor emeritus of kinesiology at the University of California, Los Angeles, the conference keynoter, is described by Thomas as a psychic healer who will discuss "opening the emotional blocks of the mind, releasing creativity and expanding consciousness."

The conference is open to the public with a half-day session charge of \$30. Information is available by calling (608) 262-1593. Registration will be the first day of the conference from noon until 8 p.m. in the Wisconsin Center, 702 Langdon St.

###

FOR IMMEDIATE RELEASE

*Ed
Amy
Dancer*

UNIVERSITY DANCE REPERTORY THEATRE PRESENTS "APRIL DANCES"
IN COMMEMORATION AND MEMORY OF

PROFESSOR H'DOUBLER

(April 14-18, 8:00 pm Lathrop Hall)

The University of Wisconsin Dance Repertory Theater will present its 1982 performance concert at the Lathrop Theatre, 1050 University Avenue, Wednesday through Sunday April 14-18, 1982. All performances will commence at 8 pm. This year's concert commemorates the achievements and contributions of Professor Emeritus Margaret H'Doubler. Professor H'Doubler served as a faculty member from 1917 to 1954 and was recognized as a leader in establishing dance as an instructional discipline, and as a focus for biodynamic and performance-choreography research. Professor H'Doubler passed away on March 26, 1982 at her home in Springfield, Missouri.

The five evening concert series has been entitled "APRIL DANCES," and has been codirected and jointly choreographed by Professor Anna R. Nassif, and Professor Lonnie J. Gordon. Each has played a major role in the enhancement of the Wisconsin Dance Repertory Theatre through their choreographic interpretation and their coordination with professional artists. It has been this outreach which has lead to development of the unique format for this event which blends professional artistry with faculty performances and choreography and emergent student talents. Professor Nassif has been active in numerous choreographic productions including the recent Stravinsky Celebration in Music and Dance and the

film-dance classic "DANCE FOR ONE FIGURE, FOUR OBJECTS AND FILM SEQUENCES."

She has also performed professionally in New York, Jerusulem, Egypt and India, working with conductors Robert Fountain and Yehudi Yannay. In addition she has choreographed dance sequences for professional artists including Elizabeth Walton and Don Redlich. Professor Gordon has choreographed for the Star Ballet - Tokyo; the Stockholm Ballet; ^{and} numerous educational and regional dance companies. He recently completed a Masters of Japanese ^{study} Classic Dance, and his epic theatre piece "ANGELS AND MERMAIDS" has received a National Endowment for the Arts Choreographic Fellowship and an Illinois Arts Council Grant.

For this production Gordon has choreographed SAVAGE REVENGE, set to Masahiko Satoh's arrangement of Scriabin's "Le Poeme de L'Extase" and electrified by the Japanese Philharmonic. This is Gordon's newest work. Japanese style is also evident in RUGS, ACT II - ANGELS AND MERMAIDS, a blend of Japanese Theatre, Imperial Court Dances, and modern Western technique.

Gordon will also present CRANE SPIRIT, a solo created by Venetia Stifler for Joseph Novak.

Composer Igor Stravinsky will be honored in Gordon's PIANO TANGO VALENTINO, and Nassif's SYMPHONY OF PSALMS (Thurs., Fri. only) and LES NOCES (Sat. Sun. only). Symphony of Psalms is an expression of energy, in three movements depicting prayer, salvation, and thanksgiving, and will feature students Debbie Romeo and Janet Perkins. Les Noces is an extravaganza of dance, chorus, orchestra, and drama built on a Russian peasant wedding

concept which will present the artistry of Mr. Vivian Thomlinson who has performed professionally, and Ms. Paula Morton, a highly talented undergraduate.

THE VIRTUOUS WIFE (Wed., Thurs., Fri. only), Nassif's romantic work, set to music by Purcell, will feature MFA candidates Janet Perkins, and Cynthia Roberts Thompson.

DIE GLUCKLICHE HAND (Sat., Sun. only), a symbolic work dealing with the creative struggles of Arnold Schoenberg, and OSIRIS (Wed. only), a multi-media epic in five parts suggesting Egyptian creations, animal divinities, dynasties, religion and ritual, are representative of Nassif's research in Dance Drama with Music. Featured performers will include MFA Candidate Ramelle Adams, guest Mr. Robert Krolik, and students Paula Morton, and Max Ward.

Tickets are \$4.00, \$3.00 for students (\$1.00 for students on Wed.), and can be purchased at the Union Box Office, Vilas Box Office, or at the door. For additional information call the Dance Office at 262-1641.

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: Immediately

9/17/81 rtb

*ed
Amy*

CONTACT: Don Kenny (608) 263-5735

CONCERT TO FEATURE TRADITIONAL JAPANESE THEATER

MADISON--Don Kenny, a veteran of 24 years in the Tokyo theater, will present a concert of traditional Japanese folk tales Wednesday (Sept. 23) at the University of Wisconsin-Madison Memorial Union.

Known as Kyogen, the plays are a mixture of song, dance and dialogue that have existed in their present form for some 600 years. Kyogen is considered the oldest indigenous form of classical theater in Japan and can trace its comic line to fertility dances performed 2,000 years ago.

Kenny has studied for 17 years under the Kyogen master, Mansaku Nomura, and has translated numerous Kyogen works into English. He formed the Don Kenny Kyogen Players in 1975 to perform the translated pieces.

Two of the Kyogen Players will join Kenny in the performance, along with three UW-Madison students who have studied under Kenny for three weeks in an intensive workshop. The concert is set for 8 p.m. in the Union Theater Forestage. It is free and open to the public.

###

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone 608/262-3571

Release: Immediately

7/30/81 rtb

Lonny Gordon

CONTACT: Lonny Gordon (608) 263-5735

CONCERT MARKS 50TH ANNIVERSARY OF SUMMER DANCE PROGRAM

MADISON--The University of Wisconsin-Madison summer dance program's 50th anniversary concert will be held Sunday and Monday (Aug. 2-3) at 6:30 p.m. in the Lathrop Hall theater.

The concert will feature avante-garde choreographer Rudy Perez and dancer Carolyn Adams, a veteran of the Paul Taylor Dance Company. Also included will be "Angels and Mermaids," a dance choreographed by Professor Lonny Gordon, concert coordinator.

Other performers on the program are Tomoko Ehara, a 14-year veteran of the dance in her native Japan; and Margot Colbert, a guest ballet lecturer at the University. Ehara, Colbert and Anna Nassif, resident choreographer, will perform pieces of their own composition.

Perez is a guest artist in dance this summer and has conducted classes for students. His award-winning "Tracers" will be performed at the concert.

UW-Madison has been a national leader in dance education since it began here in 1917 under Margaret H'Doubler.

The concert is free and open to the public. Lathrop Hall is located at 1050 University Ave.

###

feature story

*Ed
By JTS*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: Immediately

5/29/81 jts

CONTACT: Ivy Lee Cole or Deborah Thomas (608) 262-1593

DANCE AWAY YOUR BLUES, PROFESSOR SAYS

MADISON--Can you really dance away your blues?

No doubt about it, says Professor Ivy Lee Cole, director of the undergraduate dance therapy program at the University of Wisconsin-Madison. "It's a form of psychotherapy that is helpful for all people."

Dance therapy can provide an outlet for unexpressed emotions, Cole said. And more importantly, it lets people communicate to each other similar feelings that are often deep-rooted and private.'

"People must have a chance to be who they are," said Deborah Thomas, registered dance therapist and teacher at the University, "and dance therapy gives them that chance."

There is no emotion that only one person feels, Cole added, but it may seem that way if people suppress their feelings and don't communicate them to others.

Most dance therapy is conducted in mental health treatment settings. Senior students in the program, along with Cole, work two days a week at the nearby Mendota Mental Health Institute.

Dance is an easy way for people to express themselves, Cole explained. "Often people who are so withdrawn or disoriented that they can't even talk can participate in dance therapy. The experience of interconnection and belonging is fostered by touch and shared movement patterns."

Add one--dance therapy

The level of activity in a therapy session is related to the participants' moods. There is usually no rigid plan of what to do, Thomas said. If everyone feels "down," action is created to match that emotional level.

For example, a group ^{might} /try to "feel the pull of gravity," Thomas explained. Giving in to the pull of the earth may result in everyone lying on the floor. They would have reached "rock bottom." Thomas explained the dancers might "rise again, or just stay at rest."

Participants draw on their own experiences. The downward force may be an abusive husband, a nagging wife or an impossible money situation. As the dancers express their frustration through movement, a curing effect takes place, Cole said, and the burden of secrecy is lifted.

UW-Madison's dance therapy program, which started in 1972, includes more than half of the undergraduate dance majors, and is an outgrowth of the oldest modern dance program in the country, according to Cole.

Next fall the University will host the 16th Annual Conference of the American Dance Therapy Association. It will bring people together from the fields of psychology, education, nursing and dance.

###

uw news

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: Immediately

5/13/81 ns

Mary Lynn Sonh

UW-MADISON NEWS BRIEFS

CONTACT: Margot Colbert or Mary-lynn Sonh (608) 262-1641

GUEST BALLET LECTURERS TO PRESENT DANCE PROGRAM

Two guest ballet lecturers at UW-Madison, Margot Colbert of New York and Mary-lynn Sonh of San Francisco, will present an evening of dances Saturday (May 16) at 7 p.m. in Old Music Hall, 455 North Park St.

The program will feature "Aces to Eights" with both choreographers participating.

"I Think I Can," a Colbert dance, will utilize 50 tin cans for sound ~~sound~~ ^{special} effects. "I took some of my New York noise and garbage and brought it to Madison. It's an extension of traditional ballet," Colbert said.

Sohn describes her dance, "Vicious Cycles," this way:

"It's colorful and playful, yet it has more than entertainment value. It's about running around and not getting anything done, but ending up exhausted."

Other pieces to be performed will be "Mauve" by Colbert and "Haiku for Dance" by Sonh. UW-Madison dance students will perform in most of the pieces.

- o -

NESS WINS TEACHING AWARD

UW-Madison Professor Ordean Ness, former chairman of the communication arts department, recently received the Andrew T. Weaver Award from the Wisconsin Communication Association.

- more -

Add one--news briefs

The award was presented by Professor Roger Bullis, of UW-Stevens Point, past president of the association. He commented about Ness: "Those who have worked or studied with him since he began his teaching career in 1947 have nothing but the highest praise for Ordean."

The statewide organization of high school and university teachers presented the award at its annual convention in Oconomowoc.

- o -

OUTSTANDING FINANCE GRAD NAMED

Laurie J. Breininger, Rt. 4, Richland Center, has been named outstanding undergraduate in finance studies at UW-Madison by the Wisconsin Chapter of the Financial Executives Institute.

The recipient of the annual award for outstanding academic and extra-curricular achievement is selected by the finance department faculty and Dean of the Business School Robert H. Bock.

Breininger has a 3.9 grade-point average. She is a member of the Finance Society, Beta Gamma Sigma and Phi Kappa Phi. She is a candidate for graduation in August with a bachelor's degree in business.

- o -

###

feature story

*Phy 8/1
Dance*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

3/6/81 jts

SPECIAL TO THE COMMUNITY HERALD

CONTACT: Paula Morton through UW-Madison dance office (608) 262-1641

TWENTY YEARS LATER SHE RETURNS

MADISON--It's been more than 20 years since Paula Morton attended Nichols Elementary School, but recently she was back in the Nichols gym participating in a program for second-graders.

Paula, 32, now is attending the University of Wisconsin-Madison. In January she was one of the demonstrators for a ballet lecture presented by the University dance department for children at Nichols and Maywood schools.

"The gym was a lot smaller than I remember," Paula said. "I remember it being monstrous. We used to go in there and run around and bounce off the walls. It was gigantic.

"I think they redesigned the gym," Paula kidded. "It's just a normal room now."

Paula is the daughter of long-time residents of Monona, Paul and Marilyn Franke, who a few years ago moved to Appleton.

When she was 7 years old, Paula began taking ballet lessons. "My parents thought it might help me walk better," she said. Up until that time she was a "clumsy kid, tall and gawky."

"Once I started I couldn't stop, and I'm still going," Paula explained. In her early years she took one lesson a week. Then it went up to three, and then five and later it hit the peak with seven. Now she is back to five lessons a week.

Add one—Morton

Performing ballet was not the easiest thing to do socially, Paula recalled. Back in high school, she said, if a girl wanted to be considered cool, she had to be a cheerleader.

But the veteran ballet dancer said that her lessons in the ballet studio were the best part of her childhood. "It was a magical place," that made her feel calm and cool.

Monona Grove High School presented a musical when she was a senior, and the director let her "go loose on the choreography." She created a dance that was so difficult, no one could perform the lead role except her. She starred in that production.

In the late '60s Paula began attending UW-Madison as a dance education major. There she met Professor Tibor Zana.

"He was my real inspiration," Morton said. "He made me aware for the first time that I might be able to perform." Until then, she only had wanted to teach.

So she postponed her schooling and joined the Wisconsin Ballet Company. For eight years she "slept and breathed" ballet. Performing mostly in Wisconsin, the company members virtually lived in their bus. It was a life of "glamour," she said, "smelly leotards everyday."

When time came for Paula to leave the company, she went to Los Angeles and performed with the Valley Concert Dance Theater for two years.

Now she is back finishing up her degree in dance education. And when she is through, she said that she would love to return to Monona as a dance teacher for the school district.

feature story

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: Immediately

2/19/81 jts

*Ed
Phyllis*

(Photo available)

CONTACT: Mary-Lynn Sonh or Margot Colbert (608) 262-2871

CHILDREN LEARN QUICKLY THAT BALLET IS FUN

MADISON--An imaginative lecture-demonstration on ballet has proved again that children learn rapidly if the lesson is fun, not drudgery.

Two visiting University of Wisconsin-Madison ballet teachers have developed the action-packed lesson and have been presenting it at some Madison and Monona schools.

Mary-Lynn Sonh, San Francisco, wrote the script. She said that she tried to "gear it" towards younger minds, making it as colorful and fun as possible.

Sonh uses a policeman, Little Red Riding Hood and a motorcycle rider with a black leather jacket to demonstrate basic ballet positions. Little Red Riding Hood, for example, exhibits a kind of skip-to-grandmother's-house position.

Margot Colbert, New York, worked with Sonh in directing and choreographing the 30-minute program. The presentation is "entertainment in itself," Colbert said.

During the program the children try out some basic ballet positions. In the shows so far, Colbert exclaimed, the youngsters "were fantastic. They did it with 100 percent willingness, and for the most part got it right."

All the roles in the script are played by four UW-Madison dance students: Paula Morton, Madison; Cynthia Roberts-Thompson, Chattanooga, Tenn.; Diana Lim, Rome, N.Y.; and Sharon Peters, Washington, D.C.

Add one--ballet

The program started when the Monona Elementary Parent Teacher Organization asked Sonh and Colbert to put together a demonstration for its Artists in the Schools series.

Sohn and Colbert are willing to continue the performances. Interested persons should contact the UW-Madison Dance Office, (608) 262-1641.

###

feature story

*ed
phy dance*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

11/19/80 jts

(Photo available)

CONTACT: Lonny Gordon (608) 263-5735

PROFESSOR IS FIRST NON-JAPANESE TO PERFORM TRADITIONAL DANCES

MADISON--Dance Professor Lonny Gordon of the University of Wisconsin-Madison is the first non-Japanese to have the privilege of performing traditional Japanese dances.

The Imperial Court, a museum, theater and school set up in Tokyo by the imperial family to preserve traditional Japanese dance and music, gave Gordon the privilege after he spent a year studying at the school.

In 1979 Gordon received the Japan Foundation Professional Fellowship to attend the Imperial Court dance school. He also studied at the Nishikawa School, where last spring he received the degree of Master of Classic Japanese Dance Forms in Performance and Choreography.

Gordon has performed the Imperial Court traditional dances in Chicago but is waiting for a "very special occasion" to present them in Madison.

Chairman of modern dance technique and resident dance artist at UW-Madison, Gordon began study of Japanese dance in 1967-69 when he held two consecutive Fulbright-Hays grants to Tokyo. There he started working towards his degree at the Nishikawa School and also began studying at the Kabuki-Za, the classic dance-drama theater of Japan. Gordon is the first non-Japanese to have studied at either place.

Gordon's opportunity to become a student at the Imperial Court dance school arose when a friend introduced him to Master Kiyohiko Yamada, who asked Gordon to attend group lessons. During those initial lessons, Gordon said he worked at his "concentrated potential" because he wanted to reflect his "serious interest in the ancient art form." As result, Gordon was granted private lessons with Master Yamada.

Ed
P.M. Jan

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

10/31/80 jts

FALL DANCE CONCERT FEATURES NEW WORKS

MADISON--The University of Wisconsin-Madison Faculty Fall Dance Concert will be presented Nov. 12-16 at 8 p.m. in the Lathrop Hall Theater. The concert will include works by four choreographers.

Professor Lonny Gordon has choreographed "Rugs," a series of dances based upon his experiences last year in Japan while the recipient of a Japan Foundation Grant.

Chicago dancer Venetia Chakos Stifler will be a soloist in Gordon's work, which he described as "a tapestry of classic Japanese theater and court dance blended with modern American technique." It deals with "spiritual elevation, pagentry in religion and evocation of natural forces in celebration."

"Crystal Silence" will be a solo dance by Claudia Melrose, a former New York dancer with the Nikolais Company and currently working with Professor Clyde Morgan from UW-Milwaukee. Melrose said that her dance is like the idea of "a ray of light hitting a crystal and emanating outward in all different angles." It has "an inner silence and an outer exuberance."

Guest artist Hannah Kahn, a New York choreographer for the last seven years and presently on a fellowship from the National Endowment of the Arts, has put together "Debussy Dance." Kahn described it as "a pure movement piece," which features "exploration of rhythms, dynamics and energy."

Add one--dance concert

Chairperson of the Dance Program and resident choreographer, Anna Nassif, has choreographed two pieces which feature "photography and projections" by Professor Victor Kord of the University's art department.

"Suite in Black," her first work, "evokes grief, joy, love, humor, fear, awe and mystery," Nassif said. "Osiris," her second work, contains many images inspired by a trip last summer to Israel, Egypt, Greece and Rome. "'Osiris' is a work suggesting creation, animal divinities, temples, rituals and power images."

For ticket information call the dance office at (608) 262-1641.

###

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: Immediately

12/4/79 km

*Physical Education
Dance*

CONTACT: Ramelle Adams or Kathy McIver (608) 262-1641

GRADUATE DANCE CONCERT TO RUN GAMUT

MADISON--The University of Wisconsin-Madison department of physical education and dance will present the second concert of its fall series--"The Graduate Dance Concert"--Friday and Saturday (Dec. 7-8).

The 90-minute program will cover a variety of modern dance styles including those which employ classical, theatrical and jazz techniques. The production is scheduled for 8 p.m. in Lathrop Theater, 1050 University Ave.

Opening the program will be "Passing Acquaintances," an energetic quintet choreographed by Diana Lim which deals with the ephemeral nature of human relationships. Accompaniment is provided by the dancers, who vocalize fragments of poetry as they rapidly cross the stage on intersecting pathways, colliding and collapsing on contact. The vocalized script is composed of selections from "Notes to Myself," a volume of prose poems by Hugh Prather.

As a contrast in style, the following solo moves in and out of a more traditional dance vocabulary. Jennifer Sachs is choreographer and performer of this work, danced to excerpts from Bach's "Goldberg Variations." Beginning in a lyrical mode, then progressing toward more uncontrolled outbursts of emotion, the dancer portrays a character reacting to frustrations in her environment.

The first half closes with "Marks Marx," a three-part work choreographed by Priscilla Scott for eight performers. The dance is set to the jazz sounds of John Coltrane's "Equinox." Images for this abstract movement study of stability and conflict were generated by the choreographer's recent readings on Marxism.

Add one--dance

The second half opens on a creature's emergence into the environment in "Amphibious Excursion." Choreographed and performed by Ramelle Adams to the music of Claude Debussy, the dance begins with cautious probings, builds to a more courageous journey into space and finally ends with the creature's withdrawal into itself.

A duet by Minna Davidson entitled "Dyad," next on the program, is an abstract work for a man and a woman performed to the music of a modern Greek composer, Nikos Skalkottas. The two performers often support each others' weight during the dance, generating unusual sculptural formations.

"Boat People," danced and choreographed by Kathy McIver, is also abstract, but was stimulated by the concrete reality of Southeast Asian refugees forced to flee their countries. The dance's three sections--"Boat Trip," "Hope" and "Frustration"--each express the choreographer's interpretation of emotions undergone by the refugees. The dance is accompanied by live music, composed and performed by students from the University's music department.

The finale is a group improvisation directed by Diana Lim spoofing dance, dancers and choreographers. It even pokes fun at the concert which has just preceeded it.

Tickets are available for \$2.50 at the University Theater Box Office or can be bought at the door of Lathrop Theater on performance nights.

###

*Ed
Prog
Dance*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

7/26/79 mvd

CONTACT: Robin Pettersen (608) 262-1641 or Yuri Chatal (608) 262-1641

YURI CHATAL'S STUDENTS TO APPEAR IN DANCE CONCERT

MADISON--In a wainscoted, high-ceilinged room at the University of Wisconsin-Madison's 70-year-old Lathrop Hall, they dance -- one and a half hours a day, five days a week. Their craft requires discipline and determination and the thoughtful guidance of a skilled instructor.

For 90 UW-Madison dance students, their instructor is Yuri Chatal, a visiting lecturer. Born in Russia, Chatal switched careers after aiming for engineering as a profession.

"We are striving to improve technical ability in ballet. It's like playing scales on the piano," he explains. "I try to recognize the faults of individuals and then guide them out of their mistakes."

Trained at the School of American Ballet in New York, Chatal originally was the recipient of an engineering scholarship. "I'd always enjoyed watching people dance and I took a course in ballet in order to improve my Russian folk dancing skills. Before long, I had dropped my engineering studies and was pursuing ballet full-time," says Chatal.

Chatal has directed the dance department at the University of Alabama. He served as artistic director of the Memphis Ballet and Maryland Ballet. He has shared his dancing skills with the Icelandic Ballet, the International School at Carnegie Hall and the Westchester Dance Association in New York.

To dance professionally requires intense drive, Chatal says, adding that it is a rather insecure, non-lucrative field.

Add one--Chatal

"I don't think anyone goes into the field of dance for the money. There are no indifferent dancers," he notes. "The dance requires a great expense of energy that must be focused and channeled."

Madison dance enthusiasts will view Chatal's expertise during a program at Lathrop Theater, Aug. 2, 3 and 4, at 8 p.m.

"Dance Pulse" is the Dance Repertory summer concert, highlighting works by UW-Madison faculty members Clyde Morgan and Anna Nassif with appearances by Chatal, Alcine and Nancy Wiltz. Music will be by Charles Seltzer and Yehuda Yannay. Admission is \$3.

###

From The University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 Telephone: (608) 262-3571

Release: **Immediately**

phy Ed
John
11/8/78 cm

DANCE COUNCIL SESSIONS TO INCLUDE PERFORMANCES

MADISON--The Wisconsin Dance Council will hold its second annual conference, "Dance Reach," in Lathrop Hall Nov. 17-19. Some 200 high school and college students and their teachers will meet for a series of short dance classes and lectures offered by the University of Wisconsin-Madison dance faculty as well as guest speakers and instructors from around the Midwest.

The Alwin Nikolais Dance Company will start off the conference Nov. 17 with a lecture-demonstration at the Wisconsin Union Theater. Dance therapy for adults and children and classes in modern dance technique, improvisation, jazz, tapdance and disco will be offered throughout the weekend.

Nikolais will be the guest speaker at a Nov. 18 ~~salad~~ luncheon in the Wisconsin Center. Other featured conference speakers will be Madison attorney David L. Siegel on "Dance and the Law," and UW nutritional scientist Jane Voichick who will discuss a dancer's diet.

The conference finale will be a choreographers concert at the Experimental Theater in Vilas Hall, featuring nine Madison area dancers performing their own pieces.

Persons may register for the conference at 138 Lathrop Hall on Nov. 17.

###

uw news

From The University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

Ed
Phy
Janice
11/6/78 cm

'DANCEVISIONS' TAPS SOUNDS OF BACH AND THE DESERT

MADISON--When visions of sugarplums dance in their heads, three artists who teach dance at University of Wisconsin-Madison make sure the plums are plucked for performance.

Guest artist Sybil Huskey, dance Professor Lonny Joseph Gordon and resident choreographer Anna Nassif have produced a series of dances for "Dancevisions," an autumn concert to be presented by student and faculty members of the UW Dance Repertory Theater Thursday through Saturday (Nov. 9-11), at 8 p.m. in Vilas Hall's Mitchell Theater.

Huskey has been on the dance department staff this semester teaching technique and dance composition. She has spent three years performing around the United States as an affiliate artist funded by the National Endowment for the Arts. Her piece, "Delicate Configurations," will be danced by her students to Bach's "Overture" to Orchestral Suite No. 1.

One piece by Gordon is "Ella's Earth," a light, jazz work done to Ella Fitzgerald's voice as she "skats," singing a type of voice exercise. Gordon's second work is "Cactus Night Bloom," created for a Chicago colleague and guest performer, Venetia Chakos Stifler. This dance is based on desert images: bones, coyotes and the play of light over sand dunes. Dance Professor Charles Seltzer taped music trapped by a resonating piano to get night sound echoes he said give a feeling of "vast openness."

Both a contributing choreographer and the concert coordinator, Anna Nassif will have three pieces in "Dancevisions." "Presence" is a scenario inspired by composer Bernd Alois Zimmerman's piano trio. "Tree Dance" is performed to Paul Chihara's music. "Mystic Portrait" will be accompanied by live music on Nov. 9 when UW-Milwaukee conductor and percussionist Pavel Burda performs.

Tickets are \$3 at the Union Theater Box Office or Mitchell Theater.

###

uw cutlines

*Phyllis Ed
Dancer*

From the University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone: 608/262-3571

Release:

Immediately

7/19/78 pdk

DANCERS REHEARSE 'SCULPTURE' WORK

C. James Wright (foreground kneeling) gives student dancers and Prof. Lonny Gordon, some insights on performing "Zero," Wright's "kinetic sculpture" which will be presented as part of the dance department's summer concerts. Above, Salma Ayob, Penang, Malaysia, kneels in front of Tracy Weston (standing, center), Cleveland. Connie McClure, Madison, and Carol DePelecyn, Racine, flank her on the left and right respectively. Prof. Gordon (standing, left) and Meg Howie, (standing, background right), Madison, complete the formation.

--University News Service Photo by Norman Lenburg

EDITORS: Addresses of Madison students are listed below:

Connie McClure, 1818 Helene Parkway, Apt. 2
Meg Howie, 312½ W. Wilson St.

###

feature story

ld
Phy

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

7/25/78 bw

CONTACT: Susan Thompson (608) 262-1642

SHE'S PUZZLED WHY DANCE CONCERT WOULDN'T FILL STADIUM

MADISON--Although a Packer or Badger game generally draws thousands of fans, a ballet or modern dance recital generally cannot boast such a wide following. This puzzles Venetia Chakos Stifler, a summer guest artist in the dance department at the University of Wisconsin-Madison and founder of the Movement A Foot dance company of Chicago.

"People evidently aren't recognizing the similarities between organized sports and dance," she says. "Athletes use the same theories of momentum as dancers. They key to both football and dancing is getting through space in a certain way. Consequently, there should be a relationship between them."

"I would like to make a dance using football players. I would like to connect sports and dance," Stifler says. "People would say, 'Football players dancing? I've got to see this!' Personally, I would love to fill the stage with five big strong men so that people would finally see dancing for men is ok."

The five big strong men Stifler has in mind are her five brothers, all of whom are athletes. One of them, Tom Chakos, is a pre-business major in his second year at UW-Madison and plays offensive tackle on the Badger football team. Chakos agrees with his sister that sports and dance share many characteristics but says there is one crucial difference.

Add one--dance

"There is a competitive element present in sports that isn't there in dance," he says. "Football is that all-American sport and it's a powerful one. Competition is a very masculine thing, and in dance there's no one to root for."

But Stifler thinks more people would become dance enthusiasts if they could only see dancers in action.

"Everybody swarms to athletic events," she says. "In dance there is the same excitement--audiences respond with as much intensity when a dancer makes a particularly stunning leap as when a quarterback executes a difficult play."

Stifler doesn't think football players would have any trouble transferring to the stage; she says her brother is an excellent dancer. "He was brought up with dance and nobody ever put him down for it," she says.

"Larger people always feel clumsy on their feet," Chakos says. "Football players, as a general rule, don't dance much."

###

feature story

*Ed
Phy
Dane*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

7/19/78 pdk

(with dance concert release)

TO A PAINTER, NEW YORK JUNK COLLECTION HAS BEAUTY

MADISON--"New York is chock full of garbage. It's all intriguing," C. James Wright, painter and choreographer, commented. "New York is an incredibly dirty city but it's fascinating.

"It's insane. No one ever re-sells anything. When people redecorate, they just toss out the old stuff. Thursday is big furniture night. You never know what you'll see. I also collect things with interesting textures and wooden crates plastered with colorful labels. Those boxes are junk to my neighbors in China Town but I think they're beautiful."

Wright left his cozy studio at the hub of New York's last ethnic neighborhoods to collaborate with Prof. Lonny Gordon at the University of Wisconsin-Madison on a dance piece, "Zero." (It will be presented at an environmental concert at the governor's residence July 30 and repeated on campus Aug. 3 and 4. See accompanying article for details.)

"I live on the edge of Little Italy, China Town and the only remaining Orthodox Jewish retail district," Wright explained. "I love it. Two days a week I teach informal art classes at a Chinese school for recent immigrants. The children don't seem foreign. TV fills them in swiftly. Just like most kids their age, they chatter about Saturday Night Fever and baseball. I try to focus them on their rich cultural heritage."

Add one--Wright

The painter conducts the art classes as part of his duties as consultant artist to five boroughs under auspices of the Cultural Council Foundation, a CETA agency. He also paints acrylic abstracts and has completed five animated films for "Sesame St."

Although Wright prefers the urban scene to rural terrain, he was born in Kentucky and grew up on a farm. His agrarian roots surface in his hobby--cultivating a 2,000 square foot garden on his roof in New York. Far above the crowded sidewalks and alleys, his zinnias, asters, nasturiums, vegetables and herbs flourish in a plot the size of an average street intersection.

"That rooftop garden is my escape from the concrete," he noted. "I work in it almost every day. It helps me relax."

Another daily task, painting, claims Wright's evenings. He like to start late and work until the rays of dawn signal the re-awakening of the metropolis.

"Once I get going on one of my eight foot by six foot canvases, I create on a heroic scale," he said. "I keep on until morning has broken and the noises of people going about their business have begun to penetrate my studio. I prefer the wee hours when everything quiets down. There are no interruptions. To paint, I must be able to concentrate. That demands solitude, stillness and discipline."

His explorations in acrylics began years ago. He earned his BFA from the Chicago Art Institute and MFA from Southern Illinois University in Carbondale. Abstract rather than realistic or impressionistic techniques intrigue Wright.

###

uw news

From The University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

*Ed
Perry
Danner*
7/19/78 pdk

(PHOTO AVAILABLE)

**CONTACT: Lonny J. Gordon (608) 263-2579 or
Henry S. Lufler, assistant dean, School of Education (608) 262-2463**

DANCE STUDENTS TO PRESENT 'WALKING CONCERTS'

MADISON--Echoing the slogan "the medium's the message," 20 University of Wisconsin-Madison dance students will present a walking concert at the executive residence on Sunday, July 30. Gov. and Mrs. Martin Schreiber have invited leaders in dance from across Wisconsin to the event which is co-sponsored by the School of Education.

"We call the presentation 'DanceArtWorks' because the performers use physical shapes as well as pure dance techniques to express themselves," explained Lonny Gordon, assistant professor of dance. He shared choreography duties for the show with Susan Gifford, Charles Seltzer, and guest artist C. James Wright.

The 20 dancers, who will perform as an environmental ensemble at the governor's residence, will join nearly 100 others enrolled in summer dance courses to repeat the walking concert on Aug. 3 and 4 in two-hour public performances beginning at 6 p.m. at Lathrop Hall on campus. The students have spent the past few months studying dance improvisation, composition and technique.

"Performing outdoors changes the relationship between spectator and dancer," Gordon suggested. "It also requires certain adjustments in technique. For example, you can only slide in a certain way on the grass."

Add one--dance program

Since dancing outside creates new challenges, Gordon asked Wright to design a special number for the concert. Wright, an abstract painter, has collaborated with Gordon on works for the Chicago Museum of Contemporary Art and Smith College in Northampton, Mass. They met while teaching at Southern Illinois University in Carbondale.

Wright pointed out that "Zero," his dance piece for six performers clad in white bearing 12 foot bamboo poles capped with white disks, reflects abstract ideals. He created "Zero" especially for the summer performances of the dance classes.

"I hoped to generate a moving sculpture in which patterns would emerge from the juxtaposition of the dancers and the poles," Wright commented. "Of course, I wanted to make something beautiful as well as thought provoking. The lake will provide a striking background."

Relying upon silence and natural sounds from the environment, the dancers will not be accompanied by musicians. To punctuate formations, they will respond verbally and occasionally strike percussion instruments.

- o -

(EDITORS: Your attention is called to accompanying feature story on C. James Wright. Media coverage by photographers and writers will be welcomed at the dance concert at the executive residence July 30 at 2 p.m.--outdoors, weather permitting, otherwise in the residence. Lonny Gordon and C. James Wright will be available for interviews. The free concerts for the general public Aug. 3 and 4 also will be available for media coverage from 6 to 8 p.m.)

###

feature story

*Ed
Perry*

From the University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: Immediately

4/5/78 sk

CONTACT: Sandy Norton (608) 262-1691

GLIDE AND THE DIP RESURGE AT UW-MADISON

MADISON--Whether a gliding tango or a brisk fox trot, ballroom dancing has taken some giant steps in its 11 years as a regular course at the University of Wisconsin-Madison.

And the art of the waltz and two-step are booming on campus because of a blend of the old values with contemporary attitudes.

"Male liberation has changed the dance scene totally," according to Sandy Norton, a former teaching assistant in the ballroom dance class. Released from their obligation to live up to a masculine image, "men now know dance is not something to be frowned on," she said.

Men's lib isn't the only reason, she said, why ballroom dance has grown from a single class of 30 in 1967 to a seven-section course with over 300 students and a waiting list of about 450 this semester. A conservative opinion shift in the country also has teamed with a trend towards more personal awareness to trigger the surge.

"People are becoming more aware of themselves and are more capable of enjoying movement," Norton said. In addition, they are out to have "old-fashioned" fun. Dance classes also provide a way to meet dates.

"My classes always became social groups as well," Norton recalled. "After a couple classes they always began going out dancing on their own."

Eleven years ago, though, ballroom dance had a shaky start. Ellen Kroupa, who started the course, insisted on equal numbers of men and women in her class to facilitate the dancing. And that meant advertising for men by placing slips in their mailboxes describing the course.

There have been waiting lists ever since.

Ballroom dancing is a regular, one-credit course offered by the physical education and dance department, but it is one of the few which can be taken by non-dance majors.

More sections of ballroom dancing would have been added this semester, Norton said, but a lack of instructors and space has stunted course growth. However, an advanced Ballroom Dance II class is in the making.

Ballroom dancing also was one of the first student Union mini-courses to fill up this semester. The mini-course class has shown the same dramatic growth as the credit class -- from 44 students when the mini-course was first offered in 1974 to 312 students this semester.

"With John Travolta," said a mini-course representative in referring to the "Saturday Night Fever" movie star, "the dance fad is not going to fade away very fast."

uw news

From The University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

*Ed
Perry Downey*

Release: **Immediately**

4/3/78 sk

CONTACT: Gail Simson (608) 262-1641

SPRING CONCERT TO FEATURE VARIETY OF DANCE STYLES

MADISON--A diversity of dance philosophies will be on display at the Spring Dance Concert Thursday, Friday and Saturday (April 6-8) in the Ronald E. Mitchell Theater in Vilas Hall.

The concert will feature guest choreographer Diana Hart of the Martha Graham Dance Co., New York. She will collaborate with UW-Madison resident choreographer Anna Nassif and Profs. Lonny Joseph Gordon and Tibor Zana.

Each choreographer will present a personal philosophy and approach to dance style, bringing to the Madison audience a program ranging from modern to improvisational to experimental dance.

The concerts begin at 8 o'clock each evening and are sponsored by the department of physical education and dance. Advanced tickets are available at the Union Theater Box Office and the Vilas Theater Box Office (for \$3).

###

MORE THAN JUST DANCE, NIKOLAIS CONCEPT
IS MOVEMENT, SHAPE, SOUND AND COLOR

For release: after 10:30 a.m.,
Friday, January 27

WISCONSIN UNION THEATER
Mollie Buckley
263-3938
1/25/78

*Press
Release
Mollie Buckley
1/25/78*

"An experience in movement, shape, sound and color" is the description Alwin Nikolais offers of his work.

Director, choreographer, composer and designer for his own Dance Theatre, Nikolais, in the past 30 years, has brought together all of the elements of theater to give an exciting and unprecedented new dimension to modern dance.

The Nikolais Dance Theatre had its beginnings in Manhattan's famous Henry Street Playhouse in 1948 when Nikolais, the theater's new director, assembled a small unit of student dancers to give programs for underprivileged children.

As the young company developed, Nikolais accomplished a revolution in dance, moving from earlier traditions to an entirely new form of multimedia or total theater and making dance a visual art as well as a kinetic one.

Nikolais' concept derives, he explains, not from the "traditional Freudian aspects" of modern dance, but from what he refers to as "pre-psychical energy," a freedom of motion not dominated by emotion. He notes that the best way to watch his dances is "not to try to understand them intellectually. Let them happen to one's senses."

(more)

NIKOLAIS CONCEPT OF DANCE/add one

With this theory, Nikolais has led abstract expressionist activities in dance, emphasizing pure design and the qualities of environmental and ecological art. The results resemble, as one critic observed, "a stageful of abstract paintings changing constantly, as in a kaleidoscope."

Another critic, responding to the totality of a Nikolais performance, commented that "the lights, props, dancers and music are not merely coordinated, they are choreographed."

Nikolais actually began his artistic career as a musician. Among his jobs was playing accompaniments for dance classes where he soon became intrigued with the different expressions of movement.

In 1937, at age 25, Nikolais formally became a dancer. He first worked with Jose Limon and later studied with Hanya Holm, eventually becoming one of her assistants.

Today, Nikolais and his company have achieved international acclaim. In addition to regular tours of the U.S. and Canada, the Nikolais Dance Theatre has performed in six major European tours, including sold-out seasons in London and Paris. The company has also traveled to the Middle and Far East and to Latin America.

Nikolais has been the recipient of two Guggenheim Fellowships as well as eight commissions from the National Endowment for the Arts. He has been honored with virtually all of the dance world's most prestigious awards, including the Dance Magazine Award and the Grand Prix de la Ville de Paris, a special award created for Nikolais to replace the three awards usually presented for choreography, design and musical composition.

The Nikolais Theatre's residency will mark the company's third visit to Madison. The troupe previously appeared at the Union Theater in 1969 and 1973.

#####

uw news

From The University of Wisconsin-Madison / News Service, Bascom Hall, 500 Lincoln Drive, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

*By Ed
Perry*
11/15/77 sk

NEWS BRIEFS

CONTACT: Gail Simpson 262-1641

GRADUATE DANCE CONCERT SCHEDULED THIS WEEKEND

A graduate dance concert will be held by the UW-Madison dance department Friday, Saturday and Sunday (Nov. 18-20) in the old Music Hall at 8 p.m. Admission is \$1.50

The Sunday concert will be choreographed by UW-Madison graduate student Rakhel Kafri. Born in Israel, Kafri has studied at the Martha Graham School.

- o -

CONTACT: Barbara Shade 263-1642

BARUCH COLLEGE LECTURER TO DEFINE 'BLACK AESTHETIC'

"Defining the Black Aesthetic" will be the topic of a lecture by Addison Gayle from Bernard Baruch College in New York Nov. 22 at 7:30 p.m. in 1641 Humanities.

The lecture is part of a UW-Madison Afro-American Studies course dealing with contemporary trends in black writing.

#/#

*Physical
Dance*

Release:

Immediately

7/20/76 jk

CONTACT: Buff Brennan (608) 262-1593

NEW YORK DANCE COMPANY TO CONDUCT CLASSES, GIVE CONCERT

MADISON--Dan Wagoner and Dancers, a nationally-known dance company from New York, will be in residence at the University of Wisconsin-Madison from July 26 through Aug. 13. They will conduct dance classes through the department of physical education and perform in concert at the Wisconsin Union Theater Aug. 7 at 8 p.m.

The classes, as well as the concert, will be open to the public.

A soloist with Martha Graham and a member of the Paul Taylor Company for many years, Wagoner also danced with Doris Humphrey and Merce Cunningham. In 1968 he started his own group, which has performed in numerous major New York dance festivals and in colleges and civic centers throughout the United States.

Dance classes will be offered in technique, composition, improvisation, repertory and dance environments. Registration is July 26-27 at the Summer Session Office, 433 N. Murray st.

Tickets for the Aug. 7 concert are available at the Wisconsin Union Theater Box Office.

###

uw news

From The University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone: (608) 262-3571
Immediately

TEMPORARY NEWS SERVICE LOCATION:
115 Science Hall
550 North Park Street

10/16/75 dd

Release:

Ad
P.W.
D.A.

MADISON--The UW-Madison Dance Division will present a concert

"Bicentennial Dance Celebration" the weekend of Oct. 30.

Featured will be solo performances by Sally Bowden, Dick Jones, and Anna Nassif and performances by UW Dance Repertory with the Anna Nassif Dance Theater.

The concert will be held at Ronald Mitchell Theater, Vilas Hall on Thursday, Friday, and Saturday evenings, Oct. 30-Nov. 1. Tickets are currently on sale at the Theater Box Office and at 136 Lathrop Hall.

###

uw news

From The University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone (608) 262-3571

TEMPORARY NEWS SERVICE LOCATION:

115 Science Hall

550 North Park St.

Madison 53706 / Telephone (608) 262-3571

Immediately

11/4/75 jb

Release:

NEWS BRIEFS FROM THE MADISON CAMPUS

MADISON--Thomas J. Higgins, University of Wisconsin-Madison professor of electrical engineering, has been named a fellow of the Instrument Society of America.

Prof. Higgins, a member of the Madison faculty since 1948, was cited "for his contributions to electrical and control engineering theory." He has edited over 120 textbooks and written more than 200 research papers.

Before coming to Madison, Prof. Higgins taught at Auburn, Tulane, and Purdue universities.

- o .

MADISON--A special concert, "Crossings," will be performed by the University of Wisconsin-Madison Dance Repertory Sunday (Nov. 9).

This piece is choreographed by Sally Bowden, visiting dance artist, and will be performed by the 13-member group.

The concert will take place in Great Hall of the Memorial Union at 3 p.m. Tickets are \$1 at the door.

###

Phyllis Janzen

Release:

Immediately

7/15/75 meb

NEWS BRIEFS FROM THE MADISON CAMPUS

MADISON--Profs. Larry L. Cummings, business, and June Osborn, pediatrics, have been appointed associate deans at the University of Wisconsin-Madison Graduate School.

-0-

MADISON--Joel B. Grossman, professor of political science, has been named chairman of the political science department at the University of Wisconsin-Madison. Former chairman David Tarr will return to teaching in the department.

Grossman has taught at the UW-Madison since 1967.

-0-

MADISON--Prof. Carlisle P. Runge, urban and regional planning, is the new director of the Center for Public Policy and Administration at the University of Wisconsin-Madison.

The Center, formerly headed by Prof. Clara Penniman, political science, conducts a master's degree program.

-0-

MADISON--A Student Works Concert will be presented in Lathrop Hall Thursday, July 31, and Friday, Aug. 1, at 8 p.m. in the fifth floor studio.

The concert, to be put on by students of dance, will be informal and free of charge.

#

news

*Phy Ed
Dance*

From the University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone: 608/262-3571

Release: **Immediately**

12/2/74 jb

MADISON--A "dance experience," titled "No Apologies, Mutual Respect," will be presented at 8 p.m. Thursday and Friday this week in the University of Wisconsin-Madison's Old Music Hall.

The public is invited. Tickets will be available at the door and at Lathrop Hall.

A work of Ben Dolphin, guest artist at the University's dance division this semester, the program will feature 10 sections of large group, solo, and duet performances. Its structure is influenced by popular, sacred, Ethiopian, Moroccan, and live music.

From New York City, Dolphin has danced and choreographed for the Alice Condodina Company, Merce Cunningham Studio, and the New York University School of the Arts.

###



*Phy. Dance
P-20*

From The University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone: (608) 262-3571

Release: **Immediately**

6/18/74 jt

For further information, contact Jeanne Traxler, General Manager, Lathrop Hall, 1050 University Ave., Madison, Wis., 53706; phone (608) 262-1641.

ATTENTION: Theater Editor

MADISON--"Summerdance," a dance concert by the UW-Madison Dance Repertory Theater and featuring works by Risa Jaroslow and Dan Wagoner, will be given June 28, 29, and 30 at 8 p.m. in Old Music Hall.

The group also will perform works by Resident Choreographer Anna Nassif and Gerda Zimmermann, guest artist.

Ms. Zimmermann, who directs her own dance company and school in New York, Kammertanz Theatre, will premiere a new work called "Peitho." Ms. Nassif will show several excerpts from her repertory including "Virtuous Wife."

Jaroslow, a summer guest artist, is also from New York, where she is co-director of Roxanne Dance Company. She will present two recent works.

Wagoner, a well-known choreographer and performer, will also dance two pieces. His popular "Broken Hearted Rag Dance," with music by Scott Joplin, will be shown.

Tickets are available at 136 Lathrop Hall, at Vilas Hall box office, or at the door and are \$1.50.

###

*Per
JL
9/27/73*

Release:

Immediately

9/27/73 jfo/jb

NEWS BRIEFS FROM THE MADISON CAMPUS

MADISON--Gerda Zimmermann, guest artist-in-residence at the University of Wisconsin-Madison dance department, will perform a lecture-demonstration concert Friday and Saturday, Oct. 12 and 13, in Music Hall at 8 p.m.

A solo will be performed by Miss Zimmermann titled "Lot's Wife." Her concert is especially designed for the viewer who knows nothing about dance.

"One should leave the concert with a greater appreciation of what dance is all about. I think that the lecture helps the viewer understand the many things that are happening on stage at once," she said.

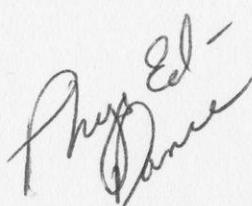
Before coming to America from Germany, Miss Zimmermann danced for 10 years in the German theatre.

She came to the University this fall to teach and learn more about the Martha Graham technique

- o -

MADISON--Warren J. Bilkey, professor of business in the University of Wisconsin-Madison Graduate School of Business since 1965, recently received a honorary doctor's degree in economics from the Colegio de Economistas del Peru.

Chairman of the school's department of public policy and international business, Prof. Bilkey spent August lecturing in five South American countries-- Colombia, Chile, Argentina, Peru, and Uruguay.



From The University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone: (608) 262-3571

Release: Immediately

6/5/73 hh

ATTN: Fine Arts Editors

INTERNATIONAL, NATIONAL DANCE EXPERTS DUE AT UW-MADISON FOR SPECIAL SUMMER COURSE

MADISON--Birgit Cullberg, the most highly regarded television choreographer in Europe, will join the faculty of the University of Wisconsin-Madison department of dance July 9 to August 4 to teach a course called "Choreography and TV."

Also on the list of summer session faculty is the editor of the magazine, *Dance Perspectives*, Selma Jean Cohen, according to department summer session chairman Tibor Zana.

Cullberg is the director of Cullbergballetten of Sweden, and the former dance critic for *Dagens Nyheter*, Sweden's largest newspaper. In the United States, she is best known for her choreography for American Ballet Theatre.

Cohen, considered one of the best critics in the country, has delayed completion of her new book in order to teach *Survey of Dance History* from June 11 to July 6.

Anne Hebard of Harkness House will return to teach another summer session of ballet, and New York University dance therapy professor Mildred Hill will join Felise Levine of the UW-Madison faculty to teach *Dynamics of Dance and Movement Therapy* workshop June 18 through July 6.

Gale Ormiston, formerly on the staff of several nationally-known dance companies and now working with his own company, will teach eight weeks of *Advanced Technique*, beginning June 11.

Also on the summer session staff will be UW faculty members Joan Schwartz and Joe Hawes.

From the University of Wisconsin-Madison, University News and Publications Service,
Bascom Hall, Madison 53706, Telephone 262-3571

*Bob
Mary Janice*
3/29/73 jb

Immediately

ATTN: Fine Arts Editors

MADISON--Twenty-two students will participate in a festival of dance events on the Madison campus of the University of Wisconsin this spring.

At 8 p.m. on Saturday and Sunday in Music Hall, the following students will dance in the workshop recital:

Barbara Bruce, Wauwatosa; Anne Andersen and Gerri Gurman, Madison; Lynn Matluck, Wantagh, N.Y.; Susan Whipp, South Milwaukee; Anne Stuart and Carol Bobrow, Winnetka, Ill.; and Sarah Safford, New York City.

Joining Dena Madole, visiting artist-in-residence from the Aspen Theater Institute, in concert at 8 p.m. in Music Hall on April 9, 10, and 11 will be:

Susan Alverson and Jerri Sandner, Wisconsin Rapids; Barbara Bruce; Susan Whipp; Julie Fraad, New York City; Lorraine Nowiki, Port Washington, N.Y.;

Chris Stevens, Superior; Bob Krolik, Sheboygan; Rodger White, Prairie du Chien; Rob Hankins, Rio; Karen Cowan, Madison; Ann Byrne, Mineral Point; Miss Stuart; and Ellie Weiss, Boulder, Colo.

Prof. Anna R. Nassif, choreographer-in-residence, will be featured in the dance repertory theater performances at 4 and 8 p.m. April 12.

Miss Stevens will present a concert at 8 p.m. May 3 and 4, and Mary Sanger, Madison, is scheduled to join an ensemble for a recital at 8 p.m. May 5 and 6.

The festival events are directed by Mrs. Joan M. Schwartz, director of the student repertory; Profs. Nassif, Ellen Moore, and Claudia Melrose, also an artist-in-residence.

The public is invited to attend all events.

uw news

From The University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone: (608) 262-3571

*Ed.
Prof. Gray*

Release:

Immediately

11/9/72 jb

MADISON--Harriette Ann Gray, chairman of the dance department at Stephens College, Columbia, Mo., will be an artist-in-residence on the Madison campus of the University of Wisconsin Nov. 11-21.

Her visit to the dance division of the women's physical education department will culminate with lecture-concerts Nov. 20 and 21 in Music Hall, open to the public.

Prof. Gray's appearance, which will feature teaching and choreography, will stress both classical and modern dance.

She has taught and choreographed for Actors' Laboratory and Columbia Studios in Hollywood, Calif., and appeared in a number of films as a soloist.

###

From the University of Wisconsin-Madison/University News and Publications Service,
Bascom Hall, Madison 53706/Telephone (608) 262-3571

Immediately

5/4/72 jb

*By
Dance Division*

MADISON--The University of Wisconsin-Madison dance division of the women's physical education department will present a student repertory concert May 12, 13, and 14.

The performances will begin at 8 p.m. in Lathrop Hall.

Coordinated by Joan Schwartz, the concert will feature these dancers:

Beverly J. Dzubay, Wausau; Mary Alice Brennan, Kathi Williams, Connie M. Brickson, and Ann M. Sahagian, Madison; Christy M. Stevens, Superior; Barbara A. Bruce, Wauwatosa; Marjorie E. Berchtold, Springfield, Ill.; Lorraine Nowicki, Port Washington, N. Y.; and Ellen A. Weiss, Oshkosh.

Original music will be provided by Prof. Joseph B. Hawes.

The public is invited.

###

uw news

From The University of Wisconsin-Madison / University News and Publications Service, Bascom Hall, Madison 53706 / Telephone: (608) 262-3571

Phyllis Danner

Release: **Immediately**

3/20/72 rf

MADISON--The dance division of the University of Wisconsin School of Education at Madison will present the Dance Repertory Theater in a concert performance of experimental works in sound, light, and movement on Friday and Saturday, March 24-25.

"Concert '72" will be presented in the Wisconsin Union Theater at 8 p.m. on both evenings.

Gilbert Hemsley, UW Communication Arts faculty member and internationally-known lighting designer, is production co-ordinator for the concert.

Bob Beswick, currently artist-in-residence in dance, will be featured guest artist in solo performances and in the presentation of a group composition choreographed for the concert.

A group composition by UW choreographer-in-residence, Anna Nassif, will complete the program.

Hemsley has had a long association with the dance theater both at the University and professionally. He recently completed an assignment as lighting designer for Germany's Stuttgart Ballet Company during its American tour.

He was lighting designer for this season's Broadway engagement of "Murderous Angels" and has just returned from an assignment with the Opera Company of Boston.

Beswick, currently teaching technique courses and choreographing for the Dance Repertory, is a graduate of the University of Utah. A former member of the Nikolais Dance Company, he has taught in London and New York.

Add one--UW dance

Miss Nassif, well-known for her studies in ethnic dance, studied most recently with Mercedes and Albano, well-known classical Spanish dance artists, during the summers of 1970 and 1971.

She will present her "Choreographic Epic Theater Piece #2: A Mass Ritual" in its first concert performance. Inspired by choreographic research in Spain, "A Mass Ritual" explores Biblical themes within the framework of religious liturgical and contemporary political events.

###

uw news

Phy Ed
Phy Dance
paper

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

5/20/71 rf

MADISON--The dance division of the University of Wisconsin department of physical education for women will present its annual spring "Concert '71" on Friday and Saturday in the Wisconsin Union Theater.

The event will feature two outstanding groups, the UW Dance Reportory Theatre and the Wisconsin Ballet Co.

The theatre will present "Choreographic Epic Theatre Piece: A Mythological Construction," a work choreographed by Prof. Anna Nassif of the dance division.

The Wisconsin Ballet will be featured in "Concert Champetre," choreographed by Prof. Tibor Zana.

The concert is under the direction of Prof. Louise Kloepper, chairman of the division.

Soloists appearing on the concert program include Ruth Waldman, graduate student in dance from Jamaica, N.Y.; Barbara Petersmeyer, Madison, master's graduate of the division; and Prof. Ellen Colescott, member of the division's faculty.

Tickets for both performances are on sale at the Union Theater box office.

#/#

uw news

*Ed
P.M.
Division*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately** 3/30/71 rf

MADISON--The University of Wisconsin women's physical education department will present noted dancer Katherine Litz and the UW Dance Reportory Theater in concerts on the Madison campus Friday and Saturday.

Two 8 p.m. performances of works choreographed by Miss Litz have been scheduled for UW Music Hall. The works to be presented are "The Lure" and "Accumulations."

Miss Litz is presently an artist-in-residence at the University of Iowa. She was previously in residence here in 1965 and plans to return to Wisconsin to teach this summer.

#/#

uw news

*ed
Phy Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately** 3/18/71 rf

MADISON--The ninth in the series of concerts being conducted this year by the dance division of the University of Wisconsin women's physical education department at Madison will be staged this Sunday and Monday in Lathrop Hall.

The concert, presented at 4 and 8 p.m. on Sunday, and at 7 and 9 p.m. on Monday, combines the efforts of lighting designer Gil Hemsley, choreographer Anna Nassif, and the Dance Reportory Theater, with 15 students of dance performing in the concert.

#/#/#

uw news

Phy Ed
Phy Davis

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately** 2/4/71 rf

MADISON--The dance division of the University of Wisconsin department of physical education for women at Madison is registering children in its second term of classes at Lathrop Hall from 9:30 to 10:30 a.m. Saturday.

A new offering this term will be 10 sessions for 6, 7, and 8-year-olds in the creative Orff approach to music fundamentals. The children will experience movement response to rhythmic and tonal patterns which they will create on various percussive and simple tonal instruments.

DeWayne Caddock, a graduate of the UW School of Music and for three years an observer at Orff sessions at the Englischer Institute, Heidelberg, Germany, will teach these classes. They will meet on Saturdays from 9 to 10 a.m. in Room 149 Lathrop Hall.

Dance and Orff classes will run from Feb. 13 to May 1, omitting April 10 and 17. The cost is \$10 for all sessions.

The dance classes will be taught again by Linda and Frank Hatch, on leave from the Wisconsin State University-Stevens Point faculty to do graduate work at UW-Madison. They will teach 6 to 8-year-olds from 9 to 10 a.m. and 9 to 10-year-olds from 10 to 11. In these classes the child is helped to find his own way to dance.

###

uw news

*Phy Ed
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

1/7/71 rf

MADISON--The second term of modern dance for teenagers, given by the Dance Division of the University of Wisconsin's department of physical education for women in Madison, will begin Saturday.

The classes meet from 11 a.m. to 1 p.m. in Lathrop Hall. Any teenagers wishing to join the group can enroll for the 15-week term by attending the first class which will meet in Room 149.

Cost of the term is \$2 per two-hour session. Enrollment forms are obtainable from Prof. Ellen Colescott who will again teach the class.

Enrollees will experience what it is to dance, each on his or her own level of present ability.

#:#:#

uw news

Ed
Phy
Dane

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release:

Immediately

11/19/70 rf

MADISON--The dance department and the department of communication arts of the University of Wisconsin in Madison are presenting a program this weekend called "A Kinetic Experience," the first of a series called "Dance Vibes."

The program presents new production concepts from theatrical and dance points of view. The experimental highlight is "Persian Sketches in Black and White," which combines the creative efforts of lighting designer Gil Hemsley, choreographer Anna Nassif, and the Dance Repertory Theater.

Other pieces on the program, to be presented this Friday and Saturday in the Lathrop Hall fifth floor studio, include "A Triumph From the Tarot" and "A Tribute to Janis Joplin," choreographed by Larry Warren, also of the department staff.

The program opens with "Godmother," unique in that a number sequence will be recited by Miss Nassif and Hemsley for which the audience will be the score.

Mary Alice Brennan is the central figure in "Life Against Death," another intra-department collaboration.

A special set and Andrew Rubin's music accompanies a solo created especially for Ellen Colescott. The piece is titled "Synthesis."

The public is invited.

###

uw news

*Physical
Educator
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: Immediately

9/24/70 rf

MADISON--The dance section of the University of Wisconsin's department of physical education for women in Madison will start its fall Saturday classes in creative dance for children and teenagers on Oct. 3.

Classes are being offered for four age groups: Six-eight year olds will meet from 9 to 9:50 a.m.; nine-10 year olds from 10 to 10:50 a.m.; 11-12 year olds from 11 to 11:50 a.m.; and teenagers from 11 a.m. to 1 p.m.

All classes will be held in Lathrop Hall.

Enrollment will be at Lathrop Hall Saturday (Sept. 26) from 10 to 11 a.m. There will be no registration by mail or telephone this year. Teenagers may enroll at their first class. Enrollment will be limited.

In charge of the children's groups is Linda Hatch, holder of an M.A. degree in dance from Brigham Young University. Mrs. Hatch has accumulated a broad variety of experiences which span from years with the Los Angeles City Ballet and an appearance as a "Super" with the renowned Russian Bolshoi Ballet, to her seven years as teacher on Brigham Young University and Wisconsin State University-Stevens Point faculties.

Of special interest is her experience working with Virginia Tanner, well-known specialist in children's dance, and research at the Institute for Creative Artistic Development, Oakland, Calif., in creative behavior.

Ellen Colescott, assistant professor in the UW dance division, will teach the teenagers.

All classes will be directed toward the discovery, by each student, of what it is to dance, each at his or her own level of experience.

uw news

*Physical Education Dept
Duane Jeff*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: Immediately

9/24/70 rf

MADISON--The dance division of the University of Wisconsin's department of physical education for women in Madison announced Thursday it would offer a class in the creative Orff approach to music fundamentals as a part of its creative-movement education curriculum this fall.

Duane Caddock, Madison, will teach eight and nine-year-olds from 9 to 10 a.m. on Saturdays, starting Oct. 3 and continuing through Dec. 12.

Registration will take place at Lathrop Hall this Saturday (Sept. 26) from 10 to 11 a.m. There will be no enrollment by telephone or mail.

Caddock has a UW B.S. in music and attended Graduate School. He spent three years at the Englischer Institute in Heidelberg, Germany, observing Orff classes.

###

uw news

*Phy Ed
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

2/10/70 rf

MADISON--Terpsichore anyone?

Well, for youngsters of 6 to 12 years, anyway.

The dance division of the department of physical education for women at the University of Wisconsin has openings in its creative movement classes this semester.

The classes, which will be taught by Nancy Miller, will be directed toward discovery by each student of what it is to dance, each at his own level of experience.

The first term begins this Saturday and runs for six consecutive Saturdays through March 21. The second term will start April 11 and run for six Saturdays through May 16. All classes will be held in Lathrop Hall on the Madison campus.

Children 6-8 years old will meet from 9 to 9:50 a.m. during the first term and 10 to 10:50 a.m. the second. Children 11-12 will meet from 10 to 10:50 a.m. the first term and 9 to 9:50 a.m. the second. Children 8-10 will meet at 11 a.m. the entire 12 weeks. Children may enroll for the first or both terms.

Registration can be made now at 135 Lathrop Hall. Cost is \$6 for one term, \$12 for both. For further information call 262-1743.

#/#

uw news

*Phy Ed Dept
Dance Dept*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

2/2/70 rf

MADISON--The dance division of the department of physical education for women at the University of Wisconsin is now enrolling children for two terms of creative movement.

The first term will begin Feb. 14 and run for six consecutive Saturdays through March 21. The second term will start April 11 and run for six Saturdays through May 16. All classes will be in Lathrop Hall on the Madison campus.

Children 6-8 years old will meet from 9 to 9:50 a.m. during the first terms and 10 to 10:50 a.m. the second. Children 11-12 years old will meet from 10 to 10:50 a.m. the first term and 9 to 9:50 a.m. the second. Children 8-10 years old will meet at 11 a.m. the entire 12 weeks. Children may enroll for the first or both terms.

Teacher of the classes will be Nancy Miller.

All classes will be directed toward discovery by each student of what it is to dance, each at his own level of experience.

Enrollment will be limited. Registration can be by mail before Feb. 10. After that date registration must be in person at 135 Lathrop Hall. Cost is \$6 for one term, \$12 for both terms. For further information call 262-1743.

###

uw news

*Physical Ed
Physical Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

1/8/70 rf

MADISON--The dance section of the University of Wisconsin's department of physical education for women in Madison is now enrolling teenagers for its winter term of classes in creative movement (modern dance).

The classes will meet from 11 a.m. to 1 p.m. on Saturdays starting Saturday for 15 consecutive weeks, ending May 9. They aim to provide each student with a fundamental experience with dance as an art form, and consist of explorations and techniques in coordination, rhythmic perception, dynamics, and composition.

Prof. Ellen Colescott will teach the classes.

For information about registration, call 262-1743. Enrollment will be limited.

###

uw news

*Phy Ad.
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571
Immediately
Release: 10/8/69 jb

MADISON--Noa Eshkol, daughter of the former prime minister of Israel and creator of the Movement Notation theory of dance, will present a "Chamber Dance" in Lathrop Hall, University of Wisconsin, Monday, at 8:00 p.m.

Miss Eshkol is director of the Movement Notation Society in Israel, and has spent the past academic year at the University of Illinois, teaching her dance theory, a defined objective system symbolizing the components of the movements of the human body. She is spending this semester touring many campuses and will return to Israel after the tour.

The "Chamber Dance," composed and directed by Miss Eshkol, will be performed by four dancers who are members of the Movement Notation Society.

###

uw news

Phy Ed-
Dance

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571
Immediately
Release: 10/3/69 mcg/vh

MADISON--The Pennsylvania Ballet Company will give a free lecture-

demonstration in the Wisconsin Union Theater at 8 p.m. Oct. 10, the sponsoring
dance division of the University of Wisconsin has announced.

The company will be in Madison to give a performance at 8 p.m. Saturday,
Oct. 11. Tickets for this event are available at the Union box office.

- o -

MADISON--A talk by Prof. Robert F. Black, University of Wisconsin geologist,
is providing background material for field trips being held in association with the
fifth annual Midwest Conservation Education Conference, meeting this week at Camp
Upham Woods, Wisconsin Dells.

The Madison campus geologist addressed the conference on the geology of
the Wisconsin Dells and Devils Lake Region.

Black has been studying these areas for both long and short periods ever
since he joined the Wisconsin faculty in 1956.

###

uw news

*Phy Ed.
Phy. Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

9/12/69 rf

MADISON--The dance section of the University of Wisconsin's department of physical education for women in Madison is now registering children and teenagers for its 1969-70 Saturday classes in creative movement ("modern dance").

Classes are being offered for four age groups: 6-8 year olds will meet from 9 to 9:50 a.m., 8-10 year olds from 11 to 11:50, 10-12 year olds from 10 to 10:50, and teenagers from 11 a.m. to 1 p.m.

The fall term will begin on Saturday, Sept. 20, and all classes will be held in Lathrop Hall.

In charge of the groups is Nancy Miller, recognized in Madison and on the campus as an expert in creative movement for children.

Ellen Colescott, who has served as a choreographer for the Madison Theater Guild and has long been associated in part-time capacities with dance at the University, will again teach the teenagers.

Both she and Miss Miller received their M.S. degrees in dance from UW.

All of the classes will be directed toward the discovery by each student of what it is to dance, each at his own level of experience.

For further information about registration, call 262-1743. Enrollment for each class will be limited.

###

uw news

Philip D. Davis

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release:

Immediately

5/23/69 rf

MADISON--Dance workshops for college, high school, and elementary school physical education and dance teachers and students are being sponsored for Summer Sessions of the University of Wisconsin at Madison by the department of physical education for women.

Two workshops are being sponsored by the department's dance division and by UW Extension department of parks, recreation, and physical education. One is for college students and dance teachers to be held June 23-July 11, the other for high school students June 22-July 5.

A third workshop, sponsored by the physical education department, is for elementary school pupils and teachers July 14-25.

The dance teachers-college students workshop will provide opportunities for persons interested in the teaching of dance to broaden their knowledge and skill in such areas as modern techniques, improvisation, and jazz. Discussion periods and observation of classes and films will supplement the offerings.

The high school workshop will provide students with a variety of experiences in the many areas of dance and acquaint them with the opportunities available for careers in the field.

The elementary school workshop will demonstrate and explore ideas for the teaching of dance, music, art, and stitchery. Children ages 5 to 11 will participate. Teachers enrolled in the workshop will observe the children's classes and participate and assist in them.

uw news

*Physical Ed. Dept.
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release:

Immediately

5/5/69 rf

MADISON--Tickets for the University of Wisconsin 1969 Dance Theater

concert on the Madison campus are now on sale at the Wisconsin Union box office.

This year's show, "Three Choreographers in Search of an Audience," will be presented at 8 p.m. May 16-17 in the Union Theater.

The concert will include new works by UW dance division faculty members Molly Lynn, Anna Nassif, and Larry Warren. The dances will be performed by students of the division. Tickets are \$1.25.

#/#/#

uw news

*By Ed
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release:

Immediately

3/10/69 rf

MADISON--One of America's outstanding contemporary dance groups, the Alwin Nikolais Company, will give a lecture-demonstration and hold a master class for students in the dance division of the University of Wisconsin department of physical education for women Tuesday and Wednesday.

The events, open to the public, will be held in the large gymnasium in Lathrop Hall on the Madison campus. The lecture-demonstration will be held at 7:30 p.m. Tuesday, and the master class will be held at 11 a.m. Wednesday.

###

uw news

*Physical Education
Dept.
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release:

Immediately

3/5/69 rf

MADISON--The Children's Dance Theater of the University of Wisconsin at Madison will present a concert, "Dance--A Color Picture" March 8 and 9 at 1:30 p.m. and 3:30 p.m. in Lathrop Hall.

A trip through color, sound, and space, the concert is especially designed for children between 4 and 9 years.

With a verse script written by UW graduate Barbara Abernethy, New Brunswick, N. J., the dances are choreographed and performed by University students under the co-direction of Miss Abernethy and Prof. Molly Lynn.

Though tickets are not needed for the performances, seating is limited to first come, first served. There is no admission charge.

After the four performances in Lathrop Hall, the dance group will present the concert at Midvale, Longfellow, and Shorewood grade schools in Madison. Dates will be announced later.

###

uw news

Physical Ed.
Dance

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

12/11/68 rf

MADISON--Senior dance majors at the University of Wisconsin in Madison and members of Orchesis, modern dance organization on the campus, will present a joint dance concert, "Dances in Progress," Saturday and Sunday, Dec. 14-15, at 8 p.m. in Lathrop Hall on the Madison campus. There will be no admission charge.

The evening's program will include group dances by students Georganne Brown, Elizabethtown, Ky.; Jacqui Blatt, Hillside, N.J.; Margaret Berg, Alexandria, Va.; and Carol Surmacz, Wauwatosa.

Three other students, Susan Gorski, Wausau; Ruth Waldman, Jamaica, N.Y.; and Janet Markovitz, Phoenix, Ariz., will present solo works which they have choreographed.

On the program also will be a group dance directed by Mary Alice Brennan, instructor in the dance division of the UW department of physical education for women.

###

uw news

*Physical Ed. -
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

7/25/68 rf

MADISON--New York choreographer and dancer Don Redlich will appear as the featured guest artist in the Summer Dance Concert of the dance division in the University of Wisconsin department of physical education for women.

The concert is scheduled for 8 p.m. Thursday, Aug. 1, in the Wisconsin Union Theater.

Recognized as one of America's most talented modern dancers, Redlich has performed throughout the United States. In addition to teaching at Sarah Lawrence College and Adelphi University, Redlich took part in the Hunter College Dance Series during the past winter. He also gave concerts in Philadelphia, Boston, Iowa City and Bermuda. Sponsored by the Fine Arts Council of North Carolina, he made a two-week dance tour of that state.

Once a UW graduate student in speech, Redlich went to New York City in the early 1950's. He appeared in such Broadway shows as "The Golden Apple", "Plain and Fancy" and "The Thieves Carnival". He has also performed the works of such noted modern dancers as Doris Humphrey, Helen Tamaris, Hanya Holm, John Butler, Anna Sokolow and Murray Louis.

In addition to Redlich's works, the concert will include three dances choreographed and danced by UW Prof. Anna Nassif of the dance division. Miss Nassif's works have been greatly influenced by a year's stay in India where she studied dance and music on a Rockefeller grant.

Tickets for the Aug. 1 dance concert are now available at the Union Box Office.

uw news

*Physical Ed. -
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

7/19/68 rf

MADISON--The Dance Theater summer concert of the University of Wisconsin department of physical education for women at Madison will be held on Thursday, Aug. 1, in the Wisconsin Union Theater, Madison.

Tickets for the concert, to be held at 8 p.m., are on sale at the Union Theater box office.

Don Redlich, New York choreographer and dancer, will be featured as guest artist and present three new works. This is his sixth consecutive summer as teacher, performer, and choreographer with the UW dance division.

Prof. Anna Nassif, of the division, will present several new works she has recently choreographed. Her work has been greatly influenced by a year's stay in India where she studied under a Rockefeller grant.

Performing along with Redlich and Miss Nassif will be students in the UW dance division.

#

uw news

By Ed. Parke

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

5/9/68 rf

MADISON--Senior women in the dance division of the University of Wisconsin School of Education's department of physical education will present a dance concert at 8 p.m. Friday in the Lathrop Hall studio. The public is invited free of charge.

Danna Faulkes, Charleston, W. Va., Rosalind Newman, Brooklyn, N.Y., Susan Eidson, Scarsdale, N.Y., Karen Alkire, Arlington Heights, Ill., and Anne Cleveland, Grafton, will present group works they have choreographed this semester.

The program will also include two solos choreographed by dance division instructor Beth Soll, and a duet created by graduate student Janet Markovitz, Phoenix, Ariz. A member of the Sebastian Moon Trio, Mike Moss, will provide improvised jazz accompaniment for one of Mrs. Soll's solos. Miss Markovitz will perform her duet with dance division lecturer John Wilson.

Performers in the dance program will be dance majors and students from other UW departments.

###

uw news

*Play Ed for Women's
Dance Dept*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

5/2/68 rf

MADISON--Tickets go on sale Monday, May 6, at the Union Theater box office for "Dance '68," the annual spring concert of the dance division of the University of Wisconsin's department of physical education for women in Madison.

Eight new dances are scheduled for performance at the concert which will be held at 8 p.m. May 17-18 in the Wisconsin Union Theater of the University's Madison campus.

A special attraction at this spring's concert will be the appearance of Dan Wagoner and his partner, Viola Farber. Wagoner, a former member of the Martha Graham Co., is now a dancer with the Paul Taylor Dance Co.

###

uw news

Phy Ed. Dance Dept.

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

4/29/68 rf

MADISON--Eight new dances are scheduled for performance in the annual spring concert of the dance division of the University of Wisconsin's department of physical education for women in Madison .

The concert, entitled "Dance '68," will be held at 8 p.m. May 17-18 in the Wisconsin Union Theater on the University's Madison campus.

Dan Wagoner, member of the Paul Taylor Dance Co., in New York City, and his partner, Violette Farber, will be special guest artists. They will perform in a dance which Wagoner has choreographed and in a trio created by UW dance division Prof. Anna Nassif.

Miss Nassif also will present two dances that she created this year. Her choreography has been greatly influenced by a year's study in India.

Two new dances, "Opus Americanum" and "Creatures" by dance division lecturer John Wilson will be presented. "Opus Americanum" had been specially designed as a dedicatory piece for retiring UW history Prof. Merle Curti. "Creatures" has been originally inspired by Wilson's observation of animal movements.

The concert also will include a group piece, "Mute Encounter," by dance division instructor Beth Soll.

The dances will be performed by UW dance faculty members Wilson and Mary Alice Brennan and members of the University's Dance Theater Repertory class.

###

*Phy Ed.
Phy Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

4/15/68 rf

MADISON--The dance division of the University of Wisconsin School of Education's department of physical education for women will present a special dedicatory dance concert for retiring UW history Prof. Merle Curti at 8 p.m. April 23 in the Madison Art Center. The public is invited.

Since dance is one of Prof. Curti's favorite art forms, the University history department asked the dance division to prepare a special dance program for him. In recognition of Curti's contributions to American intellectual thought, dance division lecturer John Wilson choreographed a dance, "Opus Americanum," with accompanying music by Charles Ives.

Once a student in Curti's course, History of American Thought, Wilson said: "Both his course and his book asked the questions, 'what and why?' In this dance I feed him back the same questions that he had provoked in me. The end of the dance poses the same two questions about America."

The dance, which relies partially on improvisation and pantomime, captures the essential qualities in the development of the U.S.

The evening's program also will include three other works by Wilson: "Visions of Red?" "Creatures," and a solo, "The Experts." Students in the dance theater repertory class will perform the dances.

uw news

*By Ed
Dowd*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately** **4/4/68 rf**

MADISON--A group of 12 women gymnasts from Finland will present a program of rhythmic gymnastics and folk dancing on the University of Wisconsin campus in Madison Friday night (April 5).

The group, on tour of the U.S. under sponsorship of the Women's Physical Education Association of Finland, will present its program at 8:15 p.m. in the large gymnasium of Lathrop Hall on the UW's Madison campus.

The program is being presented under the auspices of the UW women's physical education department, and is open to the public without charge.

###

uw news

ed
By Dow

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

4/8/68 rf

MADISON--Six University of Wisconsin graduate students will present their choreographic works in the annual graduate dance concert at 8 p.m. Tuesday and Wednesday, April 9-10, in Lathrop Hall on the University's Madison campus. The public is invited. There is no charge.

The program will include dances by Barbara Abernethy, New Brunswick, N. J.; Richard Haisma, Grand Rapids, Mich.; Ruth Waldman, Jamaica, N. Y.; Madeline Brown, Elizabethtown, Ky.; Delia Gore (430 W. Dayton) and Beth Soll (130 N. Hancock) both of Madison.

Ranging from fantasies to serious statements, the works performed will each present a unique concept of dance movement.

#/#/#

uw news

*Ph Ed
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

1/23/68 rf

MADISON--Children and their mothers can learn something about movement, coordination, poise, rhythm, and creativity in special spring semester classes being given by the dance division of the department of physical education for women of the University of Wisconsin at Madison.

The department is continuing during the spring semester its classes in creative dance for children, and this year for the first time, while the children are in classes, their mothers will also be in classes studying movement, coordination, and poise.

All of the classes will be held in Lathrop Hall on Saturday mornings beginning Saturday, Feb. 3.

The classes for children will be taught by Madeline Brown, MS candidate in dance. The classes for the mothers will be in charge of Prof. Louise Kloepper of the women's physical education department faculty.

The classes for children, in the Lathrop dance studio, are again divided into three sections: Section I, for girls and boys ages 5, 6, and 7, meets from 9 to 9:45 a.m.; Section II, for girls and boys ages 7 and 8, meets from 10 to 10:45 a.m.; and Section III, for girls and boys ages 9, 10, 11, and 12, meets from 11 to 11:45 a.m.

The classes for mothers will be held from 9 to 9:45 a.m. and from 10 to 10:45 a.m. each Saturday in 510 Lathrop.

Registrations are now being accepted from mothers and children for the classes at the women's physical education department office at 110 Lathrop Hall.

uw news

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

*Ed
Th Davis*

Release: **Immediately**

4/3/68 rf

MADISON--The Willis Ward Dance Group, a company from the University of Illinois, will present an afternoon of improvisational dance in the Lathrop Hall second floor gym on the University of Wisconsin Madison campus at 2 p.m. Sunday, April 7.

The group is performing under the sponsorship of the dance division of the UW department of [physical education for women.]

That everyone is a performer and spectator is one of the principles of the Illinois group. The Sunday program will include a workshop of improvisation followed by a performance applying processes and kinds of involvement workshop members use in creating their dances.

The program will include two works, "Basis" and "Aeyrie." Dependent on chance methods, the length of both dances depend on the amount of audience participation. Performers in "Basis" are required to cut their way out of paper, roll into sculptural shapes, or become entangled in long streamers.

The public is invited.

#/#

uw news

*Physical Education
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

12/6/67 rf

MADISON--Orchesis dance society of the University of Wisconsin at Madison

and the Madison Dance Council will present a special children's dance concert, "Cinderella's Christmas" on Saturday (Dec. 9) at 10:30 a.m., 1:00 p.m. and 3:00 p.m. and, on Sunday (Dec. 10) at 2:00 p.m. and 4:00 p.m. in Lathrop Hall on the University's Madison campus.

"Cinderella" has been choreographed by both UW Dance Division Lecturer John Wilson and members of Orchesis. The role of Cinderella will be alternately performed by UW Junior Georganne Brown from Elizabethtown, Ky., and Sophomore Sandra Shore from Winnetka, Ill.

The program will also include a series of Christmas entre acts danced by members of Orchesis under the direction of Prof. Molly Lynn of the UW Dance Division. Mrs. Lynn and members of Orchesis' Workshop did the choreography for these short pieces.

Members of the Madison Dance Council will perform a series of short dances they have choreographed especially for the children's concert.

This is the first time in two years that Orchesis members have produced a children's concert. Wilson and Mrs. Lynn are interested in children's theater and emphasize that the main objective of the concert is audience appeal.

Add one--Cinderella dance

"We want to parallel the spontaneity of the children themselves by using an old story in a way which would provide a foil for their own lively action," Wilson said. "It's going to be a very simple production, similar to the ways that children can amuse themselves with games they have played with for a long time."

Ideas for the sets were inspired by the drawings of children. The concert is open to the general public and tickets are available at 50 cents through the Madison Dance Council or through the UW Dance Division in Lathrop Hall.

Members of Orchesis will travel to Chicago on January 17, 1968, to perform "Cinderella" at the Dunbar Vocational High school. They have been invited to present the children's concert in Chicago by Shirley Genther, director of urban gateways in Chicago.

###

uw news

*Physical
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

11/30/67 rf

MADISON--Dennis Landsman, Chicago, Ill., graduate student in the dance division of the University of Wisconsin's department of physical education for women, will present a dance concert, along with members of the UW Dance Theater Repertory class, Friday, Dec. 1, at 8 p.m. in Lathrop Hall. The public is invited, free of charge.

Landsman, a first year graduate student in dance, is a 1967 graduate of Butler University. He received his B.A. in dance and has spent four summers doing summer stock in Milwaukee, Kansas City, Mo., and Chicago. Now 22, Landsman began dance lessons at the age of 7 with Alfred Floyd of Chicago and has studied tap, ballet, and modern jazz.

Friday evening's program will include five dances by Landsman and Prof. Anna Nassif of the dance division faculty. The principal dancers will be Landsman and Georgeanne Brown, junior in dance from Elizabethtown, Ky.

Some of the works scheduled for the concert will be "Variation of a Composition for Three Groups" and "Six Short Pieces for One Male Figure", choreographed by Miss Nassif. This work is a result of Miss Nassif's trip to India on a Rockefeller Foundation grant last year. It was inspired by the classical music and dance forms she saw there.

###

uw news

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

10/31/67 rf

MADISON--The Ron Davis Dancers, a group of 35 Harlem high school and college students, will present a modern jazz dance concert, "Harlem Sketches" in Lathrop Hall on the University of Wisconsin's Madison campus Saturday, Nov. 4. They will perform at both 3:30 and 8 p.m.

Though only three years old, the group has made over 105 appearances, including a concert at the United Nations at the invitation of Secretary General U Thant. They have received acclaim from dance critics of several national publications.

"But none of my dancers have had previous training. We are not professionals," Davis said, emphasizing that he does not use stylized jazz movements. "I rely on natural movement: the walk and run."

Davis attempts to depict Harlem life the way he sees it in the streets. He said that he has conducted his classes and rehearsals in various places in New York City: a Harlem community center, a downtown studio, a Harlem park, a Brooklyn settlement house, church center. The group is currently based in a Manhattan Episcopal Church Center.

Non-profit, the group relies on contributions and donations for support. They are currently operating under a \$5,000 grant from the Van Ameringen Foundation, Inc. which must be matched by Davis if it is to be renewed.

Add one--Harlem dancers

The appearance of the group at Wisconsin is jointly sponsored by the Madison Dance Council and Orchesis, the modern dance club of the UW Dance Division. Lodging for the group's visit will be provided by the Inter-Fraternity Council, Pan Hellenic Association and Orchesis. The Wisconsin Student Association has contributed \$100.

Davis will offer a Master Class in jazz dance on Nov. 4 at 9:30 a.m. in Lathrop Hall. There will be a \$1 charge for students and observers and \$1.50 charge for participating non-students. All are welcome to attend.

Sunday, Nov. 5, Davis and his group will present a dance service at the First Congregational Church on University Avenue. They will perform Davis' interpretation of the Lord's Prayer at the 11 a.m. service.

###

uw news

Dance department.

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

11/28/67 rf

MADISON--Students and faculty members of the dance division of the University of Wisconsin's [department of physical education] for women at Madison will perform at the School of Music convocation Thursday, Nov. 30, at 2:25 p.m. in Music Hall auditorium.

Theme of the program will be "The Duet in Modern Dance." Graduate students Richard Haisman, Grand Rapids, Mich., and Ruth Waldman, Jamaica, N.Y., will present a short study in limited range and focus called "A Chess Game."

Junior Georganne Brown, Elizabethtown, Ky., and graduate student Dennis Landsman, Chicago, will present a duet composed by Prof. Anna Nassif of the department.

Prof. John Wilson and Instructor Mary A. Brennan, both of the division, will perform a duet, "Vision of Red." Wilson and Miss Brennan along with students Hannar Priwer, St. Louis; Libbie Shufro, Chicago; and Anne Haskell, Winnetka, Ill., will also present a work choreographed by Wilson, "Creatures Diurnal."

Prof. Molly Lynn of the division will speak at the convocation, to which the public is invited.

#/#

uw news

*Phyllis
Dance Dept*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

9/25/67 rf

MADISON--Classes in modern dance for high school students, as well as classes in creative dance for children, are being sponsored during the 1967-68 school year by the University of Wisconsin's department of [physical education for women.]

The classes will all be held, beginning Saturday, Sept. 30, in Lathrop Hall on the University's Madison campus.

The classes in modern dance for high school students will be taught by Mrs. Ellen Colescott, widely known for her work in dance education. The classes in creative dance for children from 6 to 12 years of age will be taught by Madeline Brown, MS candidate in dance at UW this year.

The Saturday classes in creative dance for children, to be held in the Lathrop Hall dance studio, are again divided into three sections: Section I, for girls and boys ages 6 and 7, meets from 9 to 9:45 a.m.; Section II, for girls and boys ages 7 and 8, meets from 10 to 10:45 a.m.; and Section III, for girls and boys ages 9, 10, 11, and 12, meets from 11 to 11:45 a.m.

The Saturday classes in modern dance for high school students will meet each Saturday from 10 to 11 a.m. in the Lathrop Hall Lounge.

Mrs. Colescott's study of modern dance began at the Martha Graham School of Dance in New York City and continued at the UW where she gained her master's degree

Add one--dance classes

in dance education. She taught modern dance at Michigan State University before returning to Madison on leave to teach in the UW dance division. She also studied dance at Connecticut and Colorado colleges, and she has taught dance to students at the Bath Academy of Arts in Corsham Court, England. In addition to having taught for the Madison Recreation Division, she has choreographed musicals for the Wisconsin Players at UW and for the Madison Theater Guild.

Miss Brown received her BS degree in dance from Texas Woman's University at Denton, Texas. She taught in a private studio in Kentucky for five years, and Texas Woman's University children's classes for two years. She is particularly interested in children of all ages, their movement, coordination, and poise.

#/#/#

uw news

Ph Ed Dept
Ph Dance Dept

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: Immediately

5/10/67 rf

MADISON--Dances and dancers have now been selected for the 1967 University of Wisconsin Dance Theater concert to be held May 16-17 in the Memorial Union Theater on the University's Madison campus.

Dances selected are choreographed and performed by UW Dance Division students and faculty members. The theme, "DANCE '67", celebrates the composition of the new program.

Among the dances on the program will be a group composition, "Lithographs", by Alcine Wiltz, 620 W. Badger Rd., Madison, master of fine arts candidate in dance.

Marcia Plevin, Merrick, N.Y., senior in dance, will present a series of three duets she composed to depict three different moods of love.

The program will include also, "Intaglio," a suite of three dances choreographed by Molly Lynn, staff choreographer with the dance division. Also on the program will be Miss Lynn's, "Etudes" a suite of dances in 3 sections.

"Metamorphoses," choreographed by dance division lecturer John Wilson, is a series of five dances, each depicting a different dimension of change. Also on the program will be Wilson's solo "Recriminations," a satiric comment in the style of restoration writer, Jonathan Swift.

The final dance on the program will be a composition, "Visions," by Lonny Gordon, San Juan, Texas, master of fine arts candidate. The dance is performed to the music of Swedish jazz composer, Georg Riedel.

Tickets for the dance concert are now available at the Memorial Union box office.

uw news

*Ph. Ed Dept
Dance Dept*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

4/20/67 rf

MADISON--"Dance 67," the new world of modern dance, will be the theme of this year's University of Wisconsin Dance Theater concert in the Wisconsin Union Theater, May 16-17.

The program will include works created by students and faculty of the dance division of the UW department of physical education for women.

Among those submitting dances are students Marcia Plevin, Merrick, N.Y., and Beth Soll (130 N. Hancock), Madison; teaching assistants Alcine Wiltz (620 W. Badger Rd.), Madison, Susan Waltner, Fresno, Calif., and Lonny Gordon, San Juan, Texas; and dance division lecturers John Wilson and Molly Lynn. Final selections for the concert program will take place April 29.

Jerry Lewis, Platteville, a master of fine arts degree candidate at the University in lighting and stage design, will direct the lighting for the concert.

Prof. Louise Kloepper, UW dance division chairman, will serve as artistic director for the concert. Also assisting in the production are Molly Lynn, staff choreographer, John Wilson, UW Dance Theater coordinator, and Joe Hawes, music adviser.

###

uw news

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

*Phyllis Ed
Janice*
4/26/67 rf

MADISON--Four University of Wisconsin graduate students and a senior in dance will present a "Graduate Showing" of their final works Thursday and Friday (April 27-28) at 8 p.m. in the fifth floor studio of Lathrop Hall on the University's Madison campus. The public is invited, free of charge.

Alcine Wiltz, 620 W. Badger Rd., Madison, master of fine arts candidate in dance and choreography, will present three works: "Cynosure", "Abstract Number 1" and the second movement of "Tritych".

Lonny Gordon, 112 W. 9th St., San Juan, Texas, also an MFA candidate in choreography, will present a group piece that he choreographed. He recently received a Fulbright Fellowship to study dance and theater arts in Japan next year.

Mary Alice Brennan, 809 S. Ridgeland, Oak Park, Ill., MS candidate in dance, will perform a solo she composed to electronic music. She will also present a group dance to sections of "Missa Luba", an African chant for a Catholic Mass.

Susan Waltner, 4677 N. Safford, Fresno, Calif., also an MS candidate in dance, will perform a solo she choreographed to the music of Bela Bartok.

Marcia Plevin, 1360 Sandra La., Merrick, N.Y., and John Wilson, lecturer in dance, will perform a duet Miss Plevin choreographed as a qualification for her BS degree.

Some of the dances performed will be among those selected for the Dance Theater spring concert being held in the Union Theater on the Madison campus May 16-17.

###

uw news

*for Ed
Dawes*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release: **Immediately**

1/25/67 rf

MADISON, Wis.--Second semester classes in creative dance for children will get under way in the University of Wisconsin department of physical education for women Saturday, Feb. 4.

The classes, which will be held in Lathrop Hall on the University's Madison campus, will again have graduate student teaching assistants Miss Margaret Deelman of England and Lonny Gordon of Texas as instructors.

This is the first academic year that the classes have had a woman and man instructional team.

The Saturday classes in creative dance, which will run through April 22, are again divided into three sections: Section I, for girls and boys ages 6 and 7, meets from 9 to 9:45 a.m.; Section II, for girls and boys ages 7 and 8, meets from 10 to 10:45 a.m.; and Section III, for girls and boys ages 9, 10, 11, and 12, meets from 11 to 11:45 a.m.

Miss Deelman will teach Sections I and II and Gordon Section III.

Miss Deelman is a graduate of Bedford College of Physical Education, England, and the Laban Art of Movement Studio, Surrey, England. She has taught at North London Collegiate School, London, and lectured at Bedford College of Physical Education. Her specialty has been in the training of students to teach movement of sports and dance at the elementary and high school level.

Gordon received a Bachelor of Fine Arts in dance and drama from the University of Texas. He is currently a Master of Fine Arts candidate in choreography and painting at the University in Madison. He held a Bennington Dance Fellowship in 1963-64, and has taught contemporary dance technique and creative dance for children through University Extension, the Texas Ballet Concerto, and the Starlight Playhouse.

###

uw news

*Phy Ed Dept
Dance*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706 • Telephone: (608) 262-3571

Release:

Immediately

9/26/66 rf

MADISON, Wis.--Classes in creative dance for children sponsored by the University of Wisconsin's department of physical education for women at Madison will have a man and woman instructional team this year for the first time.

The classes, which start Saturday Oct. 1 in Lathrop Hall, will have graduate student teaching assistants Miss Margaret Deelman from England and Mr. Lonny Gordon from Texas as instructors.

The Saturday classes in creative dance are again divided into three sections: Section 1, for girls and boys ages 6 and 7, meets from 9 to 9:45 a.m.; Section II, for girls and boys ages 7 and 8, meets from 10 to 10:45 a.m.; and Section III, for girls and boys ages 9, 10, 11 and 12, meets from 11 to 11:45 a.m.

Miss Deelman will teach Sections 1 and 11 and Gordon Section III.

Miss Deelman is a graduate of Bedford College of Physical Education, England, and the Laban Art of Movement Studio, Surrey, England. She has taught at North London Collegiate School, London, and lectured at Bedford College of Physical Education. Her specialty has been in the training of students to teach movement of sports and dance at the elementary and high school level.

Gordon received a Bachelor of Fine Arts in Dance and Drama from the University of Texas. He is currently a Master of Fine Arts candidate in choreography and painting at the University in Madison. He held a Bennington Dance Fellowship in 1963-64, and has taught contemporary dance technique and creative dance for children

Add one-- Creative Dance Classes

through University Extension, the Texas Ballet Concerto, and the Starlight Playhouse. He was awarded a summer session scholarship from the University of Wisconsin Dance Division to study at the Connecticut School of Dance where he pursued his interest in dance for children.

Discussing their strong belief about the value of creative dance instruction in the education and development of children, the two instructors acknowledge that the values of dance for children are varied, but they maintain that the movement activities in creative dance are free, natural activities and that the child derives physical, social and emotional values from a well-planned, progressively challenging dance experience.

"There is opportunity for developing control of fundamental movement skills such as walking, jumping, falling, and use of these skills in creative experience," they say. "Boys and girls become less awkward, thus aiding in coordination and agility. The classes help develop a strong, graceful, well-poised body, thus aiding in good posture, and they help improve rhythmic ability which is essential in all sports and daily activities."

For many shy children, the opportunity for free natural movement improves self-confidence thus increasing the ability to communicate through movement and words, according to Miss Deelman and Gordon.

##

U.W. NEWS

*Physical Education
Dance Dept.*

From The University of Wisconsin News and Publications Service, Bascom Hall, Madison 53706
Telephone (Area Code 608) 262-3571

Release:

Immediately

9/21/65 rf

MADISON, Wis.--First semester classes in creative dance for children will get under way in the University of Wisconsin department of physical education for women at Madison on Saturday, Oct. 2.

Mrs. Gerri Nicolette will be in charge of the classes which will continue through Dec. 18. The classes are held in Lathrop Hall on the University's Madison campus. Children may be registered for the classes at the women's physical education department office in Lathrop.

Mrs. Nicolette's Saturday classes are again divided into three sections: Section 1, for girls and boys aged 6 and 7 meets from 9 to 9:45 a.m.; Section 2, for boys and girls aged 9 to 13, meets from 10 to 10:45 a.m.; and Section 3, for girls and boys aged 7 and 8, meets from 11 to 11:45 a.m.

After receiving a B.S. degree in elementary education at Cortland College of Education in New York state, Mrs. Nicolette earned her master's degree in dance at the University of Illinois. She taught a year at the Champaign, Ill., high school before coming to Wisconsin. This is her third year of teaching at Wisconsin.

Mrs. Nicolette has also taught students of all ages in recreational programs and in private dance studios in New York and Illinois.

#

*Physical Education
Dance Dept.*

U.W. NEWS

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON, WISCONSIN 53706

2/23/65 ss

RELEASE:

Immediately

MADISON, Wis.--The University of Wisconsin Department of Physical Education for Women will sponsor a lecture series in dance and a dance therapy institute during the 1965 Summer Sessions on the University's Madison campus.

Emeritus Prof. Margaret H'Doubler, former chairman of the University's Dance Division, will present the series of lecture-activity classes July 6-9. The classes will emphasize basic ideas underlying her philosophy of dance and the discoveries which have influenced her work.

The dance therapy institute, July 12-17, will give participants practical experience in planning dance classes for the mentally ill. Marian Chace (cq) dance therapist with St. Mary's Hospital, Washington, D.C., and Mildred Dickinson, dance therapist with Elgin State Hospital, Elgin, Ill., will conduct the institute.

For more detailed information write to: Prof. Lolas (cq) E. Halverson, Department of Physical Education--Women, Lathrop Hall, University of Wisconsin, Madison, Wis. 53706.

##

Physical Education,
Women
Dance Dept.

U.W. NEWS

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON, WISCONSIN 53706

RELEASE:

2/4/65 rf

Immediately

MADISON, Wis.--There is still room for more young students in the spring semester of classes in creative dance for children which are now getting under way in the University of Wisconsin department of physical education for women at Madison.

Mrs. Gerri Nicolette is in charge of the classes which will continue through April 10. The classes are held in Lathrop Hall on the University's Madison campus. Children may be registered for them with Mrs. Virginia Sanborn, 110 Lathrop Hall, phone 262-1691.

The Saturday classes in creative dance are divided into three sections: Section 1, for girls and boys aged 6 and 7, meets from 9 to 9:45 a.m.; Section 2, for girls and boys aged 9 to 13, from 10 to 10:45 a.m.; and Section 3, for girls and boys aged 7 and 8, from 11 to 11:45 a.m.

##

U.W. NEWS

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON, WISCONSIN 53706

1/22/65 rf

RELEASE:

Immediately

MADISON, Wis.--Second semester classes in creative dance for children will be getting under way in the University of Wisconsin department of physical education for women at Madison on Saturday, Jan. 30.

Mrs. Gerri Nicolette will be in charge of the creative dance classes for children which will continue through April 10. The classes are held in Lathrop Hall on the University's Madison campus. Children may be registered for the classes at the women's physical education office at Lathrop.

Mrs. Nicolette's Saturday classes in creative dance are again divided into three sections: Section 1, for girls and boys aged 6 and 7, meets from 9 to 9:45 a.m.; Section 2, for boys and girls aged 9 to 13, meets from 10 to 10:45 a.m.; and Section 3, for girls and boys aged 7 and 8, meets from 11 to 11:45 a.m.

Mrs. Nicolette received her B.S. degree in elementary education at Cortland College of Education in New York state, and her master's degree in dance from the University of Illinois where she was a graduate teaching assistant for two years. She taught a year at the senior high school in Champaign, Ill., where she introduced a beginning dance program for all girls and started an Orchesis dance club. This is her second year of teaching at Wisconsin. She has also taught students of all ages in camp situations, recreational programs, YMCA and YWCA, and in private dance studios in New York state and in Illinois.

MADISON NEWS

*Phy. Ed - Women
Dance Dept.*

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

9/28/64 rf

RELEASE: Immediately

There is still room for more young students in the fall semester of classes in creative dance for children which start in the University of Wisconsin department of physical education for women at Madison Saturday (Oct. 3).

Mrs. Gerri Nicolette is in charge of the classes which will continue through Dec. 12. The classes are held in Lathrop Hall on the UW's Madison campus. Children may be registered for them at the women's physical education departmental office in Lathrop.

The Saturday classes in creative dance are divided into three sections: Section 1, for girls and boys aged 6 to 8, meets from 9 to 9:45 a.m.; Section 2, for boys and girls aged 9 to 13, from 10 to 10:45 a.m.; and Section 3, also for girls and boys aged 6 to 8, from 11 to 11:45 a.m.

-0-

Balachandra Rajan, visiting professor at the University of Wisconsin, Madison, from Delhi University, India, will give a public lecture Oct. 19.

Head of the Delhi University English department, a novelist, and former United Nations representative, Prof. Rajan will speak on "W. B. Yeats and the Absurd" in the Wisconsin Center at 8 p.m.

His appearance is being sponsored by the UW Language and Literature Club.

##

*Physical Education
Dance Dept.*

U.W. NEWS

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON, WISCONSIN 53706

9/18/64 rf

RELEASE:

Immediately

MADISON--A Dance Workshop which all students of the University of Wisconsin at Madison are welcome to attend will be held weekly beginning Thursday, Sept. 24, by the dance division of the UW department of physical education for women.

The workshop, which will emphasize dance for musical shows, will be held each Thursday at 4:30 p.m. in the Lathrop Hall dance studio on the UW campus here.

Al Wiltz, who is studying in the department's dance division for his master of fine arts degree in dance, will be in charge of the all-campus dance workshop. Widely known for his dance work, Wiltz has danced in the East Carolina Summer Theater at Greenville, N.C., in such shows as "West Side Story," "The Boyfriend," "My Fair Lady," "Anything Goes," "Merry Widow," and "Little Abner."

Wiltz received his B.A. degree from Southwestern Louisiana University in choreographic design, and has studied with Hanya, Merce Cunningham, Wong Chung Cho, Erik Hawkins, and Charles Weidman. He has choreographed for "Music Man," "Oklahoma," "The King and I," and "Kiss Me Kate."

##

MADISON NEWS

Dance Dept.

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

4/27/64 rf

RELEASE: Immediately

MADISON--Lyric, comic and character numbers will be featured in a "Program of Dance" to be presented by the University of Wisconsin Orchesis Club in the Lathrop Hall dance studio on the Madison campus Wednesday through Saturday (April 29-May 2) at 8 p.m. with a matinee performance Saturday at 2:30 p.m.

About 25 UW dance faculty and students will appear in six numbers which they have choreographed.

One of the lyric dances is "Quartet" with three graduate students, Gay Cheney, Boca Raton, Fla., Marcia Sebern, Kenosha, and Eleanor Walker, Knoxville, Tenn., and an undergraduate dance major, Eileen Danville, Holbrook, Mass. This graceful dance, choreographed by Instr. Gerri Nicolette, emphasizes suspension and curvilinear lines as the dancers move among suspended poles.

Another lyric number, "Study No. 8," is a solo choreographed and performed by Linda Sirkus, a sophomore dance major from St. Louis, Mo., to a musical composition by Fernando Sor.

Another number, "Market Place," portrays a semi-typical scene in an open market with its gossips: Naomi Grossman, Brooklyn, N.Y.; Sharon Gersten, Long Beach, N.Y.; and Sandy Wachs (6017 N. 62nd), Milwaukee; an old woman, Goldee Hecht, Yonkers, N.Y.; a sophisticate, Sue Gruenholz (121 State St.), Madison; a little girl, Pat Wilans, Flushing, N.Y.; a cowboy, Carol Kidwell, Yale, Ill.; and a harried woman with a dog, Barbara Johnson, (639 Summit), Madison. Other members of the cast are Marcia Sebern, Kenosha; Bonnie Shively, Goshen, N.Y.; Janet Beaulieu, Woodstock, Vt.; and Linda Sirkus, St. Louis, Mo.

Add one--dance program

Another large cast reenacts the familiar children's tale by Prokofieff, "Peter and the Wolf." The wicked wolf, played by Donna Finerty, Coral Gables, Fla., is outwitted and captured by the little boy, Peter, played by Francine Kirschner, Yonkers, N.Y., the bird, Goldee Hecht, Yonkers, N.Y., and the cat, Danna Miller, Wilmington, Del. Less bold are Peter's grandfather, Jean Smith, Arlington, Va., the hunters, Linda Sirkus, St. Louis, Mo., Janet Beaulieu, Woodstock, Vt., Carol Kidwell, Yale, Ill., and Regina Lindhorse, Monroe City, Mo.; and the unfortunate duck, Lauralynn Kuhn, Cincinnati, Ohio. The dance was choreographed by the cast under the direction of three graduate students: Bernadine Madole, Oklahoma City, Okla.; Eleanor Walker, Knoxville, Tenn.; and Marcia Sebern, Kenosha.

"Cornfetti" is a fitting name for the zany comedy in which Bernadine Madole, Oklahoma City, Okla., Eleanor Walker, Knoxville, Tenn., Marcia Sebern and Gene Stulgatis, both of Kenosha, and Frank Zurey (4532 N. 70th), Milwaukee, perform their nonsensical antics.

The solo, "Credo," to a mass by Stravinsky, is a dramatic and moving dance of religious questioning and search, choreographed and performed by Susan Lundberg, graduate student in dance from East Lansing, Mich., to round out the program.

###

Dance Dept.

MADISON NEWS

5/10/61 rf

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

RELEASE:
Immediately

MADISON--A modern dancer who believes that she must be as accurate in design-intention as a musician in playing the correct notes will give two performances on the University of Wisconsin campus May 18-19.

She is nationally-known dancer Katherine Litz who has been studying, practicing, and teaching modern dance ever since her high school days in Denver, Colo.

She will conduct a master class at 4:30 p.m. Thursday, May 18 for students majoring in dance in the UW department of physical education for women in Lathrop Hall, and on Friday, May 19 at 8 p.m. she will give her own dance-concert in the theater-dance studio of Lathrop Hall.

Both events are open to the public. Ticket reservations may be made by calling the University, AL 5-3311, Ext. 4631. Tickets at \$2 for each performance will be held until 15 minutes before the performance for which they are purchased.

After her high school days, modern dance and the Humphrey-Weidman school in New York City had the greatest attraction for Miss Litz. She became a member of their concert company and finally attained the position of soloist. The company played many New York concerts and toured the U.S.

Miss Litz has danced with Agnes de Mille in New York and through the Midwest. Her Broadway appearances include "Oklahoma," "Carousel," and "Ballet Ballads," the last of which she choreographed "Susanna and the Elders," and danced the role of Susanna herself.

#/#

Dance Dept.

THE UNIVERSITY OF WISCONSIN

DANCE FESTIVAL



FEBRUARY - 1961

DANCE FESTIVAL - 1961

PROGRAMS

ARTICLES

“THE DANCE: ONWARD” BY WALTER TERRY	Page 3
“AMERICAN BALLET THEATRE—A GREAT NATIONAL ASSET” BY LUCIA CHASE	Page 5
“COLLEGES AND THE CREATIVE AUDIENCE” BY AGNES DE MILLE	Page 13
“DANCE AT WISCONSIN” BY FANNIE TAYLOR	Page 16

*Cover design from a 1934 Orchesis program
presented in Bascom Theater*

WISCONSIN UNION THEATER
THE UNIVERSITY OF WISCONSIN . MADISON

The Dance: Onward

by Walter Terry

Dance Critic — N.Y. Herald Tribune

"Toujours la danse!", wrote the late Doris Humphrey in the last note I ever received from her. Such constancy to the cause as demonstrated by Miss Humphrey throughout her life and by other leaders (and servants) has brought American dance to a peak of national and international prominence hardly dreamed of a quarter of a century ago.

Remember when dancing, if it were pretty and/or diverting, had served its function as far as the public was concerned? No, it wasn't too far back. True, Duncan, St. Denis, Fokine and others were fighting for dance reforms and revealing new visions of dance more than fifty years ago but the battle was just beginning.

Of course we still want and need a brand of dancing which diverts. We simply could not do without Fred Astaire skimming nimbly over table tops nor would we wish the Radio City Music Hall's Rockettes (practically a national institution) to disappear. But we need something more. We need a Limon dancing of the temptation of the spirit in "The Apostate." We need a de Mille bringing us the pulse of an American folk heritage. We need a Balanchine to extend the rhythms, intensities and forms of great music into danced images. We need to see dance become a part of the living experience of every boy and girl.

And just where do we stand now? America's modern dance has exerted a tremendous influence on both theater and education. Once considered ugly, stark and drab by those preferring convention to adventure, modern dance itself has grown and matured as a theater form from a restless, understandably defiant and occasionally arrogant youngster into such monumental theater as Martha Graham's "Clytemnestra" or into such a poetic celebration of man and woman as Humphrey's "Ritmo Jondo."

It would be foolish to say that all is just perfect with modern dance today. If there are exciting and truly experimental young choreographers serving the field, there are the fakes, the frauds, those who are inept. And if the public has at last ac-



cepted modern dance as a stirring aspect of theater, theater buildings themselves have become so expensive and so solidly booked with long-run attractions that the dancer has but limited opportunities to display his creations.

Nonetheless, modern dancers, fighting the obstacles, continue to create and to perform. They have also seen their influences enrich both the ballet and the musical theater. They have proved that

modern dance techniques are enormously versatile, enabling the dancer to move easily from the recital hall to the jazz areas of musical comedies and television.

And in education, modern dance has, on the college level, become a force in both physical education and fine arts departments. Even the pre-eminence of ballet in the theatre has not dislodged modern dance as the key dance form in education. This is logical, for by its very nature, modern dance permits the beginner to experience dance feeling and form at the very outset while ballet requires at least elemental mastery of a strange (to the novice) vocabulary of movement before actual dancing can occur.

I do not mean to suggest that modern dance is superior to ballet. It is not. It is different. Actually, student exposure to ballet is highly desirable, for although the college dance major may develop into a respectable (if not thoroughly polished) modern dancer in four years time and cannot hope to achieve the equivalent in ballet stature within the same period, he should certainly not be kept in ignorance of ballet basics. For this is a ballet age.

In the last twenty-five years, we have seen ballet in America grow from a usually imported product of interest to the few into a theater art with a vast public willing to support extended metropolitan seasons and extensive tours. In addition to the Ballet Russe de Monte Carlo, which has become a permanent American fixture since its first historic New York season in 1933, we may boast of the New York City Ballet and the American Ballet Theatre, both of international renown. Indeed, the latter company was the first American ballet troupe to invade, and successfully, the Soviet Union, presumably the stronghold of ballet.

We may point also to the San Francisco Ballet, known around the world; several ballet troupes of modest size and the part-amateur, part-professional regional ballets which have sprung up from one end of the country to the other.

America has not only produced such ballet companies but the companies themselves and our ballet schools have produced an incredibly large number of superb dancers and first-rank choreographers. For example, as a ballerina, Maria Tallchief can hold her place with any ballerina in the world and certainly, Edward Villella has made it clear that the Bolshoi Ballet's male dancers do not hold all the medals for masculine prowess in ballet.

And for choreographers of ballets, we have adopted (or they have adopted us) the Russian-born Balanchine and the English Antony Tudor and we have ourselves produced Robbins, de Mille, Kidd, Dollar, Ross and many others of either great promise or achievement.

To Balanchine first and principally to de Mille

and Robbins do we owe the changed and elevated caliber of dancing in the popular theater. With "On Your Toes," Balanchine used ballet as more than a "turn" in a musical and with "Oklahoma!", de Mille changed the entire course of musical comedy dancing in an historic collaboration with composer, lyricist, director which made the choreographer more than a character who "arranged numbers."

This entire musical comedy epoch, perhaps the brightest in the history of the popular theater, has at this point culminated in "West Side Story," a great contemporary work of theater in which dance, drama and music are co-equal but with dance as the unifying agent linking the action of drama with the sounds of music. Conceived, directed, choreographed by Robbins, "West Side Story," though thoroughly contemporary, returns in formal concept to the theater classicism of ancient days, to a unity of the arts.

And the modern dancers—Tamiris, Holm, Cole (Humphrey and Weidman were early pioneers here) and others—have worked as successfully in the musical comedy field as have the exponents of ballet. Ethnic dance, burgeoning brilliantly in the concert field, has also contributed its riches to a number of musicals, among them, "The King and I."

Through the medium of TV, dance of all forms has extended its public by untold millions. True, there is trash and plenty of it and sometimes dancing is relegated to a position of providing visual interests to a show built around a popular singer. But TV has also devoted programs exclusively to the full-length "The Sleeping Beauty" (the Royal Ballet), "The Nutcracker" (the New York City Ballet) and to slightly abridged one-act ballets from both European and American repertoires.

Persons who have never seen live theater have, through TV, seen Markova and Tallchief, Limon and Graham, Astaire and Kelly, the Moiseyev Dancers and the Royal Danish Ballet, avant garde choreographies by Alwin Nikolais and religious dance program by John Butler. Indeed, the scope of dance, necessarily reduced to the size of a TV screen, has found its way into almost every home.

In a quarter of a century we have, then, come a long way. But there is further to go. We require such practical things as dance subsidies and dance theaters and adequate studios; we need to be constantly alert to the needs of improving teaching standards; we need to cherish past dance ways while adventuring into new dance worlds. For the leader and the servant, the creator and the performer, the teacher and the critic, it must continue to be said with militant conviction, "Toujours la danse!"

American Ballet Theatre

A Great National Asset

by Miss Lucia Chase

Co-director with Oliver Smith

American Ballet Theatre

When Russian Premier Khrushchev states that, war being unthinkable, "communism will win the world with ideas, not rockets", he points up the critical importance of a great national cultural institution like the American Ballet Theatre. For Khrushchev is not talking about peaceful political and economic penetration alone. He has followed up his words with a cultural blizzard on the countries of the world that is truly formidable. Russia literally spends millions of dollars performing in every country outside the Iron Curtain that will have them. And in most of the arts they excel. Witness the Bolshoi, the Moiseyev Dancers, Richter at the piano, among many others. It is obvious that Russia considers cultural penetration as top priority.

What do we have to offer, to counteract the tremendous tide of exported Russian culture and to raise in the eyes of the peoples abroad the conception of American culture as one facet of the good American way of life?

In the general sense, it immediately becomes obvious and urgent that the United States build up its International Cultural Exchange Program to match or exceed what the Soviets are doing in this area. Now this is not blindly following the lead of the Soviet. For it is a fact that, things being artistically equal, the American Ballet Theatre company, for example, with its young and attractive performers used to living in the clean air of freedom, are much better at the "people-to-people" business than are the Iron Curtain performers and the endless restrictions placed on them.

Now what group or groups can best represent us? George London's "Boris Godunov", impressed the Muscovites; Van Cliburn was well received in Russia, as was Harry Belafonte, and many others. But these are individuals and individual talent can flourish anywhere, in any country. What really is needed to impress the other people of the world that we have much to offer is for them to see a real American classical cultural institution. Thus, at one stroke, you narrow down America's cultural export potential to perhaps the two groups in the United States that have been most successful abroad: the great symphony orchestras and the American Ballet Theatre. They both have reached the highest artistic levels and they both eliminate the language barrier.



LUCIA CHASE, director, American Ballet Theatre, in 1940 pioneered an American ballet company to give this country a heritage in dance that would command world-wide respect.

Of these two, the American Ballet Theatre presents, from long experience, our greatest available opportunity to export American culture abroad successfully. The ballet, more than any other group, brings to the country a company of vital, attractive young Americans who love to mix, to see the sights, to talk to people. Ballet also is the most visual, the most entertaining. It is the most appealing and the most fascinating. It is a fusion of all the arts: music, drama, dance. For the American people, the ballet has proved to be its most important cultural messenger abroad.

And we do not have to engage in a "crash" pro-

gram in the case of ballet, as we have had to do so often in other fields like rockets, missiles and satellites.

The American Ballet Theatre has the experience and the background to tackle this big job of representing America as cultural ambassadors abroad. It is a company that can compete with any other ballet company in the world.

It has done more tours than any other company in history, both in the United States and abroad. Its tours have included performances in 48 states here and 37 countries on four continents abroad, where it has performed to wide critical acclaim and enthusiastic, packed audiences everywhere. Its Fall 1960 tour of Russia marked the first American ballet company ever to perform in that country. Currently, the American Ballet Theatre is on a 47-city American tour.

In addition, American Ballet Theatre was the first American company to go abroad after the war (1946, England); performed the first ballet ever presented on television (1949, NBC); was the first American company to tour under the auspices of the U. S. State Department (1953), and was the first ballet company chosen for the International Cultural Exchange Program (1955).

Since 1955 alone, the American Ballet Theatre has made four State Department - sponsored tours, giving 412 performances in 37 countries before more than 1,000,000 persons, not including television audiences. Everywhere, foreign audiences were pleasantly surprised to see that the American company performed the great classics superbly, along with original modern ballets based on the classical tradition.

The American Ballet Theatre, in the wake of its numerous, highly successful tours, received endless accolades from the press. The "Dancing Diplomats", "Dance Mission to Moscow", and finally, from a leading American magazine, the honor as "Dance Event of the Year—1960", for its highly successful Russian tour were some of the headlines.

During its first twenty years, the American Ballet Theatre has produced over 100 ballets, of which 31 were given their world premieres by the company and an additional twenty-nine were premiered through the experimental Ballet Theatre Workshop.

The company's achievements also were recognized by a formal tribute from the U. S. Senate in 1957.

The American Ballet Theatre stands ready to continue to bring American culture abroad, but at home the company stands at the crossroads.

In the 1940's, the company was formed and, with the most varied repertory of any company, started its tours of the 48 states. The 1950's saw the company visit four continents and 37 countries.

The 1960's will be a decade devoted to creativity. It is the company's desire to continue to stage the great classical ballets; at the same time to create and present fine contemporary ballets in the classi-

cal tradition. The new jazz ballet "Points on Jazz", choreographed by Dania Krupska from a score especially composed for the American Ballet Theatre by Dave Brubeck, is an example of this type of activity.

The commissioning of talented choreographers and composers to create new ballets is the life-blood of this art. If we don't progress, we regress. The development of young creative talent, as well as dancers, is what has popularized ballet in America. Bright young talent like Agnes deMille choreographed for Ballet Theatre's very first season. In 1944, Jerome Robbins was asked to create his first ballet ("Fancy Free"), and a young, unknown composer named Leonard Bernstein was commissioned to do the score. Michael Kidd also did his first work for the American Ballet Theatre ("On Stage"). And look what these four are doing for artistic achievement in this country today.

But serious problems face the very existence of the American Ballet Theatre. To continue to create during the next decade requires us to seek at this time a permanent home. It is only under these conditions that creativity can flourish. During the first twenty years, we have been like nomads, like gypsies. It is true that the rigid discipline of the tour has given us a training that made it possible to give great performances, but touring is not conducive to creativity. Only a permanent home which would enable us to keep our company together, to rehearse adequately, to create and experiment, offers such a climate.

We have several possibilities for a home: the Lincoln Center for the Performing Arts, now

Returning From Russia



Lupe Serrano, John Kriza and Maria Tallchief disembark.

being built in New York, and the National Cultural Center planned for our nation's capital. But wherever we settle down, there must exist a permanent environment that will enable us to continue to contribute to the progress of the dance.

To gain our permanent home, financial support must come from many directions, for the cost of maintaining a permanent national ballet company is very expensive. But so are great symphony orchestras expensive. We seek only the permanency such as the New York, Philadelphia, Chicago and Boston orchestras have, so creativity can flourish. And since the arts are not subsidized by the government in the United States, we must turn to the people for help.

The American Ballet Theatre is only one activity of the parent body, the Ballet Theatre Foundation. In addition to the company, there is a flourishing Ballet Theatre School in New York, one of the largest in the country, where we train the stars and the corps of tomorrow, and the Ballet Theatre Workshop, which was founded in 1954. Here new works by young choreographers, and often new composers, are economically presented in an off-Broadway theatre in practice clothes without scenery. The Ballet Theatre Workshop is well established as the most significant creative area in the American dance today.

(In 1956, Miss Chase received the "Dance Magazine Award of the Year" for "providing a brilliant, provocative showcase of new works in the May, 1959, series of the Ballet Theatre Workshop".—Editor)

Noting the scope of the Ballet Theatre Foundation and its three activities, one can understand that it takes a great deal of money to maintain an active, working ballet company, where tours and production are so expensive.

We appeal, too, to the philanthropic foundations, to industry and business, to help support the Ballet Theatre Foundation, a non-profit, tax-exempt foundation (contributions are tax-deductible), and its activities. We believe support will be forthcoming from business and from foundations because today's business leaders are increasingly culture-minded; more aware of the importance and necessity of supporting the arts so they can flourish and enrich the lives of our people. And the importance of the American Ballet Theatre as a national cultural ambassador abroad must again be emphasized.

The local Ballet Theatre Foundation Chapters—growing in number—are giving valuable help. Currently, we have Chapters in cities such as Cincinnati, Providence, Waterbury, Winston-Salem and Wilmington, Delaware. Others are in the formation stage.

Also an important part of the picture to assure a thriving national ballet are the fine regional and civic ballet companies, and the many first-class dance schools throughout the country. For truly, from these groups will come the dancers of tomorrow for the American Ballet Theatre, which is

using more and more American talent. Our growing scholarship fund also enables us to bring promising students into New York for guidance and advanced work toward professional careers. The American Ballet Theatre wants the best talent available in America. We are always glad to audition good dancers from any section of the country. And these dancers who become a part of the American Ballet Theatre company will have the opportunity to work with many of the leading choreographers in the world.

With financial support from the people across the nation, from business and industry and from the great philanthropic organizations, the American Ballet Theatre will be able to continue as a great national ballet company proudly representative of American culture while touring abroad, and producing the very best in ballet in the classical tradition, while continuing to experiment in modern movement.

Bolshoi Ballet Film



GALINA ULANOVA, the great Russian ballerina, is seen in "The Bolshoi Ballet," being presented at Movie Time in the Wisconsin Union Play Circle, February 10, 11, and 12, under the sponsorship of the Wisconsin Union Film Committee.

The film was made in London by the Rank Organization and features the one hundred and twenty year old ballet "Giselle," the greatest of all the classical ballets in the romantic tradition, and the oldest ballet in continuous performance in the repertory.

AUSPICES OF THE WISCONSIN UNION THEATER COMMITTEE

Ballet Theatre Foundation

presents

AMERICAN BALLET THEATRE

Lucia Chase and Oliver Smith, Directors

MARIA TALLCHIEF LUPE SERRANO JOHN KRIZA TONI LANDER SCOTT DOUGLAS
ROYES FERNANDEZ RUTH ANN KOESUN ADY ADDOR GLEN TETLEY

Sallie Wilson Ivan Allen Christine Mayer Martin Scheepers Irene Apinee
Enrique Martinez Elisabeth Carroll Leo Duggan Susan Borree Darrell Notara

Musical Director Regisseur
Kenneth Schermerhorn Dimitri Romanoff

Ballet Master
Fernand Nault

Monday, February 6, 1961

1

THEME AND VARIATIONS

Ballet by George Balanchine

Music by Peter Tchaikowsky (Theme and Variations from "Suite No. 3 for Orchestra")
Costumes and Scenery by Andre Levasseur

Lupe Serrano	Scott Douglas		
Diane Anthony	Irene Apinee	Susan Borree	Sallie Wilson
Ivan Allen	Leo Duggan	Martin Scheepers	Felix Smith

Janie Barrow, Patricia Carleton, Mary Gelder, Janice Groman,
Diana Levy, Fern MacLarnon, Sarah Reed, Mary Stone
Joseph Carow, Ben Gillespie, Lawrence Gradus, Kent Hatcher
Jeremy Ives, Arnott Mader, Ali Pourfarokh, Gayle Young

Conductor: Kenneth Schermerhorn

INTERMISSION

II

LADY FROM THE SEA

*Choreography by Birgit Cullberg
Inspired by the play of Henrik Ibsen
Music by Knudaaage Riisager
Costumes and Scenery by Kerstin Hideby*

Ellida loves a sailor who leaves her to return to the sea. After great hesitation she marries a widower, father of two daughters, but she feels engrossed in his home and dreams that she rejoins her sailor-lover at the bottom of the sea. When the sailor actually returns, her husband offers her her freedom, but she does not leave him. The truth is, the sailor, like the sea, represents for her a romantic yearning, an escape from reality.

Ellida	Maria Tallchief
Sailor	Royes Fernandez
Wangel, a Widower	Glen Tetley
His Daughters	Elisabeth Carroll, Janie Barrow
The Sea	Patricia Carleton, Janice Groman, Rosemary Jourdan, Fern MacLarnon, Mary Stone, Sarah Reed, Richard Beaty, Joseph Carow, Jeremy Ives, Arnott Mader, Ali Pourfarokh, Felix Smith
	Nan Cogswell, Diana Levy, Janet Mitchell, Janet Morse, Judith Siegfried, Ben Gillespie, Lawrence Gradus, Kent Hatcher, Basil Thompson, Gayle Young

Conductor: Kenneth Schermerhorn

INTERMISSION

III

BLUEBEARD

*Ballet by Michel Fokine
After the opera bouffe by Meilhac and Halevy
Music by Jacques Offenbach arranged by Antal Dorati
Choreography by Michel Fokine
Scenery and Costumes by Marcel Vertes*

The ballet takes place in the mythical domain of King Bobiche at the beginning of the 16th Century. It concerns the sad experience of King Bobiche who, having exiled his infant daughter, grows into an unhappy old man, infuriated by the infidelities of his Queen Clementine and plagued by the philanderings of Baron Bluebeard, his impetuous vassal.

King Bobiche	Darrell Notara
Count Oscar	Martin Scheepers
Baron Bluebeard	John Kriza
Alchemist Popoloni	Fernand Nault
Wives of Bluebeard:	
Heloise	Diane Anthony
Eleanore	Mary Stone
Isuare	Patricia Carleton
Rosalinde	Christine Mayer
Blanche	Susan Borree
Queen Clementine	Irene Apinee
The Queen's Lovers:	
Alvarez	Leo Duggan
Armando	Felix Smith
Angelo, a page	Elisabeth Carroll
Alfonso	Ivan Allen
Orlando	Basil Thompson
Fioretta (Princess Hermilia)	Ruth Ann Koesun
Prince Sapphire	Ivan Allen
Boulotte, 6th Wife of Bluebeard	Toni Lander

Ladies of the Court	Misses Bush, Groman, Ljung, MacLarnon, Pearson, Reed
Gentlemen of the Court	Messrs. Gillespie, Hatcher, Ives, Mader, Pourfarokh, Young
Pages	Misses Barrow, Cogswell, Demmler, Gelder, Mitchell, Morse
Peasant Girls	Misses Groman, Jourdan, MacLarnon, Reed
Peasant Boys	Messrs. Beaty, Carow, Gradus, Smith
Shepherdesses	Misses Barrow, Gelder, Levy, Siegfried
Shepherds	Misses Cogswell, Demmler, Mitchell, Morse

Conductor: Kenneth Schermerhorn

Tuesday, February 7, 1961

I

POINTS ON JAZZ

Music by Dave Brubeck

Choreography by Dania Krupska

Scenery and costumes by Oliver Smith

In seven movements, the ballet tells the story of The Boy and The Girl.

- I. The Boy is in search of a girl.
- II. He sees her but cannot reach her.
- III. He is distracted by The Other Woman.
- IV. When his companions have paired off happily, he is still alone.
- V. He dances in loneliness and sorrow.
- VI. He meets The Girl and they fall in love.
- VII. They are separated by the crowd, but eventually find their way back to each other's arms.

The Girl	Elisabeth Carroll
The Boy	Scott Douglas
The Other Woman	Sallie Wilson
Happy Couples	Diane Anthony, Janie Barrow, Patricia Carleton, Mary Gelder, Diana Levy, Fern MacLarnon, Janet Mitchell, Diane Pearson, Mary Stone
	Joseph Carow, Lawrence Gradus, Kent Hatcher, Jeremy Ives, Arnott Mader, Darrell Notara, Ali Pourfarokh, Felix Smith, Gayle Young

Conductor: Kenneth Schermerhorn

INTERMISSION

II

MISS JULIE

Choreography by Birgit Cullberg

Based on the play by August Strindberg

Music by Ture Rangstrom

Arranged by Hans Grossmann

Costumes and Scenery by Sven Erixon

The action takes place on a Swedish estate in the eighties. Miss Julie, the Count's daughter, has been educated by her mother to hate and fear men. She rejects the man her father wants her to marry, but at the Midsummer's Festival when the sun never sets and the peasants dance all through the night, she succumbs to the erotic spell and falls in love with Jean, the butler. In seducing her, he is stimulated as much by the urge to avenge himself for the injustices he has suffered from her aristocratic class as from physical desire. Half in a dream, she is driven by a vision of her ancestors to kill herself.

Miss Julie	Toni Lander
Julie's Father	Darrell Notara
Julie's Fiance	Ivan Allen
Jean, the Butler	Glen Tetley
Kristine, the cook	Sallie Wilson

Clara, a peasant	Susan Borree
Peasants	Patricia Carleton, Mary Gelder, Rosemary Jourdan, Janet Mitchell, Sarah Reed
Anders, a peasant	Basil Thompson
Peasants	Joseph Carow, Ben Gillespie, Kent Hatcher, Gayle Young
Gossips	Diane Anthony, Janice Groman, Diana Levy
Ancestors	Fern MacLarnon, Diane Pearson, Judith Siegfried, Mary Stone, Richard Englund, Jeremy Ives, Arnott Mader, Ali Pourfarokh
	<i>Conductor: Kenneth Schermerhorn</i>

INTERMISSION

III

PAS DE DEUX

(*Grand Pas de Deux from "Don Quixote"*)

Music by Leon Minkus

Choreography after Marius Petipa

Lupe Serrano

Royes Fernandez

(a) *Pas de Deux*

(b) *Variation*

(c) *Variation*

(d) *Coda*

Conductor: Kenneth Schermerhorn

SHORT INTERMISSION

IV

BILLY THE KID

Ballet by Eugene Loring

Music by Aaron Copland

Specially orchestrated for American Ballet Theatre by Aaron Copland

Scenery and Costumes by Jared French

In eleven episodes, the ballet depicts the pioneering of the West as illustrated by incidents in the life of Billy the Kid, the famous outlaw who was born William Bonney in New York City at the close of the Civil War.

The first episode shows the pioneers pushing westward; faltering, delayed, and occasionally turning back, but inevitably moving forward.

In the second episode, we are introduced to the three leading protagonists of the ballet; Billy, Pat Garrett (his best friend), and Alias who, as Billy's nemesis, provokes him into one killing after another. During the scene, which occurs in a border town, Alias, as a Mexican, fights with a cowboy over a dance-hall girl's attentions, and Billy's mother is accidentally shot. Billy, then only a boy, kills Alias and thus embarks on a career of lawlessness during which he is to have killed one man for each year of his life by the time he is twenty-one.

In the next episode, titled Billy's Soliloquy, Billy reveals his resentment, coldbloodedness, lonesomeness, brutality, and fear.

Next we witness his shooting of Alias, as the Land Agent.

In the fifth episode, Billy is caught cheating at cards by Pat Garrett. They argue, and Garrett rides off to join the side of law and order by becoming sheriff.

There follows a three-cornered battle between Billy's gang and posses led by Garrett and Alias, as the Deputy. Billy falls into a trap and is led off at gunpoint by Garrett, but not before he has killed the Deputy. This episode is concluded by a dance macabre by the surviving posses, who celebrate their successful man-hunt with a traditional drunken feast.

The next episode finds Billy in jail, playing cards with Alias, as the Jailer. Billy tosses a card in the air, and when Alias incautiously retrieves it, Billy snatches his gun and mercilessly kills him.

After many escapes from the law, during which he has often been hidden by ranchers' daughters and Mexican lovers, Billy is finally led into ambush by Alias, as the Indian Guide. He falls asleep and dreams of his Mexican sweetheart, ballistically expressed in a tender pas de deux. Meanwhile Alias leads Garrett to Billy's hideout. Billy awakes, hears a sound, and shouts "Quien es?" (Who's there?). When

there is no answer, he laughs at his nervousness and lights a cigarette. The lighted match makes him an easy target, and Garrett kills him.

There follows an episode titled *Pieta* which represents Mexican women admirers mourning the death of a glamorous though evil hero.

The final episode continues the progress to the West, uninterrupted by the lawlessness and rebellion of embittered individualists like *Billy the Kid*.

Billy the Kid was originally created and produced by the Ballet Caravan under the direction of Lincoln Kirstein, and was first performed in Chicago in October, 1938. It was acquired by The American Ballet Theatre in 1941.

Billy	John Kriza
Pat Garrett	Felix Smith
Alias	Glen Tetley
Sweetheart & Mother	Ruth Ann Koesun
Prospector	Ali Pourfarokh
Mailman	Arnott Mader
Dance Hall Girls	Sallie Wilson, Christine Mayer, Fern MacLarnon
Cowboy in Red	Basil Thompson
Mexican Girls	Nan Cogswell, Mary Gelder, Janet Mitchell, Janet Morse
Housewives	Misses Jourdan, Ljung, MacLarnon, Pearson, Reed, Siegfried
Cowgirls in Gray	Elisabeth Carroll, Nancie Demmler
Cowgirls in Tan	Misses Anthony, Carleton, Groman, Levy, Stone
Cowboys	Messrs. Beaty, Carow, Englund, Gillespie, Gradus, Hatcher, Ives, Mader, Young
Ranchers' Wives	Misses Bush, Jourdan, MacLarnon, Pearson

Conductor: Kenneth Schermerhorn

STAFF FOR THE AMERICAN BALLET THEATRE

J. B. Cerrone	Company Manager
Hugh Swofford	Promotion Director
Virginia Donaldson	Advance Press Representative
Daryl Dodson	Stage Manager
Andrew James	Assistant Stage Manager
R. H. Houston	Carpenter
Joseph H. Leonard	Electrician
E. P. Rogers	Property Man
Grace Rowsell	Wardrobe Mistress
Chester Barclay	Orchestra Personnel Manager
Gerald Beal	Concert Master

Enrique Martinez — Assistant to Ballet Master

American Ballet Theatre
1790 Broadway
New York 19, N. Y.
John Onysko — Business Manager

AMERICAN BALLET THEATRE cannot live on its box office receipts alone.

BALLET THEATRE FOUNDATION is seeking a broad base of contributors who believe in the AMERICAN BALLET THEATRE and will help to share in its continuance.

Will you join our efforts by sending a contribution of any size today?
Contributions are deductible in computing income tax.

BALLET THEATRE FOUNDATION

1790 Broadway New York 19, N. Y.

We wish to thank the advertisers in the Wisconsin Union Theater programs this season whose support helps to make possible this and other printed brochures. For 1960-61, the season advertisers are: Forbes-Meagher Music Company; MacNeil and Moore; Tellus Mater, Inc.; Koberstein McCutcheon Interior Designers; Accent, Inc.; Tobacco Bar; Century House; Campus Printing Company.

Colleges and the Creative Audience

by Agnes De Mille

The non-commercial theater, that is, all theater that is not run as a lottery for financial gain finds itself in America in a terrible bind, caught between the total absence of endowment and the mounting demands of the craft unions and their aggressive feather-bedding. It must compete with lavishly mounted and exploited popular shows. It must at the same time, keep its prices within the reach of its proper audience, students, teachers and members of the professional class. The serious lyric theater is experiencing what was known in the 17th century as "Death by Pressing".

We, the richest country in the world and one of the largest, have only five part-time opera companies, three partially endowed ballet companies of more than local interest, and no classic theater whatever. In the national capital there is no resident functioning company of any kind.

In this situation the universities constitute our only practical hope—they cannot supply us with a creative theater because they are not equipped to do so. But colleges can train creative audiences and shape taste, and this is a vital service. There has never been great art without great audiences, the one depends on the other. Discriminating demand will find and support fine artists and cherish them.

The creation by Tyrone Guthrie of a professional theater under true aegis of the University of Minnesota is the most important theater news this year. By virtue of his project Minneapolis becomes the third theater city of the United States, not Boston, nor Philadelphia, nor Washington, but Minneapolis. Here new and beautiful theater will be inaugurated. Great actors will come, designers, musicians, young directors, actors and playwrights will be trained and will start their professional life. Other theater activity will follow suit. Schools will spring up. It is the chief characteristic of talent to attract and stimulate talent. There is no substitute for it and its repercussion is felt throughout civic life. All this can happen on any great campus and it very well may, following the happy example set in the West. We are rich in genius; it is the housing and use of genius in which we fail, or have consistently failed up to now.

But possibly with an enlightened audience growing yearly, with pressure and example set by far-sighted enthusiasts, even the state and federal gov-

Speaks on "Conformity" Feb. 15



AGNES De MILLE, choreographer, dancer, director, brilliantly changed the direction of dance in the American theatre with her choreography in "Oklahoma!" One of the major figures in today's dance world, and a distinguished writer as well, Miss de Mille began her career after graduation cum laude from the University of California, as a dancer and choreographer in Europe. Her first big successes in this country were the ballets, "Three Virgins and a Devil" and "Rodeo," in which she also danced the leading role. "Bloomer Girl," "One Touch of Venus," "Carousel," "Allegro," "Brigadoon," "Gentlemen Prefer Blondes," and "Paint Your Wagon," followed, and she developed new careers as a writer with "Dance to the Piper" and "And Promenade Home;" and in television.

She has been widely honored with honorary degrees and awards for her contributions to the theatre and ballet. Miss de Mille is married to Walter Prude, a top executive for the impresario S. Hurok, and they have a son, Jonathan.

ernments may come to think it worth time and a little money to preserve our living heritage, to foster the most magical and direct of all the arts.

It is the students, the amateurs, or lovers who must show the way to do this. Students can always make themselves heard. They have proved this historically time and again. We look to the students in our very grave need.

THE DEPARTMENT OF PHYSICAL EDUCATION FOR WOMEN

presents

ORCHESIS

THE UNIVERSITY DANCE GROUP

in

A CONCERT OF DANCE

February 18, 1961 — 2:30 and 8:00 P.M.

CELEBRATION SUITE *Stravinsky*

Directed by Geraldine Glover and Ellen Colescott

Dancers: Yvette Birs, Geraldine Glover, Ellen Gluck, Maria Litecky, Nancy Miller, Dick Brown, Jerry Cushman

Young Dancers—Group I: Lorraine Baker, Janet Bliss, Deborah Brown, Mary Chapman, Palli Davis, Jean Fei, Judy Fetherston, Janet Hanson, Tammy Johnson, Patricia McGrath, Mary Newton, Molly Schwenn

Young Dancers—Group II: Barbara Armstrong, Cynthia Cottam, Rebecca Drescher, Mary O'Donnell, Jessie Sinclair, Janet Smith, Jayne Wylde

THERE WILL BE NO HOUSELIGHTS BETWEEN THE FOLLOWING THREE DANCES

COULDN'T HEAR NOBODY PRAY *Negro Spirituals*

GOOD NEWS

Choreographed by Lou Jean Collier

Dancers: Lou Jean Collier, Barbara Sampson, Josephine Wait

A SEQUENCE IN JAZZ *Joseph Hawes*

Choreographed by Josephine Wait

Dancers: Vicki Dils, Joan Heibel, Maria Litecky, Nancy Nisius, Margot Palaith, Diane Sherer, Karl Kellor, Charles Smith, John Wertymer

THE BLUES SINGER *Clyde McCoy*

Choreographed and danced by Bonnie Butzer

THE TURN OF THE SCREW *Matthew Chapperton*

Adapted from Henry James Choreographed by Sally Nash Set executed by Van Peterson

Scene 1—Quint, Jessel and the children (Flora and Miles), are seen in a flashback, reliving their psychological relations to each other. The action here is symbolic. Quint and Jessel relive their strange and tormented love affair; the children are portrayed as having been corrupted and their childhood "killed" by their former governess and her gardener-lover.

Scene 2—While playing with the children, Miss Giddens, the present governess, sees the ghosts of Quint and Jessel observing them. The children try to comfort and divert her with their vivacious innocence, refusing to confirm the "spirit being" of their former governess and gardener, but their fatal attachment to their past is inescapable.

Scene 3—The ghost of Quint confronts and seduces Miss Giddens, reliving the fate of the former governess, Jessel. Is the ghost real or is Miss Giddens mad? In desperately trying to find her sanity, Miss Giddens terrorizes Miles and demands he tell her as the ghost appears again. Miles denies Quint and in renouncing his spirit, dies. At that moment the ghost vanishes.

Miss Giddens, the governess Barbara Brown

Her charges—Flora Naima Wallenrod

Miles Diane Steffen

Miss Jessel, ghost of a former governess Ingeborg Gillman

Peter Quint, ghost of a gardener David Gillman

INTERMISSION FIVE MINUTES

THERE WILL BE NO HOUSELIGHTS BETWEEN THE FOLLOWING TWO DANCES

"A STAR IS BORN" (afternoon performance only) *Pierne*

Prima Ballerina—Margot Palaith Enthusiastic Corps member—Patricia Catron

UNDERCURRENT (afternoon performance only) *Villa Lobos*

Choreographed and danced by Diane Sherer

RENASCENCE (evening performance only)	Prokofiev
<i>Choreographed and danced by Maria Litecky and Diane Sherer</i>	
MOODS (evening performance only)	Bartok
<i>Choreographed and danced by Margot Palaith</i>	
SINFONIA SACRA	Howard Hanson
<i>(A Dance-Ritual for Easter)</i>	
<i>Choreographer: Forrest Coggan Assisting Choreographer: Natalie Ross</i>	
<i>Sets and lighting designed by Forrest Coggan</i>	

In the composer's words, "The Sinfonia Sacra does not attempt programmatically to tell the story of the first Easter, but does attempt to invoke some of the atmosphere of tragedy and triumph, mysticism and affirmation of this story which is the essential symbol of the Christian faith".

The choreographer attempts to capture here the emotional and spiritual elements inherent in the story of the Resurrection.

Morning of the Third Day—They Have Taken Him Away — Rabboni — Feed My Sheep — Ascension — The Descent of the Spirit.

The Women: Yvette Birs, Janice Dave, Sue Farmer, Alvena Finn, Nancy Gilbert, Maria Litecky.

The Apostles: Naomi Andres, Bonnie Butzer, Catherine Carnes, Patricia Catron, Ferial Deer, Vicki Dils, Joan Heibel, Louise Kuflik, Carol Laudenslager, Nancy Nisius, Susan Randolph, Diane Sherer

The figures of Mary, Peter, John and Thomas are danced by Y. Birs, C. Carnes, N. Nisius, and D. Sherer, respectively.

INTERMISSION TEN MINUTES

WINNIE THE POOH Carpenter
Adapted from A. A. Milne *Choreographed by Nancy Gilbert* *Set executed by Jerry Cushman*

Pooh loves food. Much to his discomfort he becomes lodged in the doorway of Rabbit's house. The animals push and pull to dislodge him but to no avail. Nothing to do but entertain Pooh while he reduces.

Winnie the Pooh	Sue Farmer
Christopher Robin	Martha Richman
Rabbit	Bonnie Butzer
Tigger	Catherine Carnes
Piglet	Suzanne Eddy
Eeyor	Natalie Ross

SAWDUST CHARADE

Choreographed by Robin Gregory Set executed by Jerry Cushman

By what means does man attempt to achieve the precarious pinnacle of success?

The Patsy	Ellen Cox
The Barker	Sanford Syse
The Ringmaster	Jerry Cushman
The Acrobat	Clay Stebbins
The Exotic Dancer	Josephine Wait
The Juggler	Sandra Grimmer
The Aerialists	Sandra Grimmer, Clay Stebbins

Choreographed by Maxine Sheets

Dancers: Yvette Birs, Lou Jean Collier, Sara Covalt, Sue Farmer, Erika Rehm, Barbara Sampson, Judy Shelby, Jan Van Dyke

ACKNOWLEDGMENTS

Composer-Accompanist Joseph Hawes
Lighting by Tom Tews
Supervision of Costumes Robin Gregory
Orchesis President Sue Farmer
Advisers Louise Kloepfer, Robin Gregory

Dance At Wisconsin

by Fannie Taylor

Theater Director — Wisconsin Union

Of all the lively arts appealing to mankind, dance has always held a pre-eminent place, as one of the oldest of man's creative expressions.

Only in very recent years, however, has it been accorded the dignity of educational approval which its integral relationship to the growth of civilization should give it.

The University of Wisconsin has the honor of being the first to give this formal recognition to the dance as an educative force, and to include its instruction in the curriculum.

This pioneering activity began about 1917 under the creative guidance of Prof. Margaret N. H'Doubler with the support of Professor Blanche N. Trilling, director of the Department of Physical Education for Women. From tentative first efforts held in Lathrop Hall, the dance philosophy as well as external teaching methods developed at Wisconsin have spread into professional and educational fields throughout the country, with former students teaching in colleges, universities and high schools, and performing with some of the leading professional groups of the day.

Margaret H'Doubler began to develop her revolutionary theories on the science and theory of dance in relation to education and life somewhat by accident. A graduate in biology, she was teaching basketball with great pleasure in the motor coordination of the game, and preparing to go to Columbia for graduate study. Professor Trilling, heading the physical education department for women, had become out of patience with the stereotyped dance forms then current, and suggested to her young instructor that while studying at Columbia she look for new ideas in dance to take their place.

Unenthusiastic at first, Miss H'Doubler went East in 1916 and began to explore the field. Little but ballet training was offered, but through contacts with Gertrude Colby, Bird Larson, and Alys Bentley, who taught music with the aid of movement, she began to catch a glimpse of a fresh idea. Nowhere did she find a sound philosophy for cutting away from the old, formal, five-positioned technique.

Gradually she began to develop the proposition on which her future teachings were to be based that "desire and ability for expressive rhythmic movement are inherent in every human being, and that through dance as a part of culture the individual integrates and enlarges his capacities." (Margaret Lloyd, Christian Science Monitor, Sept. 1940).

In the fall of 1917 she came back to the Wisconsin campus to begin to teach what her pupils thought a very odd kind of dancing. But the ideas began to catch on. The students were enthusiastic and carried their interest to other classes. Informal discussion-recitals grew up, where the students danced and instructors talked over each problem from the point of view of their own field of knowledge.

That spring, 1918, the dance students put on a "dance drama" on the grass at Camp Randall before an audience of 4,000, as a benefit for war orphans. Performances continued out of doors on the hillside behind Bascom Hall until 1925 when the stage in Bascom was made available.

From the outset the teaching of dance was based on the premise that to be vital and not superficially imitative it must spring from the experience of each individual: emotional, intellectual and physical. Dance at Wisconsin has not been primarily concerned with theatrical presentation, but with the individual student.

The original records of the women students who participated in the early dance program were lost when Lathrop Hall was used as a barracks in World War I, but the idea of a workshop dance organization, a kind of extra class, developed in the winter of 1918-19, and Miss H'Doubler suggested the name "Orchesis" for it, implying the science of movement and gesture. The name caught on at Wisconsin and turns up all over the country today in hundreds of colleges and high schools.

Berta Ochsner, who graduated in 1919, was the first president of Orchesis, and later went on to New York where John Martin, dance critic for the New York Times, commented on her choreography for "Fantasy 1939."

"She is a welcome addition . . . not only because she is an interesting artist but because she brings new blood and a fresh approach to the modern dance hereabout."

"She is the first dancer to bring the technical and artistic methods of that notable educator (Margaret H'Doubler) to the professional field."

Since that day many Wisconsin dance students have become part of the professional field.

The new idea of dance education flourished. Soon the Orchesis group was asked to go to other universities and colleges to demonstrate their work. Always the young women had to have special permission to go off the campus, and always they



Harold N. Hone, Photo

had to be under the auspices of the Dean of Women.

But even this seemed too much to University President E. A. Birge who finally put a stop to the off-campus trips by stating that he did not wish the university to become known as a dance school.

There was more to come than the president realized. The pioneering efforts were beginning to bear unexpected fruits. Miss H'Doubler and her co-workers put in a request for a major course in dance leading to a degree, the first ever to be offered on any university campus. They expected to be turned down, but hoped to go back again and again until they won the day.

It was not necessary. Dean George Clarke Selery, heading the College of Letters and Science, helped to implement the request. The School of Education faculty voted unanimously for it. The university faculty as a whole welcomed it unanimously. Dance education at Wisconsin became a reality on November 1, 1926.

By 1927, "dance drama" programs had spread to the Universities of Arizona, Michigan, Nebraska, Oregon, Washington, and Iowa. As late as 1931, however, Wisconsin was still the only university offering a degree in dance. But a decade later, in 1941, an article in the *Daily Cardinal* reported that across the country 27,000 women and 350 men were enrolled in college classes in dance, similar to those developed at Wisconsin.

In 1954 Margaret H'Doubler retired from teaching, as a full professor with emeritus status. She makes her home in Door County with her husband, Wayne LM. Claxton, a former Wisconsin

MARGARET N. H'DOUBLER, pioneer dance educator, was a member of the University of Wisconsin faculty from 1910, when she graduated here with a B.A. in Biology, until her retirement from the Department of Physical Education for Women in May 1954 as emeritus professor. During the course of her career she founded with her students the dance group, Orchesis, prototype of all the college dance groups across the nation; she developed the first dance major course in a university; she was the first dance consultant to colleges and universities throughout this country and in Canada, England, and Luxembourg.

She will be a special lecturer for the 1961 summer session at the Madison campus.

professor of art education, who went to Wayne University in Detroit, where he headed the art department for many years.

She continues to take an active part in dance education, lecturing throughout the country, and frequently returning to Wisconsin to join her colleagues here, Professors Louise Kloepper and Mary Fee, who are today heading the dance education program.

Miss H'Doubler takes the position that there really is no such thing as "modern" dance, but rather contemporary dance, heir to all the developments which have gone before. The creative principle grows out of biological principles, she has felt, and because of this conviction the dance curriculum at Wisconsin leans heavily on science courses in addition to philosophy and art, emphasizing the physical basis on which a creative expression must build.

Today, writing about contemporary dance, Margaret H'Doubler calls it a concept—a point of view not a prescribed system, the present phase of dance in its evolution toward its destined goal of greater universality.

"It inherits much from the past and is influenced by the scientific spirit of the present. Its study is profiting from increased knowledge of movement and rhythm. Physiological and psychological research have revealed the nature of the kinesthetic sense and its importance to motor and rhythmic perception. This research has also revealed the relation between feeling and its movement expression—revelations which are influencing not only the technical study of dance, but also its theory and philosophy. As a result there has been a general agreement as to the basic meaning of dance.

"The emphasis today is to know and experience dance as a creative art experience, expressing and communicating the dancer's emotional reactions to his impressions, as he evaluates them.

"The technical necessity is to train the body to become a strong, flexible, sensitive and well-coordinated instrument capable of responding to the exigencies of the expressive mind.

"The quality and manner of movement are determined by the artistic integrity of the dancer rather than by a forced conformity to an externally single conventionalized standard. Moreover, compositional form is no longer dependent upon musical forms. It emphasizes the necessity of the outward observable form (the dance) being an organized structure that meets the requirements of subject matter, instead of the requirements of a pre-determined structure."

"Dance has proved its ability to compose independently in its own medium (movement), creating dance forms as objects of art in the same sense as a painting or musical composition is an art object."

Side by side with dance education in the classroom at Wisconsin, has gone the opportunity for the non-dance student to become an informed and intelligent appreciator by attending performances.

In the earlier years of the program such artists as Harald Kreutzberg, Uday Shan-Kar, and others were brought to Madison by the Wisconsin Union and the dance department.

Beginning in 1939, when the Wisconsin Union Theater was built, the professional dance program has been markedly increased with a variety of offerings. Orchesis, too, brought its dance drama program to the Union theater stage, and it has evolved into dance concerts, lecture-demonstrations, contemporary interpretations far removed from the early day out-of-door performances on the grass behind Bascom Hall.

PROGRAMS BY ORCHESIS

in the

WISCONSIN UNION THEATER

A Program of Dance	
(Spring Festival)	Mar. 23, 24, 1941
"Orpheus and Eurydice" with Wisconsin Players	Feb. 22-24, 1945
Program with Wis. Players	April 8-10, 1946
A Dance Concert	April 30, 1946
An Evening in the Theater	Aug. 12, 1946
An Evening of Dance	Mar. 25, 26, 1947
"The Juggler of Notre Dame" with YM, YW	Dec. 17, 1946
An Evening of Dance	Mar. 24, 1948
"If There Isn't—There Ought To Be"	Aug. 13, 1947
	Feb. 18, 19, 1949
"Dickens' Christmas Carol" with YM, YW	Dec. 12, 1949
An Afternoon of Dance (Sunday Music Hour)	April 23, 1950
An Evening of Dance	April 6, 7, 1951
Studio Production, Play Circle	Oct. 16, 17, 1951
An Evening of Dance	April 9, 10, 1953
Program with Wis. Players	Mar. 3-7, 1953
"Secular Masque" with Inter-Arts	May 16, 1953
Studio Dance in Play Circle	Jan. 13, 1954
Program of Dance—Burleigh Festival (Sunday Music Hour)	April 29, 30, 1955
Studio Dance in Play Circle	May 1, 1956
An Evening of Dance	Feb. 22, 23, 1957
Program of Dance (Sunday Music Hour)	April 27, 1958
An Evening of Dance	Feb. 14, 1959

PROFESSIONAL DANCE ENGAGEMENTS

in the

WISCONSIN UNION THEATER

1939-40	Ted Shawn and his Ensemble of Men Dancers	Nov. 14, 1939
	Jooss Ballet (European)	Feb. 14, 1940
	Graff Ballet (Sunday Music Hour)	Mar. 3, 1940
	Lavina Niehaus and Emmy Saint Just (Sunday Music Hour)	April 7, 1940
1940-41	Ballet Russe de Monte Carlo	Dec. 17, 1940
	Dancers Enroute (Sunday Music Hour)	Mar. 23, 1941
1941-42	Doris Humphrey, Charles Weidman and Company (Concert Series)	Nov. 18, 19, 1941
	Mildred Kaeser (Sunday Music Hour)	Dec. 4, 1941
	Ballet Russe de Monte Carlo	Dec. 17, 18, 1941
	American Balladry and Dancing (Sunday Music Hour)	July 25, 1942
1942-43	Paul Draper, Larry Adler	Oct. 10, 1942
	Devi Dja and her Bali Java Dancers (Concert Series)	Jan. 8, 1943
1943-44	Paul Draper, Larry Adler	Oct. 16, 1943
	Judith Magee Dancelogues	Feb. 13, 1944
1944-45	Ballet Theatre	Dec. 7, 1944
1945-46	Ballet Theatre	Dec. 6, 1945
	Paul Draper, Larry Adler	Jan. 31, 1946
	Martha Graham and Dance Company	March 12, 13, 1946
1946-47	Ballet Russe de Monte Carlo	Oct. 22, 1946
	La Meri (Hindu Dancers)	Dec. 2, 1946
	Ballet Theatre	Feb. 10, 11, 1947
1947-48	Ballet Theatre	Oct. 21, 22, 1947
	Rhythms of Spain	Nov. 30, 1947
	Pearl Primus and Group	Feb. 19, 20, 1948
1948-49	Sybil Shearer (Sunday Music Hour)	Oct. 31, 1948
1949-50	Ballet Russe de Monte Carlo	Jan. 16, 17, 1950
1950-51	Jose Limon and Dance Company	Nov. 14, 1950
	Vashi and Veena	Jan. 6, 1951
1951-52	Ballet Theatre	Dec. 17, 18, 1951
	Maida Von Essen	Jan. 13, 1952
1952-53	Vashi and Veena (Dancers of India)	Nov. 1, 1952
1953-54	Agnes De Mille Dance Theatre	Feb. 16, 17, 1954
	Vashi and Veena	Nov. 13, 1954
1954-55	Ballet Russe de Monte Carlo	Nov. 29, 30, 1954
	Jose Limon and Dance Company	Mar. 19, 1955
1955-56	Ballet Russe de Monte Carlo	Dec. 12, 13, 14, 1955
	Azuma Kabuki Dancers and Musicians	Feb. 22, 1956
1956-57	Ballet Russe de Monte Carlo	Dec. 17, 18, 19, 1956
	Ballets Basques di Biarritz	Mar. 25, 1957
1957-58	Jose Greco and Company	Feb. 7, 1958
	Daniel Nagrin	Apr. 30, 1958
1958-59	Lotte Goslar	Jan. 31, 1959
	National Ballet of Canada	Mar. 9, 10, 1959
1959-60	Dance Drama Company	Mar. 19, 1959

*The Dance Festival Program is presented under the auspices of
the Wisconsin Union, the Department of Physical Education for
Women, and with the assistance of the Humanistic Foundation*





MADISON NEWS

12/21/60 rf

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN
Immediately

RELEASE:

Dance

MADISON--Second term classes in creative dance for children and in modern dance for 7th, 8th, and 9th grade school youngsters will begin on the University of Wisconsin campus Saturday, Jan. 7, the UW department of physical education for women announced today.

Mrs. Nancy Thysell Miller, UW instructor in dance, is in charge of the creative dance classes. Mrs. Ellen Colescott, 2828 Waunona Way, Madison, is in charge of modern dance. All classes begin Jan. 7 and continue through Saturday, March 25, in Lathrop Hall.

Mrs. Colescott's class in modern dance will be held from 10 to 11 a.m. each Saturday. Mrs. Miller's Saturday classes in creative dance are divided into three sections: Section 1, for girls and boys aged 6 to 8, will meet from 9 to 9:45 a.m.; Section 2, for boys and girls aged 9 to 13, will meet from 10 to 10:45 a.m.; and Section 3, also for girls and boys aged 6 to 8, will meet from 11 to 11:45 a.m.

During her college years Mrs. Miller, who did her undergraduate work at Ohio Wesleyan University in music education, taught children's dance and performed frequently in both dance and drama productions. Her teaching experience also includes work in children's camps as music, dance and drama director. While attending UW she taught at the Madison Vocational and Adult School, YWCA, and Kathryn Hubbard School.

Mrs. Colescott's study of modern dance began at the Martha Graham School of Dance in New York and continued at UW where she took her master's degree in dance education. She has taught modern dance at Michigan State University and the UW, and at the Bath Academy of Arts in England. She has also taught dance classes for the Madison recreation division, and has choreographed musicals for both the Wisconsin Players and Madison Theater Guild.

U. W. NEWS

Dance Dept

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

RELEASE:

3/30/60 rf

Immediately

MADISON--Five seniors majoring in dance in the University of Wisconsin's department of physical education for women will present two performances in Milwaukee on Thursday, April 7.

The UW senior dance majors, under the supervision of Miss Ann Huston, will appear at the University of Wisconsin-Milwaukee campus elementary school at 9:15 a.m., and at 1:45 p.m. they will appear at Milwaukee Downer Seminary.

The dance program, planned primarily for children, was prepared as a project in the lecture demonstration course taught during the past semester by Prof. Louise Kloepper. Included among the dances is a Japanese fairy tale executed in Kabuki style.

The UW senior student dance majors appearing in the performances include Sandra Faxon, Lenox, Mass.; Karen Holmberg, Skokie, Ill.; Linda Edelen, Glen Moore, Pa.; Paula Roberts, Brooklyn, Wis.; and Christine Webb, Lansing, Mich.

• #/#

MADISON NEWS

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE MADISON 6, WISCONSIN

9/22/58 rf

RELEASE: Immediately

Dgtr
Dance

MADISON-- The annual first semester of classes in creative dance for children will begin Saturday, Oct. 4, the University of Wisconsin department of physical education for women announced today.

Miss Nancy Thysell, of Cincinnati, Ohio, graduate student in dance at the UW, will be in charge of the classes. Miss Thysell did her undergraduate work in music education at Ohio Wesleyan University, taught children's dance there, and has also directed music, dance, and drama teaching at children's camps. While doing her graduate work at the UW, she has also been teaching at the Madison vocational and adult school.

The Saturday classes will meet through Dec. 13. Section 1, for girls and boys aged 6 to 8, will meet from 9 to 9:45 a.m.; Section 2, for boys and girls aged 9 to 13, will meet from 10 to 10:45; and Section 3, an advanced section for those with previous dance experience at the University, for boys and girls aged 9 to 13, will meet from 11 to 11:40 a.m.

All classes will meet in the dance studio in Lathrop Hall on the campus. The fee per child is \$6, and interested children and parents may register at the department office in Lathrop Hall.

###

Dance Dept

U.W. NEWS

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

6/8/56

RELEASE:

Immediately

MADISON--Persons interested in the teaching of modern dance will have special learning opportunities in the University of Wisconsin Summer Session.

"The whole emphasis is on the teaching of dance and much of the instruction is for teachers," Prof. Louise Kloepper said. She will direct Summer Session activities of the Dance division in the UW department of physical education for women.

Four courses will be offered including:

Dance technique--the principles of movement and their application to dance;

The teaching of dance to children--practical experience in dance movement, observation and participation in children's dance classes;

Analysis and sequence in the teaching of dance--a workshop class in which the problems of creative teaching and the content of dance materials are analyzed and practical experience in lesson planning is gained;

Dance accompaniment: percussion--use of percussion instruments in teaching and study of the movement accompaniment relationship in terms of rhythm and quality.

Prof. Kloepper and Miss Virginia Johnson, teacher of dance for children in the Madison public schools, will instruct for the courses. Emeritus Prof. Margaret H'Doubler, former chairman of the UW Dance Division and pioneer in the development of modern dance, will deliver a series of special lecture-demonstrations to advanced students during the Summer term. The session begins June 22 and ends Aug. 17.

Dana Dept

U. W. NEWS

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

RELEASE:

6/11/56 vh

Immediately

MADISON--A University of Wisconsin alumnus who is a successful dancer and choreographer has recruited talent on the UW campus for his latest dance undertaking.

Don Redlich of Winona, Minn., held tryouts here for dance parts in a large pageant depicting the missionary work of the Congregational Church. He is planning the choreography for the pageant, to be held in Omaha, Neb., June 23-24. Redlich received his master's degree in speech at Wisconsin in 1953 but "took every UW dance course offered."

Coming to Madison after finishing the season with the road show of "Plain and Fancy," the choreographer chose two UW sophomore dance majors for the pageant assignment. They are Janis Stockman (618 Stockton Ct.) and M. Claudia Schroeder (2601 Gregory St.), both of Madison. He also signed up Dwight Wilson, junior English major from Milwaukee (1735 N. 17th St.) who has been taking UW classes in dance.

UW dance graduates who also will appear in the pageant under Redlich's direction include Ivey Lee Cole, New York City; Jayne Poor, Rockford, Ill.; and Joan Grant Schwartz, Milwaukee.

After graduating from Wisconsin, Redlich danced in the New York musical, "The Golden Apple," later directed the dances in "Thieves Carnival," playing in New York.

####

MADISON NEWS

9/22/55

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

RELEASE: Immediately

University of Wisconsin students majoring in dance--all members of the University's Physical Education Club--will be hostesses for a "finding out" party to be held in Lathrop Hall dance studio at 7:30 p.m. next Thursday (Sept. 29).

Their guests will be new students in the dance department as well as both new and established staff members of the department. They will be finding new names and faces, old friends and new.

Members of the entertainment committee include: Bernadine Madole, senior, Oklahoma City, Okla.; Ann Toles, graduate assistant, Tucson, Ariz.; and Ann Huston, graduate assistant, Silver Springs, Md.

#####

FEATURE STORY

Mr. Dancer

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

6/24/54

RELEASE:

Thursday, July 1

EDITORS NOTE: This is the seventh in a series of "profiles" of University of Wisconsin faculty members retiring this year.

(Picture Available)

By VIVIEN HONE

MADISON, Wis. (July 1)--The University of Wisconsin professor who made modern dance a part of the educational program of almost every major American educational institution retired from the Wisconsin faculty today.

As Margaret H'Doubler has done much for the dance--so has dance endowed Margaret H'Doubler. Its way-of-life benefactions have been clear. They are apparent now in the grace, courage, even eagerness with which the professor faces retirement from 44 dedicated years of teaching.

"This is the time," she says, "it just is--and it's right."

Dance wasn't always important to Miss H'Doubler, but pleasure in the rhythmic movement of the body was. Like many another athletic young American, she twined her childhood ambitions around a pony, "a little larger than a Shetland and part Indian," and rode her through the early years.

"We always had horses," she says of those days in Warren, Ill., and riding has been her steady joy ever since.

As the daughter of an artist-photographer-inventor of Swiss descent (that name with the strange apostrophe was once a Swiss Hougen-Doubler), she attended the grades, high school, and a local private academy in Warren. Then the H'Doubler family moved to Madison and the young woman enrolled in the University of Wisconsin, her goal a biology major.

ad one--H'Doubler

The health and energy and will toward active contribution which are notable in Miss H'Doubler today were all present in this pink-cheeked coed of 1906-- and the University had determined plans to keep the balance this way. Through a physical culture program of gymnastics and sports it was providing for the body fitness and well-being of Wisconsin coeds and against "the pale young ladies" prevalent on an earlier campus.

Marge H'Doubler responded to these protections of her alma mater with zest; in addition to carrying her studies, she played baseball, basketball, tennis-- and swam so wholeheartedly that when graduation came in 1910, the department asked her to stay on and instruct. Armed with the biological sciences and a deep interest in people which would reinforce this teaching, she accepted happily.

No such amity was displayed by the young assistant for the early appearance of dance in the department.

Gilbert and, later, Chalif dance, orderly arrangements of movement set to music, were introduced, the latter made a requirement by her department as it groped toward new cultural values for Wisconsin girls which sports alone could not offer.

"The intention was good," Prof. H'Doubler is quick to point out, "but all the movements were based on 'the five positions' of the classical ballet. They were imitative, learning by rote, and served in no way as a creative art experience. I had to learn them to teach them to students--but they never gave satisfaction."

She was still doubtful of dance and her capacities for it five years later as she prepared to leave the campus for a time. Five years of instruction in the then new Lathrop Hall on the Wisconsin campus had been coupled with graduate study in the philosophy of education, and now Columbia University was a goal for further work in the subject. But Blanche M. Trilling, pioneering director of Wisconsin's new phy ed program for women, had additional plans for her young instructor--the teaching of dance, but first the finding of something within the medium which would be "worth a college woman's time.

ad three--H'Doubler

"At first the students hid behind the pillars," she laughs, remembering those initial classes she held in the green gym at Lathrop. "But gradually it began to take....There was a marvelous group of students that summer and we accomplished so much."

Coed enthusiasm was joined by faculty interest and then support. Orchesis, student dance group, was born out of a clamoring for more exploration of dance than the two-a-week regularly scheduled periods for instruction could provide, and has tripped into the present, one of the most active and productive student art groups which Wisconsin has fostered.

With word spreading to other campuses, Marge H'Doubler and her girls were soon flooded with invitations to appear in lecture demonstrations. The volume of these requests was so great that off-campus performances were finally limited by executive command. "After all," declared Wisconsin's president, E. A. Birge, "we can't have the University known as a dancing school."

But President Birge, notwithstanding, Wisconsin and Miss H'Doubler have taken honors for her "dancing school." In 1926 a dance major--first in the United States--was incorporated into the women's physical education curriculum. The master's degree in dance was also offered, and today the demand for Wisconsin-trained teachers of dance is greater than the University can supply.

"The Wisconsin Dance Idea has expanded in all directions, but without a single contradiction to the basic principles germinated in 1917," writes Emeritus Prof. Trilling in her history of the department. "Proof of the universality of the idea comes from...every spot where Wisconsin's foreign students have made it a tool for better understanding of the dances of their own nations and of other cultures. It has proved equally vital to those students who have become concert dancers, those who teach in college, and those who work with children."

"It has, in the last four years, established its validity as an approach to movement psycho-therapy at the University Clinic and at Mendota State Hospital,

ad four--H'Doubler

and the therapeutic values are now being reinjected into an enriched educational practice of dance."

"My interest has never been that the girls should develop into professional dancers," says this woman with the grace of youth and the wisdom of years; with an international reputation and experience in the educational and creative dance world; with six books on dance to her credit; with membership in learned and professional societies, too many to list. "It is through dance that the girls realize their wonderful human endowment. By giving them knowledge and understanding, we hope to add to the intellectual and emotional forces of their growing personalities."

Gratitude for the opportunity to develop dance and the philosophy it is born in appears frequently in Miss H'Doubler's conversation--but no self pity for the domestic sacrifice which staying with that opportunity came to require. In 1934 Miss H'Doubler was married to Wayne Claxton of the UW art education staff. In 1937, the position which the professor of art holds now at the head of Wayne University's art department took him to Detroit.

"I loved to teach and I wasn't ready to retire--Wayne knew this," Miss H'Doubler says as she tells of her decision to stay at Wisconsin, "but we never intended to be separated so long."

Since 1937 the Claxtons, each in his and her creative field, have worked separately, but with frequent joyful reunions and full summers together at their Door County home in the piney finger of Wisconsin.

Now a full life together is promised--and only occasional separations. "I hope to take time to look at other universities and colleges, see what they are doing, perhaps serve as guest teacher," Miss H'Doubler says. (Already the State of Oklahoma, Vassar College, the University of Illinois, and her own University of Wisconsin have bid for services.) There will be an apartment in Detroit, but that house with the woods and the 600 feet of shoreline on Sister Bay in Northern Wisconsin will have the Claxton's greater devotion. "Waymer" is the product of

ad five--H'Doubler

hearth dreams and creative hands. It has in it much that the Claxtons have designed and built themselves. It will shortly be furnished with one thing more...a peculiarly fitting, practical restatement of such words as these spoken by Dr. Marie Carns, present director of the women's physical education department:

"Miss H'Doubler will always be remembered by her students and colleagues as a truly great teacher. There is no higher tribute."

From the hundreds of students, associates, and other friends of this teacher has come a fund sufficient to bring a well and drinking water to the home at Sister Bay. Thus comes perpetual refreshment for the woman who has so long refreshed the minds and spirit of Wisconsin's daughters.

Miss H'Doubler received the Dance Magazine Award in 1965 for her outstanding contributions to the field of dance, and most recently Impulse, a yearly dance magazine, dedicated its 1969-70 issue to her.

#####

CUT LINES

2/26/52

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

Immediately
RELEASE:

*Education, school of
Dance, dept. of*

Madison, Wis.--The swirling skirt and the expression of concentrated seriousness belong to Claire Levine, (2110 University ave.) Madison, a graduate student in the School of Education, and a dance major at the University of Wisconsin. She's rehearsing for the Orchesis demonstration-with-lecture which will be held March 23 at the Wisconsin Union theater.

#####

CUT LINES

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

RELEASE: *Douglas Ogden*

Immediately

5/22/51

Pic B, foursome:

This mixed quartet is cheerfully following Miss Lichtenberg's instructions to limber up before trying a graceful "tour jeté." From left to right the balleromanes are Lucy Lowrey, Glen View, Ill.; Jack Taylor, Iola, manager of the UW football team; Helen Meleney, Washington, D. C.; and Bob Leu, Ripon, tackle, as you might expect, on the football team.

lll
lll

CUT LINES

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

5/22/51

PL
RELEASE:
Immediately

Dance

Cutline for Dance Pic A, Large group:

Senior men majoring in physical education at the University of Wisconsin went co-educational this year, as this picture, snapped during one of their classes in the dance studio of the women's physical education department, shows.

Their director, Robert Nohr, decided they needed a knowledge of the basic principles of rhythmic movement. With the help of the dance staff and the cooperation of freshmen women majoring in physical education, that's what they've been getting for one hour twice a week during the second semester.

Their instructors, Marjorie Parkin and Ruth Belew, started them off with the simplest of exercises: moving a hand or a foot in time to music as they lay on the floor of the dance studio in Lathrop hall. Then they got up on their feet, and analyzing as they went along, they tackled the waltz, the tango, the schottische, and the "horra," a Palestinian group dance that set them circling with their partners at ever-increasing tempo.

Square dancing was not neglected, for the men will be expected to lead groups in all forms of social dancing when they're out teaching in the nation's high schools.

During the class above, Muriel Lichtenberg, senior in physical education from Mt. Vernon, N. Y., was invited to give the group a lesson in the basic movements and terminology of ballet. Miss Lichtenberg has studied with George Balanchine in New York, so she was able to demonstrate the five

ad one--dance pic

positions with a continental flourish.

Male phy ed classes are apt to run pretty heavily to football, track, boxing, and baseball stars, so Dick Murphy, captain of the UW boxing team and national intercollegiate middleweight champ, is prominent in the picture, as is Wrestler Bob Lessl, Track Man John R. Minerick, and Basketball Star Bob Ryser.

###

3/21/51

Anna Marquette
[*Dance Dept.*] Immediately

These pupils of Instructor Virginia Johnson, caught by the camera as they leaped with gay abandon over the floor of the Lathrop hall dance studio at the University of Wisconsin, are, left to right: Jeffrey Tollefson, Mary Jane McLeod, and Rachel Lund, all of Madison.

Under the sponsorship of the University of Wisconsin department of physical education for women, Miss Johnson has for the past six years been demonstrating to Madison boys and girls the sheer fun to be found in creative dance movements. For a small fee any boy or girl from 6 to 12 years old can enroll for each term of 20 meetings. Three classes—for beginners, for intermediates, and for advanced dancers—are held each Saturday morning.

"We have about 30 children in each class," Miss Johnson points out. "I don't hold the children to a rigid pattern of training. I just go along with them. If, for example, they show enthusiasm for leaps or falls, we do more work with those movements. The children work out their own steps and then decide what kind of music they'd like us to play for them."

Miss Johnson, who teaches art at the Lowell elementary school in Madison, will direct for the first time this summer a workshop in art and dance for boys and girls. Sponsored by the University departments of physical education for women and art education, the workshop will run from July 20 to Aug. 10, five days a week.

###

U. W. NEWS

11/7/51

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

RELEASE:

Immediately

Madison, Wis.--Students who were graduated from the University of Wisconsin
[dance department] in June have been snapped up by schools across the country, Prof.
Margaret H'Doubler, head of the department, announced today.

"Graduates with either the bachelors or masters degree are in demand to
carry out the 'Wisconsin Idea' in dance in high schools, colleges, and universities,"
Miss H'Doubler reveals. "We could place many more students than we graduate each
year."

This year's crop includes the following with the bachelor of science degree:
Helen H. Evans, Duluth, Minn., teaching at the Nossen School of Dance,
Larchmont, N.Y.; Mary E. Klement, Ft. Atkinson, Wis., with the department of
physical education for girls at the Oak Park and River Forest high schools, Oak
Park, Ill.;

Muriel Lichtenberg, Mt. Vernon, N.Y., instructor in dance at Wheaton
college, Norton, Mass.; Nancy Wilder, Milwaukee, teaching dance at Lawrence college,
Appleton, Wis.; Deborah Zeff, Chicago, with New Trier township high school at
Winnetka, Ill., a school which has hired Wisconsin-trained dance majors ever since
the University established the dance department.

The following graduates hold master of science degrees:

Mariam Jerabek, Milwaukee, with the YWCA in Oklahoma City, Okla.; Joan Jones,
Cedar City, Utah, instructor in dance at the University of Utah, Salt Lake City;
and Ellen L. Moore, Mason City, Iowa, at Michigan State college.

-more-

ad one--dance department

"A group of our graduates who have gone on to study in New York are scheduled to appear on a television program in December," Miss H'Doubler says. "Under the leadership of Robin Gregory, the girls are Mary Hinkson, Matt Turney, Muriel Levinsohn Cole, Marion Lawrence, and Sue Hackes.

4444
4444

FEATURE STORY

6/7/51

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

Wednesday, June 13
Noon

Dance Dept.

By Hazel McGrath

Madison, Wis.—A class that began in the University of Wisconsin dance department to help students overcome social handicaps has now developed into an experiment in group therapy with schizophrenic patients at Mendota State hospital.

Led by Shirley Genther of the U.W. dance department, eight graduate students have spent two hours every Tuesday and Thursday this year leading psychotic patients, selected by Dr. Max Smith of the hospital staff, through "psycho-movement-dramas" created to help them solve their problems.

"We define 'psycho-movement-drama' as understanding through movement," Mrs. Genther explains. "The theory is if you act out a problem and its solution, you're more likely to do it that way in real life.

"We work with the patients in a social situation that will draw them out of their own private worlds," Mrs. Genther says. "Psychotics have lost contact with their surroundings, and the movements we use to begin each class help draw them out. Moving together is an easy way to socialize, for you don't have to talk."

After the warm-up period, the psycho-drama for the day is enacted by the dance majors. Then the patients try to analyze the movements and their meaning before going through them.

Take the rejected child situation, which has met with almost universal response. Two students enact the part of the parents, dancing in their tight circle, and another is the child, hovering on the outside. The child makes many attempts to break through the parents' joined hands, but is constantly rebuffed.

At last in despair, she creeps away. She carries with her this feeling of rejection when she tries to make friends later. At the end of the drama she succeeds in going ^{/to} the new friends by breaking the circle and running between her parents.

"The attendant who takes the group to class is a major in social psychology who is trained to note behavior of the group before and after the sessions," Dr. Smith explains. "After most classes, they talk much more with each other than they did before.

"However," he continues, "after the rejected child drama, they are quiet and thoughtful. It really hits home to most of them. Maybe we're taking a chance, but at least we are doing something, and I think we're doing more good than harm.

"Ideally the class would meet every day or at least several times a week," Dr. Smith says. "We notice on Tuesdays that the long break from the preceding Thursday makes it much more difficult to establish contact again. It's much worse, of course, over the vacations."

The class has included as many as 17 men and women, but a maximum of 12 was found to be most desirable so that all members get individual attention. All but one of the original patients have been released from the hospital, and new ones have been added from time to time.

The work with disturbed patients grew out of a suggestion made by Dr. Thelma Hruza, a neuro-psychiatrist in the Student clinic at the University. She recommended that students who came to the clinic for help in social inadequacy be given dance movements to supplement verbal techniques.

That first class three years ago included four faculty members and nine students. They met once a week for two and one-half hours.

"We had to answer the question: Can people easily learn to express their feelings in movement?" Mrs. Genther explains. "During two years of experience with people not too disturbed, we decided, after many trials and errors, that they could."

This is one situation they found value in acting out:

A girl from an intellectual family who has been forced ahead without time for ^{the} social graces meets a boy at college and falls for him. He asks her to go to a dance. She can't dance, but she is ashamed to say so, so she accepts. At the dance she puts him off by saying she likes to watch, that the music is too fast, that she is tired.

The boy pulls her to her feet, saying they'll just walk around the dance floor. She, stiff as a poker, takes a few halting steps, then subsides into her seat as the music stops.

In the first movement of this little drama the boy and girl go through the motions. In the second part, a second girl acts out the feelings of the first, while the original couple again goes through the original movements.

A solution is proposed in the third act: the girl confesses, the boy sweeps her to her feet and teaches her to dance.

In another situation two people start moving together in perfect rhythm. Gradually their movements become less synchronized until one goes off entirely, leaving the second to dance mournfully alone. Then the deserter comes back, but the harmony has been broken and they are unable to establish the perfect pattern again.

"We've discovered so many things that we want to enlarge on our ideas next year," Mrs. Genther says. "It's difficult to tell what part our sessions played in the rate of cures among our patients. Dr. Smith has been kind enough to say that we have been helpful. At any rate, we all gained valuable experience through our work at Mendota."

FEATURE STORY

8/3/50

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

Immediately

W. B. Dancer

Madison, Wis.—If each dance graduate at the University of Wisconsin could hold down a dozen jobs at once, the department could hope to satisfy the demand coming in by telephone, wire, and letter from high schools, colleges, and universities across the country.

"It's both gratifying and mortifying," Prof. Margaret H'Doubler, founder and head of the oldest and best-known dance department in the U. S., says. "We're proud they have so high an opinion of our training; yet it's very difficult to confess to these schools, many of them with dance departments founded by our girls, that we have no teachers to send them."

Since the department was founded in 1926, students have come to it from all over the world for training. Graduates are scattered as far south on this continent as Mexico City, where Sage Fuller Flores teaches at the Palace of Fine Arts. Wisconsin-trained women have for years headed or instructed in dance departments at Stephens college, Vassar college, and the Universities of Illinois, West Virginia, Ohio, Oklahoma, and California.

"The department is equipped to handle far more majors than we have now," Miss H'Doubler admits. "So far we have 11 freshman applications all from out-of-state students, for next fall. With the growing demand for dance majors to teach in dance, fine arts, and physical education departments, we are eager to see many times that number of Wisconsin and out-of-state girls apply for admission."

ad one—dance department

A freshman preparing to major in dance next fall will be encouraged to enroll in the two-year program of Integrated Liberal Studies for broad cultural background. The elective credits allowed in that course will be taken up with courses in basic dance technique, movement and its rhythmic structure, beginning dance composition, and theory and philosophy of the dance.

The last two years of concentrated major study will include courses on the child and rhythms for children, physiology, psychology, dance practice and technique, theory and philosophy of dance, therapeutic gymnastics, speech, advanced dance composition, and art history.

One of the privileges of majoring in dance at Wisconsin is the opportunity for membership in Orchesis, the dance group founded by Miss H'Doubler in 1918, and the prototype of all such groups since sprung up around the country. For more than 30 years successive classes of girls have met each week to put into practice the theories they learn in class.

The organization is open also to other women students who can qualify in the try-outs, a series of tests in which the students present original dance skits showing their understanding of movement and sensitivity to rhythm. The only other requirement for membership is constant participation. As Miss H'Doubler says, "Only through constant effort can the members gain the richness of creative experience that is Orchesis."

Miss H'Doubler, who has been a member of the Wisconsin staff since 1910, when she earned her B. A. degree at the University, has an impressive list of "firsts" to her credit. She was the first to develop a dance major in a university, the first American to teach dance at a Swedish educational institution, and the first dance consultant to colleges and universities throughout this country and in Canada, England, and Luxembourg.

ad two—dance department

She has lectured on the dance at Columbia and the Universities of Texas, Iowa, California, Washington, and Ohio, at Wellesley and Oregon State colleges, and at McGill university in Canada, Helleran school in Luxembourg, and Goucher college in Manchester, England.

She has written about the dance in "A Manual of Dancing," "Dance and Its Place in Education," "Rhythmic Form and Analysis," "Dance—A Creative Art Experience," and the Dance section for the Dictionary of the Arts. She is a member of numerous national and international physical education, dance, and honor associations and societies.

Her staff includes Louise Kloepper, assistant professor; Shirley Genther, Ruth Belew, Marjorie Parkin, and Jane Eastham, instructors; and graduate assistants Joan Jones and Catherine Mendum.

"The dance major opens up a number of vocational possibilities," Miss Kloepper, who has charge of placement for the department, says. "Our girls can teach dance in high schools, colleges, or universities; they can teach dance and physical education; or they can join or teach in dance groups, as Robin Gregory did with Hanya Holm. Numerous drama departments in universities are also asking these days for dance instructors to teach speech and drama majors."

Two years ago a group of dance majors at the University got together to give lecture demonstrations and concerts for groups throughout the state. In the summers they travelled throughout the United States giving concerts in universities under private sponsorship. They gave two performances in New York City at the Humphrey Weidman Studio theater.

The group included Mary Hinkson, Matt Turney, Marion Lawrence, Miriam Levinson, and Sage Flores. This fall the entire group, except Sage Flores, will be in New York to study with Martha Graham and Hanya Holm and to work in the Choreographers' Workshop, which gives young dancers the opportunity to produce their own works. Their teachers confidently expect they will be bringing a breath of "On Wisconsin" to the "Great White Way." ##

FEATURE STORY

FROM THE UNIVERSITY OF WISCONSIN NEWS SERVICE, MADISON 6, WISCONSIN

8/3/50

~~RELEASER~~ Immediately

*The Dept.
Dance*

Madison, Wis.—If each dance graduate at the University of Wisconsin could hold down a dozen jobs at once, the department could hope to satisfy the demand coming in by telephone, wire, and letter from high schools, colleges, and universities across the country.

"It's both gratifying and mortifying," Prof. Margaret H'Doubler, founder and head of the oldest and best-known dance department in the U. S., says. "We're proud they have so high an opinion of our training; yet it's very difficult to confess to these schools, many of them with dance departments founded by our girls, that we have no teachers to send them."

Since the department was founded in 1926, students have come to it from all over the world for training. Graduates are scattered as far south on this continent as Mexico City, where Sage Fuller Flores teaches at the Palace of Fine Arts. Wisconsin-trained women have for years headed or instructed in dance departments at Stephens college, Vassar college, and the Universities of Illinois, West Virginia, Ohio, Oklahoma, and California.

"The department is equipped to handle far more majors than we have now," Miss H'Doubler admits. "So far we have 11 freshman applications all from out-of-state students, for next fall. With the growing demand for dance majors to teach in dance, fine arts, and physical education departments, we are eager to see many times that number of Wisconsin and out-of-state girls apply for admission."

ad one—dance department

A freshman preparing to major in dance next fall will be encouraged to enroll in the two-year program of Integrated Liberal Studies for broad cultural background. The elective credits allowed in that course will be taken up with courses in basic dance technique, movement and its rhythmic structure, beginning dance composition, and theory and philosophy of the dance.

The last two years of concentrated major study will include courses on the child and rhythms for children, physiology, psychology, dance practice and technique, theory and philosophy of dance, therapeutic gymnastics, speech, advanced dance composition, and art history.

One of the privileges of majoring in dance at Wisconsin is the opportunity for membership in Orchesis, the dance group founded by Miss H'Doubler in 1918, and the prototype of all such groups since sprung up around the country. For more than 30 years successive classes of girls have met each week to put into practice the theories they learn in class.

The organization is open also to other women students who can qualify in the try-outs, a series of tests in which the students present original dance skits showing their understanding of movement and sensitivity to rhythm. The only other requirement for membership is constant participation. As Miss H'Doubler says, "Only through constant effort can the members gain the richness of creative experience that is Orchesis."

Miss H'Doubler, who has been a member of the Wisconsin staff since 1910, when she earned her B. A. degree at the University, has an impressive list of "firsts" to her credit. She was the first to develop a dance major in a university, the first American to teach dance at a Swedish educational institution, and the first dance consultant to colleges and universities throughout this country and in Canada, England, and Luxembourg.

all two—dance department

She has lectured on the dance at Columbia and the Universities of Texas, Iowa, California, Washington, and Ohio, at Wellesley and Oregon State colleges, and at McGill university in Canada, Helleran school in Luxembourg, and Goucher college in Manchester, England.

She has written about the dance in "A Manual of Dancing," "Dance and Its Place in Education," "Rhythmic Form and Analysis," "Dance—A Creative Art Experience," and the Dance section for the Dictionary of the Arts. She is a member of numerous national and international physical education, dance, and honor associations and societies.

Her staff includes Louise Kloepper, assistant professor; Shirley Genther, Ruth Belew, Marjorie Parkin, and Jane Eastham, instructors; and graduate assistants Joan Jones and Catherine Mendum.

"The dance major opens up a number of vocational possibilities," Miss Kloepper, who has charge of placement for the department, says. "Our girls can teach dance in high schools, colleges, or universities; they can teach dance and physical education; or they can join or teach in dance groups, as Robin Gregory did with Hanya Holm. Numerous drama departments in universities are also asking these days for dance instructors to teach speech and drama majors."

Two years ago a group of dance majors at the University got together to give lecture demonstrations and concerts for groups throughout the state. In the summers they travelled throughout the United States giving concerts in universities under private sponsorship. They gave two performances in New York City at the Humphrey Weidman Studio theater.

The group included Mary Hinkson, Matt Turney, Marion Lawrence, Miriam Levinson, and Sage Flores. This fall the entire group, except Sage Flores, will be in New York to study with Martha Graham and Hanya Holm and to work in the Choreographers' Workshop, which gives young dancers the opportunity to produce their own works. Their teachers confidently expect they will be bringing a breath of "On Wisconsin" to the "Great White Way." ##

DANCE SECTION

History of Physical Education for Women

at

The University of Wisconsin

1898 - 1946

Blanche M. Trilling

Director of Physical Education for Women

1912 - 1946

FROM LADIES HALL TO LATHROP HALL

Table of Contents

- I. Foreword to My One Time Staff and Students
- II. Ladies Hall
- III. Early Days in Lathrop Hall
- IV. Growing Pains - Expansion of Facilities
- V. From Bloomers to Breeches - Service Program
- VI. The Professional Curriculum
- VII. The Dance Program
- VIII. Organizations
 - A. Women's Athletic Association
 - B. Dolphin Club
 - C. Outing Club
 - D. Orchesis
 - E. Physical Education Club
- IX. On the Lighter Side
 - A. May Fêtes
 - B. Frolics
 - C. County Fairs
 - D. Goat Games
 - E. Field Days
 - F. The Cottage
 - G. Wiskits
- X. Chronology

DANCE PROGRAM

The Dance Program*

No one remembers when people began calling it the Wisconsin Dance Idea. Certainly neither Miss Trilling nor Miss H'Doubler could have foreseen that the embryonic notion born in 1917 would one day provide the basis for a significant part of dance education in America and make possible a new approach to dance throughout the world, and that the idea would be identified in the minds of all with Wisconsin.

It all began with Miss Trilling's determination to provide something in dance at Wisconsin worth a college woman's time. Margaret H'Doubler became the reluctant emissary in this search.

"What, and give up basketball?" was her first horrified reaction to the request that she devote part of her year of graduate study at Columbia to discovering some intellectually respectable dance. Miss Trilling did her usual masterful job of placation coupled with insistence and the search was on.

A typical New York day in 1917 for Wisconsin's delegate to the dance went something like this.

A harassed young woman dashes out of John Dewey's seminar at Columbia, dives into the subway, emerges at

* Written by Shirley E. Genther

47th Street, runs four blocks, takes a flight of stairs two at a time, and without catching her breath changes into ballet tights and in the next moment is grimly exercising at the barre. Then on to the next studio, and the next, always asking, "What is dance? What has it to do with physical education? If it's an art, how does it relate to other arts?" It had evidently been a long time since anyone had asked these questions. Raised eyebrows, fumbling answers and a tendency to steer that overcurious girl from Wisconsin toward someone else were the only answers.

Toward the end of the year Margaret H'Doubler wrote Miss Trilling. "Sorry, it's no use. There's nothing here you'd have, or I'd teach. The dance world is all pride and petty rivalry, the techniques mostly defy the human structure and function (here Margaret H'Doubler, the graduate in biology, rebelled) and the presentation is anti-educational in every way we're talking about at Columbia."

Miss Trilling's reply was, "Keep looking. You're sure to find something."

Within a few weeks that something appeared. Not in a dancing school but in a creative music class where students moved simply and began their lessons stretched out on the floor. The idea came with the conviction of

a home truth that has lain unnoticed right under one's nose. "Of course, of course we'll begin on the floor, relieve the body of the pull of gravity and explore movement in a basic way. We'll rediscover the body's structural limitations and possibilities, we'll attend to movement sensation. We'll create movement out of our knowledge of body structure, no imitation. We'll study movement as movement first. We may never arrive at dance, but we'll make an honest beginning."

The return to Wisconsin was confident and jubilant, though preceded by rumors from the east that one Margaret H'Doubler had possibly taken leave of her senses. In the meantime the initial conviction had gained support through readings in anthropology, philosophy, and psychology. Plato, Herne, William James all underwrote the idea.

Those who experienced the first years of the experiment still glow with excitement when they talk of the evenings in Lathrop, working, arguing, discussing, with leading educators from all over the campus. Engineers, physicists, biologists, philosophers, all came to see the odd phenomena taking place in Lathrop Hall and remained to champion an approach to movement education that 'made sense' in terms of their diverse disciplines.

By 1922, Miss H'Doubler, with the help of

Miss Trilling and Dean Sellery had worked out the curriculum for the first dance major in the United States. It was an ambitious curriculum rooted firmly in the sciences and humanities and making it evident once and for all that dance as a career for teaching was 'intellectually respectable'. The dance major passed at the first faculty meeting. Miss H'Doubler was 'flabbergasted'. Miss Trilling was elated. "Of course, they had to pass it," she volunteered. "After all, they helped to make it."

It was a period of great energy and exploration in all the arts. Sculptors, musicians, architects, painters, writers were all paring their arts down to the bones of structure. It was an auspicious moment for such beginnings in dance. Wherever the Wisconsin demonstration group went they were met with such enthusiasm that a cease and desist order was at last issued from the president's office. "After all," the memorandum read, "we can't have the University known as a dancing school."

However, the mere curtailment of travel proved no dampener to the enthusiasm of this group. They decided on regular weekly meeting times, formulated their ideals for a dance workshop and finally decided to call their group Orchesis, a Greek word referring

to the universal nature of movement.

Orchesis, since that time, has been the demonstration and production dance workshop of the University and the ideals of that first group have been broad enough to motivate every group which followed, whether they were producing a May Fete on the hill back of Bascom in the twenties, creating the Dance Dramas in Bascom Hall during the thirties, or working on the ever more specialized productions in the Wisconsin Union Theater in the forties and fifties.

The Wisconsin Dance Idea has expanded in all directions, but without a single contradiction to the basic principles germinated in 1917. Proof of the universality of the idea comes from China, Israel, and the Phillipines, every spot where Wisconsin's foreign students have made it a tool for better understanding of the dances of their own nation and of other cultures. It has proved equally vital to those students who have become concert dancers, those who teach in colleges, and those who work with children. It has, in the last four years, established its validity as an approach to movement-psychotherapy at the University Clinic and at Mendota State Hospital, and the therapeutic values are now being reinjected into an enriched educational practice of dance.

The "jargon" of space-time-force, of level-range-direction, etc., which for a time proved so puzzling to "outsiders" has now become a standard vocabulary for discussing not only dance but the other arts, and of relating them to today's sciences.

All of this since 1917! All this through Margaret H'Doubler and her firm supporters, who, although unflaggingly enthusiastic, are always breathless in an effort to maintain their own orbits while they keep pace with the central star as she dances through space on her way to new discoveries in the world of motion.