momentum

THE ALUMNI NEWSLETTER OF THE UNIVERSITY OF WISCONSIN-MADISON DANCE PROGRAM
2005-2006
Talking to the teachers

Dance instructors discuss influences and inspirations

"I enjoy moving around. Sometimes, the movements deliver specific inner feeling outwardly and sometimes, the presentation of movement is beauty for physical satisfaction."

— Jin-Wen Yu

THE ART OF DANCE

Modern dance means many things to many people. Take Jin-Wen Yu, key members of the UW-Madison Dance Program, for example. Jin-Wen Yu, originally from Taiwan, Li Chiao-Ping a San Francisco native, and Hawaiian-born Peggy Choy have a wealth of experience, not to mention talent. They share with students and the community with each passing semester.

As another school year at UW winds to a close, it seemed as good a time as any to look at what they do and how they do it. Wisconsin State Journal photographer Photographed the three and talk to them about their lives, careers and inspirations. Read what they have to say on Page 6.
Hello Alums and friends!

Those of you who knew me as a student used to hear me swear that I would never go back to school again, that I was headed for only one place and that was the New York dance stage. When I was dancing with the Nikolais Dance Theater and teaching master classes around the country, I never thought I would be choreographing and teaching in an institution of higher learning. When I was getting my MFA, I swore I would not be a professor. When I was a professor choreographing, performing and teaching to my heart’s content, I swore I would never be chair. And here I am 40 years later after all that swearing!

Epithets aside, I have surprisingly enjoyed serving my first year as Chair of a program I care so deeply about. The faculty worked well together and produced rich choreography and teaching in an institution of higher learning. When I was getting my MFA, I swore I would not be a professor. When I was a professor choreographing, performing and teaching to my heart’s content, I swore I would never be chair. And here I am 40 years later after all that swearing!

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So, it has been a busy and exciting year. In the fall we created and sent out a questionnaire to our dance and physical education alumni. To the delight of our entire staff, the numbers returned and the enthusiastic responses received were simply…priceless! Thank you for reconnecting with us and sharing your thoughts, your lives and your success stories. More than 230 of you responded. We were delighted, though perhaps not surprised, to learn of your continued vitality in leading fascinating, energetic and active lives.

• 60% have done community work related to dance or physical education
• 40% have taught dance
• 40% have taught physical education
• 40% have served on arts or physical education boards or committees
• 33% have been physical education or arts administrators
• 32% have written about dance or physical education
• 30% have been published
• 28% were professional dancers or athletes

Your responses also confirm what we’ve learned over the years—our alums have long had a strong tradition of giving. Many of you have given so much in so many ways and we thank you for that.

Next year, along with celebrating our 80th anniversary, we’ll be focusing our energies on recruiting and retaining highly capable, competent students in this very competitive academic market. Last year we attended several recruitment fairs around the country and in 2007, we will institute entrance auditions to the program. Increasing our ability to offer scholarship assistance in the future will help greatly in our efforts to strengthen and expand our student body. At this juncture here at the University of Wisconsin-Madison, your generous spirit of giving is more important than ever.

Here’s what one “veteran” alumna decided to do. Professor emerita Mary Alice “Buff” Brennan recently established an endowment fund for student scholarships. Read more about it in this issue and how you can participate.

As we prepare for the 80th anniversary, we are proud of our great tradition and our past accomplishments. We continue to enthusiastically embrace the Wisconsin
School of Education welcomes new dean

In August 2005, Julie Underwood became the eighth dean of the School of Education—the first woman to hold the post. Dean Underwood previously served on the faculty at the UW-Madison in the School of Education’s Department of Educational Administration from 1986-1995. She spent the next three years at Miami University in Ohio as dean of the School of Education & Allied Professions and from there, went on to Washington, D.C. where she served as general counsel for the National School Boards Association from 1998-2005.

In an interview at the outset of her appointment, the dean was asked about the major strengths of the School of Education. “Our strengths begin with our outstanding faculty and staff and our high-caliber students. The School has a long-held, national reputation and history of high-quality in all of our programs... Maintaining our high quality at a time when public education dollars are stretched thin is the most significant challenge we are facing.”

Regarding School of Education alumni, Dean Underwood said, “Our alumni represent our history and future. I would like them to join us in building bridges across generations. It’s like a chain, graduates reaching back to encourage and support those working to become the educators, artists, and occupational therapists of the future.”

The Dance Program shares Dean Underwood’s vision for alums and acknowledges and celebrates the talent, strength and generosity of our alumni in the pages that follow.

Excerpts from Campus Connections, Winter 2006, published by the School of Education, were included in this story.

80th Anniversary Celebration

In 1926, the first dance major curriculum in the country was created and instituted by Margaret H’Doubler, visionary professor and pioneer at the University of Wisconsin-Madison. For years her holistic approach to dance and movement was emulated on other campuses across the United States. Today, 80 years later, iterations of her vision continue to flourish.

To honor and celebrate our 80th anniversary year of dance, we kick off the festivities with a “Celebration of World Dance” on September 30 at 8pm at the Wisconsin Union Theater. This free concert is open to the public and will be featured as a showcase event at this year’s Arts Night Out on campus. The second major
event, the Ririe-Woodbury Dance Company performing a retrospective of Alwin Nikolais's groundbreaking multimedia works in concert, will be held on February 23 at the Wisconsin Union Theater. Prior to this event, students will learn about the Nikolais repertory first hand from Alberto del Sal, Co-Artistic Director of the Murray Louis and Nikolais Dance Company who will be in residence at the Dance Program for three weeks in November.

Finally, our Anniversary Week Celebration will be held April 23-28, 2007. We are thrilled that alumna Tania Isaac, Artistic Director of her highly touted Philadelphia-based company, Tania Isaac Dance, will be in residence prior to and during the celebration to conduct master classes, set a work on students, and perform as featured guest artist. Mark your calendars and join us when you can. More details will be forthcoming.

**Rosalind Newman wins Alumni Achievement Award**

In spring 2005, internationally acclaimed choreographer and UW-Madison alumna Rosalind Newman (B.S. ’74 in physical education and dance) returned to the Dance Program as guest artist in residence for three weeks. A year later, she was back to receive a 2006 School of Education Alumni Achievement Award. Newman formed her own dance company following her graduation in the mid-70s which toured throughout the United States and Europe. During a highly productive career that has taken her from Hong Kong to Holland, Newman has created a body of more than 60 works, and has received numerous honors, including fellowships from the Guggenheim foundation and the National Endowment for the Arts. She also has had a major impact on future artists, serving as a teacher and visiting artist at dance centers and universities throughout the United States, Europe, Asia, and the Pacific. Newman has been recognized and praised alike by her students, peers, and media over the years. The Village Voice describes her work as “Dance so stunning you can’t quite believe what you’re seeing...” while dance critic Deborah Jowitt says, “Rosalind Newman is one of those choreographers who is fluent in dance. There aren’t as many as you think... she has a great gift for making dances.” Bravo and congratulations, Roz!

“Ribbon Dance” choreographed by Jin-Wen Yu
Choreographers from coast to coast featured in Spring Concert 2005

Choreography by guest artist Rosalind Newman, internationally acclaimed choreographer and University of Wisconsin-Madison alumna, was featured in the Dance Program’s Spring Concert in April. Guest artists Cynthia Adams and Ken James, choreographers and artistic directors of San Francisco’s Fellow Travelers Performance Group, along with professor Claudia Melrose and other Dance Program staff also presented new works. Among them were:

“Break/Down,” a group piece about boundaries and confinements people make for themselves was choreographed by Rosalind Newman.

“The Ghosts of Our Friends,” inspired by a Peter Handke's play without words, was choreographed by Cynthia Adams and Ken James.

Individual existence was examined in collage-like scenes in this collaborative work influenced by German Tanztheater.

“Warning Signs” (2004) combined video and live performance in an artistic exposé of nagging thoughts that lead to insecurity. This duet was performed and choreographed by Ken James and Cynthia Adams.

Using the sacred hyena of the Bambara of West Africa as metaphor, choreographer Claudia Melrose jettisoned the audience into the ambiguities and insanities of present day political and environmental realities. Her group dance, “Bouki Calls,” enjoined music of Airto, J. S. Bach, Jon Scoville, Vasconcelos, and Sami Ateba with sculpture by Lynn Hellmuth creating a powerful dance/theater experience.

“Surrendering Discomfortabilities”, a dance/theater piece that explored the nature of being uncomfortable was choreographed by Collette Stewart. Through storytelling, movement, wit and wisdom, it explored opening the heart and being vulnerable to discovering the truth.

“The Sudden Walk,” a solo created in 1996 by choreographer Maureen Janson, was first inspired by Franz Kafka’s short story of the same name. The piece has evolved to depict travel as a metaphor for decision-making.

“Puddle Dance,” a group work choreographed by Kristanne Connolly and performed to music from the Kronos Quartet’s Pieces of Africa album, reflected on the innocent and imaginative world of childhood.
Fall Student Concert: Reflections of past and future

Thoughts of childhood innocence, growing up in a middle-class household, the elusiveness of creativity, and finding one’s self inspired student choreographers to create new works for the Fall Student Concert in October. They included:

“AE1 A2” by Laura Zimmerman (Stevens Point, Wis.) exploring the duality of photography and how perceptions change if you’re in front of the camera, behind it, or the subject matter.

“Fields,” a group work by Natalie Teichmann (Peoria, Ill.), reflected the pioneering spirit and movement of Appalachia and its settlers.

“Mythopoeia,” a duet by Valerie Barnes (Sauk City, Wis.) and Gregory Grube (Newark, Del.), dealt with “the elusiveness of inspiration and the possibilities and problems engendered by the artists’ never-ending search.”

“Like Me,” a group work by Jennifer Brown (Blue Mounds, Wis.) with original music composed by latech student Randy Luecke.

“Dancing - Live at Five!” in Lathrop Hall on Arts Night Out

Exhilarating world dance and upbeat music including West African drums and Flamenco Rumba and guitar were packed into the “Dancing - Live at Five!” program—an hour-long, free concert choreographed and performed by Dance Program students and faculty—at Arts Night Out on campus in October.

A talk-back with the choreographers and performers immediately followed the concert. The non-stop program, including student works along with several pieces by faculty members Jin-Wen Yu, Claudia Melrose and Marlene Skog, was filled with explosive as well as highly structured movement accompanied by live, rhythmic percussion, guitar and cello.

Highlights included:

Three works choreographed by Jin-Wen Yu including an emotional solo, “Short, Long, Forever,” filled with longing and performed by Yu, “Duet #1” performed by Yu and Yun-Chen Liu with music by Bobby McFerrin, and “Traveling Sun Series: Sun in Mexico City” performed by Yun-Chen Liu and Collette Stewart with music by Uakti.

“Mandeng Sol,” an upbeat West African dance piece with live percussion featuring djembe and dundun drums, directed by African dance instructor Otehila Kiser. Five dancers executed vigorous yet subtle movements throughout the piece while drummers fueled the dancers with dynamic polyrhythms.

“Ritu Samhaara: Varsha” or “The Garland of Seasons: Monsoon,” a North Indian Classical dance piece in Kathak style, was choreographed and performed by student Natalia Hildner. The music, set in a 10-beat cycle (Japtaal) and in Raag Malhaar, was composed and sung by Pandit Atul Desai. Text was based on poetry by Kalidas (5th century).

“Madrid,” a Flamenco piece composed by guitarist Will Phalen, was choreographed and performed by the “American Gypsy” Rosamaria Cisneros-Kostic. The passion of Flamenco Rumba along with drummer Tim Russell and cellist Travis Knight were featured.

“Exit/No Exit,” a duet choreographed by Marlene Skog, depicted layers of confinement through music and dance as tension between the dancers sharing intimate space and supporting one another increased.

“Cindy,” a poignant solo of grief and anger choreographed by Claudia Melrose, included television footage of soldiers killed in the Iraq war. It was performed by student Rebecca Ball with music by Poulenc.
Valerie Barnes, whose solo work “Touch” focused on the search for self, was honored with this year’s Anna R. Nassif Dance Award for Student Choreography.

“Sisterhood,” a light-hearted, athletic duet choreographed by Rebecca Ball (Montclair, NJ) and Courtney Rolnick (Madison, Wis.), captured the playful nature of childhood and innocence.

“what you don’t remember,” a reflective piece by Paul Schoeneman (Madison, Wis.) about growing up in Central Wisconsin, was inspired by Thornton Wilde’s “Our Town.”

“Blues for My Father,” a 9-minute tap dance, was performed by Evans, and “Walkabout,” a very rhythmic, primal, group piece with music based on sounds from Australia, was performed by dance students.

New York guest artists showcase work in Fall Faculty Dance Concert

Works by two New York-based guest artists—internationally renowned choreographer Bill Evans and Limón dancer/teacher Nina Watt—along with faculty artists Claudia Melrose and Jin-Wen Yu were showcased in the Fall Faculty Concert in November. Evans, artistic director of the acclaimed Bill Evans Dance Company for 30 years, was in residence for two weeks prior to the concert, while Watt, a 30-year veteran of the Limón Dance Company, was the Dance Program’s visiting Henry-Bascom Professor for the fall semester.

Two pieces choreographed by Evans were presented in the concert.
Watt, currently Artistic Associate for the Limón Company, presented “A Choreographic Offering,” a movement celebration created in 1964 by master Mexican-American choreographer José Limón. This ‘theme and variation’ was conceived in homage to his mentor, modern dance pioneer, Doris Humphrey. For the score, Limón chose the “Musical Offering,” Johann Sebastian Bach’s exquisite variations based on a “royal theme” created for King Frederick II of Prussia. Students in the Dance Program’s fall repertory class performed a suite of three excerpts for the concert.

Claudia Melrose choreographed “Cindy,” a solo performed by student Rebecca Ball to “Litanies a la Vierge Noire” by Poulenc. She also directed a world dance piece entitled “Equatorial Rhythms” which moved from Africa to the Caribbean via India. This large group work was accompanied by percussionists from the Dance Program and the School of Music.

Set to the music of Arvo Part, Jin-Wen Yu’s group dance, “Nesting,” created images of home and community-building, and culminated in an exploration of dynamic movement and an outpouring of emotional response to both the movement and the music.

“Sunshine” choreographed by Larry Keigwin

“Walkabout” choreographed by Bill Evans
Melrose. Yu’s group work explored the social problems of homelessness as well as the creation of community in a poignant dance with music by Arvo Part. “Equatorial Rhythms” featured dances from the cultures of West Africa, Spain and Cuba in a percussive tour de force.

The house, packed with UW-Madison associates, alumni, students, friends and family, was electric. In addition to offering our students a unique opportunity to perform in a world-class, showcase venue, the Chancellor’s concert raised scholarship money for talented and deserving student artists in various departments on campus.

Dance Program students received awards to attend summer festivals and dance intensives around the country as a result.

Can the impact of such opportunities and experiences be measured? Here’s how some of our dance award winners put it in a letter to the Chancellor last fall.

Dear Chancellor Wiley and Overture Committee,

On behalf of the UW-Madison Dance Program, we would like to thank you for the money awarded us to attend summer dance programs. We chose to study at the Parsons Summer Dance Intensive in New York City. Living in the Big Apple for three weeks was a life-changing experience for all of us. Although we learned the same material, each of us discovered individually what it will take to make it in the dance world, both mentally and physically. It was evident to our dance professors upon our return that we had not only improved as dancers technically but that we also brought back new perspectives on dance. We each learned what it will take to be the dancer that stands out, even for a second, in a sea of other dancers that are perhaps more talented than ourselves. It’s a lesson that can’t be taught in a lecture or technique class but only through real life experience. Again, thank you for giving us this opportunity—it changed us not only as dancers but also as people.

Sincerely,
Ashley Johnson, Lyssa Ann Luetdke, Lauren Rosenstein and Taryn Vander Hoop

UW-Madison Artists of the Future perform at the Overture Center

In February 2006, Dance Program students joined other student artists at the beautiful Overture Center for the Arts in downtown Madison where they performed in a concert presented by Chancellor John Wiley, “Performing Artists of the Future: A World Class Evening of Music, Drama and Dance.”

Featured dance works included “Nesting” choreographed by dance professor Jin-Wen Yu and “Equatorial Rhythms” directed by Dance Program chair Claudia Melrose. Yu’s group work explored the social problems of homelessness as well as the creation of community in a poignant dance with music by Arvo Part. “Equatorial Rhythms” featured dances from the cultures of West Africa, Spain and Cuba in a percussive tour de force.

“The Three Graces” choreographed by Marlene Skog

Moving Heaven and Earth, Spring Concert 2006

Two works by New York dancer/choreographer Larry Keigwin, whose “expressive, character-driven works” have been touted by the most respected dance critics in the Big Apple, were showcased in the Dance Program’s spring concert, Moving Heaven and Earth, on April 20-22, 2006. This year’s concert coincided with Earth Day and many of the works performed in Moving Heaven and Earth, including Larry’s signature solo, set to the music of “Ain’t No Sunshine… when she’s gone,” celebrated the metaphorical influences of creation in the choreography and music. Others included:

“Take-Off” UW-Madison dance students premiered Li Chiao-Ping’s dynamic group work that looks at propelling oneself through space, filled with high-flying and low-flying
maneuvers to the exciting music by the group Explosions in the Sky.

“Benatar Suite” In a rollicking, retrofitted, back-to-earth ride, guest artist Larry Keigwin premiered a hard-edged, athletic dance that paints a retro portrait of contemporary females—set to rocker Pat Benatar favorites, “Love is a Battlefield,” “We Belong” and “Hit Me with your Best Shot.”

“Summit” Dedicated to the youth of this century, Peggy Choy choreographed this piece as part of a larger project, “Women of the Scarred Earth,” to premier in spring 2007.

“The Three Graces” Marlene Skog premiered a modern ballet reflecting the spirited, gift bearing daughters of Greek god Zeus, who enter a different era and unfamiliar landscape while longing to return home.

“Fire/Sorsonee” Otehlia Kiser’s work was an excerpt from a longer performance which brought to life the West African folktale about a competition between wind, fire and rain to determine who is the greatest.

“29 Moons” A solo choreographed and performed by student Valerie Barnes who explored ways of seeing the world through dance and the poetry of Haiku.

“Transition (Fast 41)” This dance/theater narrative choreographed by Collette Stewart delved into the process of healing.

“Raw Work #2” Originally created in 1994 as part of Maureen Janson’s “Raw Work Series,” this athletic and demanding solo based on choreographic structure and form was performed by student Chad Masters.

“Idol Time” Elizabeth Johnson’s duet depicted dancers moving through a rigorous devotional ritual focused on a matinee idol. It highlighted the inelegance and zeal of teen dreams and the obsession of awakened desire.

“Equatorial Rhythms” directed by Claudia Melrose.
ongoing events

Friday Forums

On most Fridays throughout the academic year, students, faculty and staff gathered in the Margaret H’Doubler Performance Space at 3:30pm for hour-long lecture/demonstrations, performances, multimedia presentations and interactive dialogues led by guest artists, alumni, visiting performers, peers and other invited guests. Over the past year and a half, those sharing their experiences and visions included guest artists Rosalind Newman, Bill Evans, Nina Watt, Larry Keigwin, Heidi Latsky, Cynthia Adams, Ken James, and dancers from Alonzo King LINES Ballet; InterArts and Technology guests Portia Cobb, Jeffers Egan and Gregg Perkins; UW-Madison alumni Jennifer Brightbill and Karen Brown-Larimore; guest speakers Rachel Quast, fitness trainer and instructor Tim Gattenby, Dr. Bonnie Weigert and Dance Program student honorees’ and award winners, choreographers, faculty and staff.

ACDFA

A student work choreographed by senior Ashley Condon and a group work choreographed by professor Li Chiao-Ping were selected to represent the university and the Dance Program at the American College Dance Festival Association’s Northwest Regional Festival in Bellingham, Washington in 2005. “Voyages,” a poignant, cathartic, modern group piece was performed by Valerie Barnes, choreographer Ashley Condon, Emily Miller, Katie Reinhart, Ariele Riboh, Natalie Teichmann and Laura Zimmerman.

“Brink,” Li’s athletic, modern dance with spoken text was performed by students Valerie Barnes, Ashley Condon, Ariele Riboh and Natalie Teichmann.

In spring 2006, “Mythopoeia,” a duet choreographed and performed by students Valerie Barnes and Gregory Grube, and professor

Friday Forum guest speaker, Jennifer Brightbill, UW Madison alumna

“Nesting” choreographed by Jin-Wen Yu
Jin-Wen Yu's group work, "Nesting," represented the Dance Program at the ACDFA North Central Regional Conference at the University of Iowa in Iowa City. Val and Greg also performed in "Nesting" along with fellow students Mera Dorner, Jenny Fox, Elise Haynes, Ashley Johnson, Emily Miller, Nicole Roerick and Taryn Vander Hoop.

Festival of InterArts and Technology

The 12th annual Festival of InterArts and Technology (FIAT), presented by the InterArts and Technology Club in April, 2005, continued the tradition of sharing and exposing cutting-edge art created exclusively by students to the campus community and beyond. Performance coordinator Michael Eckblad and InterArts and Technology student representative Victor Johnson coordinated the event. Sponsored by the Dance Program and the Wisconsin Union Directorate, the festival showcased a wide variety of works including video art, video installation, original sound, digitally enhanced static art, and photography, along with live performances in the Margaret H'Doubler Performance Space.

Featured works included:

- a collaborative performance by dance majors Natalie Teichmann and Annie Mundigler, with live sound by latech major Randy Luecke;
- a stereo-video performance featuring live and electronically manipulated music by Victor Johnson and the multimedia group, "operate in unison;"
- multi-channel video installations by latech major Jack Saxe-Staral; and,
- "Hat-Trick," a group video collaboration including a documentary and several video shorts that were screened in the Lathrop Hall lobby.

The 13th annual and final FIAT was held in April, 2006. Highlights included:

- "De Bassment," an electronic sound installation by Dan Feiler;
- "iFeel," a solo performance with original work by Randy Luecke;
- two video installations, "Divolution" by Jon Wohl and "Endless Morning" by Jack Saxe-Staral;
- an incandescent light installation by Michael Eckblad;
- a video entitled "Dancer in the Light" by Laura Zimmerman;
- the finale, "Death of FIAT," a gurney-based performance piece by Michael Eckblad and Andy Dayton.

Due to financial and personnel considerations, the Dance Program’s InterArts and Technology option was terminated at the end of the 2005-06 academic year. Future resources will be redirected to expand and strengthen the dance major program.
look who’s here!

The Dance Program was privileged to host the following guest artists over the past eighteen months. While in residence, each conducted auditions and set works on dance students, presented lecture/demonstrations at Friday Forums, and taught master classes.

Guest artist and UW-Madison alumna Rosalind Newman was in residence in April, 2005. “Break/Down,” her group work about boundaries and confinements people make for themselves, was performed by students in the Spring Concert. Newman studied with Martha Graham and Merce Cunningham, danced in the companies of Dan Wagoner and Viola Farber, and formed her own company in 1977. Her work has been widely recognized for her extraordinary invention, innovative use of space, wide musical interests, and vital choreography of unusual creative scope. As artistic director and choreographer of Rosalind Newman and Dancers, Newman created a repertory for the company with major seasons in New York and toured with the company to many prestigious festivals and venues both nationally and internationally. In spring 2006, she was honored with an Alumni Achievement Award from the UW-Madison School of Education. (See more about Rosalind Newman on page 5.)

Guest artist, performer, modern dance choreographer and teacher Bill Evans joined the Dance Program for a three-week residency in November. During that time he set a work on students entitled "Walkabout," a very rhythmic, primal, group piece with music based on sounds from Australia, which they performed in the Fall Faculty Concert. Evans also performed a very moving 9-minute tap dance entitled “Blues for My Father,” a solo he choreographed in 1985 following his father’s death.

In the fall, Evans received the 2005 Lifetime Achievement Award from the National Dance Education Organization for exemplary leadership, research, scholarship and service to the field of dance education at the national and international levels. Internationally renowned, Evans has performed in all fifty states and throughout Canada and Mexico, as well as in Australia, England, Finland, France, Germany, Hungary, India, Italy, Ireland, Japan, New Zealand, Norway and Russia. He has choreographed more than 200 works for more than sixty professional dance companies throughout the world and has been awarded the Guggenheim Fellowship, numerous grants and fellowships from the National Endowment for the Arts. In 1997, Evans was named Scholar/Artist of the year by the National Dance Association and has received more than seventy other awards from public and private arts agencies in both the United States and Canada. He was also artistic director of the internationally-acclaimed Bill Evans Dance Company for 30 years (1975-2004), the most-booked dance company in the U.S. for several years under the auspices of the National Endowment for the Arts’ Dance Touring and Artist in the Schools Programs.

Nina Watt, Artistic Associate and 30-year veteran of the Limón Dance Company, joined the Dance Program in the fall as Henry-Bascom Visiting Professor. During her semester-long appointment, she taught the Limón technique to both students and staff which culminated in performances in
November and December. Under Watt's tutelage, repertory students performed a suite of three excerpts from José Limón's movement celebration, "A Choreographic Offering," in the Fall Faculty Concert. This 'theme and variation' was conceived in homage to his mentor, modern dance pioneer, Doris Humphrey. In December, Watt collaborated with lecturers Dianne Aldrich and Peggy Choy to present José Limón's "Homage to Isadora Duncan." Watt rehearsed and performed with Aldrich and Choy in a lecture-demonstration that beautifully showcased the Limón technique and the dancers performing three solo excerpts from the work.

As a soloist with the Limón Dance Company, Watt's stature as a performer has been recognized over the years in major roles from the works of outstanding choreographers including Limón, Humphrey, Anna Sokolow, Kurt Jooss, Jiri Kylian, Murray Louis, Donald McKayle and many others, as well as works choreographed especially for her by Alwin Nikolais and Doug Varone. Her distinguished career has taken her on two state department tours, the Soviet Union tour of 1973 and the Mid-East tour of 1976, and to embassies throughout Europe and South America. In 1996, she performed with the company for President and Mrs. Clinton and invited guests at the White House.
Larry Keigwin, Artistic Director of Keigwin + Company and native New Yorker, was guest artist in residence for three weeks in spring, 2006. He auditioned students and rehearsed his rousing group work “Benatar Suite” which was premiered and performed by students in the Spring Concert. He also performed a captivating excerpt from his signature solo, “Sunshine,” which left the audience wanting for more. Keigwin has been choreographing and performing projects that have taken him from the Metropolitan Opera House, to downtown clubs, to Broadway and back again. He is also the creator of Keigwin Kabaret, a fusion of modern dance, vaudeville, and burlesque acts that have been presented throughout New York City. Previously he served as Associate Artistic Director of Dendy Dance & Theater, and received a Bessie Award for his performance in “Dream Analysis.” Last fall Keigwin created a work for The New York City Ballet as part of the New York Choreographic Institute.

Visiting artists Cynthia Adams and Ken James taught new movement techniques, modern technique, dance repertory, and somatic theory and practices during their semester-long appointments in the spring, 2005. Adams, artistic director/choreographer/performer, has been performing her solo and group work since 1981. Her choreographic, film and video/dance works have been seen across the country as well as in Germany and Canada. Artistic director/performer and dance-theater style choreographer Ken James has performed in venues and festivals nationally and internationally as well. Both artists are members of the San Francisco-based Fellow Travelers Performance Group where James serves as artistic director.

“Warning Signs” choreographed by Cynthia Adams and Ken James
Most faculty, staff, and students are involved in outreach in our community at one time or another, be it teaching, giving talks or performing at schools, senior centers, hospitals, community centers and other communal gathering places. Their efforts have helped enrich the lives of many in the greater Madison area and beyond. Often we don’t know just how we’ve touched others nor do we fully understand the impact of such encounters. Fortunately we do have some ways of measuring success. Here are a few examples.

Dance professor Jin-Wen Yu’s three-year (2003-05) outreach initiative, Dance and Community, reached more than 10,000 K-12 students and members of the general public, with more than 80 lecture-demonstrations, performances and workshops. The initiative, funded by one of the first grants from the Ira and Ineva Reilly Baldwin Wisconsin Idea Endowment, involved more than 100 UW-Madison instructors, guest artists, and students. Busloads of school children visited Lathrop Hall, filling the Margaret H’Doubler Performance Space to attend concerts showcasing contemporary dance, dance and technology, and multi-cultural dances. A number of dance majors participated in the ongoing project while lecturers Karen McShane-Hellenbrand and Claude Heintz contributed significantly to the presentation and production of the outreach events.

Two very successful outreach programs sponsored annually by the Dance Program include a one-day high school workshop in February and a weeklong, residential dance intensive on campus in June. Karen McShane-Hellenbrand once again planned and coordinated both events this past year. Students attending the high school workshop took classes in modern, ballet and world dance taught by faculty, staff and guests. A very important aspect of the workshop is a scholarship audition for incoming freshman. Students attending the Dance Millennium Summer Intensive lived on campus in dorms for week while taking daily technique classes and attending talks and other related activities. The teaching faculty included Dance Program artists as well as alumni and guest artists from around the country. At an impressive finale, students performed in the Margaret H’Doubler Performance Space before an enthusiastic audience of family and friends.

Dance professor Jin-Wen Yu’s three-year (2003-05) outreach initiative, Dance and Community, reached more than 10,000 K-12 students and members of the general public, with more than 80 lecture-demonstrations, performances and workshops. The initiative, funded by one of the first grants from the Ira and Ineva Reilly Baldwin Wisconsin Idea Endowment, involved more than 100 UW-Madison instructors, guest artists, and students. Busloads of school children visited Lathrop Hall, filling the Margaret H’Doubler Performance Space to attend concerts showcasing contemporary dance, dance and technology, and multi-cultural dances. A number of dance majors participated in the ongoing project while lecturers Karen McShane-Hellenbrand and Claude Heintz contributed significantly to the presentation and production of the outreach events.

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Professor Joseph Koykkar served as interim Chair of the Dance Program for the spring semester, 2005, and was awarded a Vilas Life Cycle Professorship award and a sabbatical for 2006. His composition for six instruments, “Out Front,” was nominated for a 2006 Grammy in the “Best Contemporary Classical Composition” category and recorded on the CD “Traveling West” by the New York-based ensemble, North/South Consonance. Other Koykkar compositions performed throughout the year included: “Musica Per Due,” performed at the Shenyang Conservatory of Music and the Chinese Conservatory of Music in Beijing, China in May; “Interfacing,” for piano and computer music technology, performed at the New Music Miami Festival at Florida International University in April; “Cosmic Code,” a live performance work for twelve instruments, computer interactive technology and video, presented at the Overture Center as part of the Wisconsin Film Festival in April; and “Panache,” for eight instruments, performed by the School of Music’s Contemporary Chamber Ensemble in March. Koykkar was also the guest composer for the La Crosse New Music Festival in November.

In 2005, her work was performed throughout the country, including Hawaii as part of the Arts and
Humanities conference, the University of Utah in Salt Lake City, Illinois Wesleyan University in Bloomington, Food For Thought held at Danspace Project/St. Mark's Church in New York, and ODC Theater in San Francisco, as well as in Wisconsin at the Margaret H'Doubler Performance Space in Madison and the Stoughton Opera House. She premiered Laughing Bodies, Dancing Minds, an evening-length intergenerational work celebrating diversity of experiences and the journeys we take. The work contains community-based performance sections built around the participants in workshops held at the Madison and Middleton Senior Centers and Crestwood Elementary School, as well as stand-alone solo and group dances. The original music was composed by Matan Rubinstein. An article written by Michael Penn titled “Dancing with her Mind” (about Professor Li) came out in On Wisconsin in the Summer 2005 issue. Ms. Li also continued work on her Women Dancing project, a commissioning project in which six solos will be created for her by leading female choreographers in this country. Recently, Molissa Fenley, a world-renowned artist, created “Camber” for Ms. Li, a solo which she premiered in May 2006 in her concert at the H’Doubler theatre. She organized and produced the 3rd LCPD Summerdance Intensive, which featured a performance by her company’s current and former members. Her guest teaching invitations included classes at the Beijing Modern Dance Company in China, as well as Mills College, San Francisco State University, and Illinois Wesleyan University. During the months of October and November, she and Professor Douglas Rosenberg collaborated with the artistic directors of Kaeja d’Dance, Allen and Karen Kaeja, on a dance film project titled “Aroma: The Five Senses”, co-produced by and later to be aired on Wisconsin Public Television and Bravo! FACT.

Claudia Melrose

Claudia Melrose, professor and chair of the Dance Program, is happily back in her stride choreographing and teaching. After breaking an 8-year choreographic dry spell due to family crises and personal grief she created “Dolorosa,” which was selected to represented the UW-Madison at the regional American College Dance Festival in the spring of 2004. She choreographed “Bouki Calls” the following year, a gripping group work inspired by her research trip to Senegal where she learned of the legendary Bouki, the mythical hyena symbol of spiritual insight and wisdom. This past fall for the Faculty Concert, she choreographed a poignant solo, “Cindy,” powerfully performed by student Rebecca Ball with music by Poulenc. This dance, like “Bouki Calls” and “Dolorosa,” was inspired by her anti-war feelings. She conceived of and directed “Equatorial Rhythms,” a large three-part group dance performed in collaboration with the UW-Madison Percussion Ensemble at Overture Hall in February, 2006, as part of the Chancellor’s UW Performing Artists of the Future concert. The energetic work featured West African dance, flamenco, and Haitian/Cuban traditional dance which left the audience enrapt.
Her quote from the Wisconsin Week sums up her point of view: “Our students (majors and non-majors alike) are not masters of these world dance forms but have been enriched from the experience of learning them and of sharing them with others.”

Douglas Rosenberg
In the past year, professor Douglas Rosenberg was awarded a sabbatical for the 2005-2006 academic year, was appointed Director of the Conney Project on Jewish Arts at the Mosse-Weinstein Center for Jewish Studies on campus, and received a Vilas Associate Award and a Hilldale Undergraduate Scholarship Award with student Michael Eckblad. The large-scale digital prints created as part of his research have been exhibited in one person shows in Beijing, China, Valencia, Spain, and were shown at the Broadway Gallery in New York in April. An article about his works appeared in El Mundo, the national newspaper of Spain, and will be covered in an upcoming issue of New York Arts Magazine as well. Rosenberg’s film and production work includes a collaborative project with Canadian choreographer Allen Kaeja being co-produced by Wisconsin Public Television for broadcast this spring. Entitled “Sense,” the 30-minute film addresses sensory perception such as smell and touch through movement set in the natural landscape. He also received funding from BRAVO!Fact in Canada to produce a new dance film and began production on “Dance For Television 2,” also co-produced by Wisconsin Public Television. He delivered papers at the Dance and Human Rights Conference, CORD in Montreal, Canada, and the College Art Association Annual Conference in Boston. He also lectured at Emory College in Atlanta and at Tel Aviv University in Israel. He was a juror at the University of Utah Dance on Camera Festival and is currently finishing a book on screendance. He and Li Chiao-Ping were recently featured in a national television broadcast on the Hallmark Channel, “Learning to Pray.”

Jin-Wen Yu
Associate professor Jin-Wen Yu was quite busy in 2005. He was on sabbatical for the spring semester while conducting research on “dance and community” in San Francisco and New York. Other activities included the production and presentation of three full-length concerts in Madison, Wisconsin, and Fort Worth, Texas, featuring three premiers: “Inter-View Series Part I,” a 35-minute multimedia dance; “Moon over Lake Monona,” a 22-minute multimedia dance; and “Traveling Sun Series,” a 30-minute dance. Yu was also commissioned by the Dance Department at Temple University to create a group dance, “Nesting,” and by Dancing Sun Foundation to create two solos, one duet and one group dance. In addition he was invited to perform a solo at the United Nations Education, Science, and Culture Organization (UNESCO) in Paris, France, celebrating International Dance Day 2005. He also performed in Philadelphia, San Jose, New York, and Seattle and taught master classes at the Mid Pacific Institute School of Arts as well as at Temple University, Texas Christian University and the University of Hawaii. He served as a panelist at the World Dance Alliance Americas Assembly in Mexico City and reviewed eight dance concerts and/or events in Philadelphia for Dance Advance, sponsored by the Pew Charitable Trusts. Yu also completed the third year of his “Dance and Community” outreach project, supported by the Ira and Ineva Reilly Baldwin Wisconsin Idea Endowment, where at least 10,000 students and members of the general public attended and participated in more than 80 events on and off campus since 2003.
Elizabeth Johnson
Elizabeth Johnson attended high school at North Carolina School of the Arts, holds a B.F.A. in Dance from George Mason University, and an M.F.A. in Performance and Choreography from the University of Illinois Urbana-Champaign. Her choreography has been seen in New York City, Washington, D.C., Chicago, Louisville, New Haven, CT, the Krannert Center for the Arts in Urbana, and has been selected for Gala performance at the American College Dance Festival. Ms. Johnson dances and tours nationally and internationally with the New York City company David Parker and The Bang Group and also performs with Sara Hook Dances (NYC & IL), and Molly Rabinowitz Liquid Grip (NYC). She has served as dance faculty at the University of Illinois and currently teaches at the University of Wisconsin Madison and Milwaukee campuses. Ms. Johnson has conducted guest residencies at Texas Christian University and the Youth Performing Arts High School in Louisville, KY. In Milwaukee, she also teaches at Danceworks and has taught guest classes for Wild Space Dance Company. She is the artistic director of her own company, Your Mother Dances, a company formed to amplify the artistic voices of women dancers and choreographers from divergent backgrounds.

Karen McShane-Hellenbrand
Karen McShane-Hellenbrand, Associate Faculty Associate, continues to teach Modern technique, Jazz, Ballroom, and Pedagogy for the Dance Program. During the summer she directs the program’s “Dance Millennium” Summer Dance Intensive and conducts cross-training programs for local prep athletes on location. In 2005 she was a guest speaker at the WAHPERD convention, “Proactive Advocacy,” and gave a talk on “Creative Dance” for elementary movement education classes. Another recent presentation titled “Making Dance Fun for High School” was selected for the “Best Practices” in physical education and health conference held at UW-Stevens Point. She recently conducted a teacher in-service training for Middleton-Cross Plains Area School District High School Physical Education teachers on incorporating Dance into a Social Fitness Model Physical Education program. This past year she also worked with various schools in the Madison Metropolitan School District presenting Creative Dance master classes and mentoring student teachers in their practical experiences. Karen’s most recent performance, a Liturgical Dance piece for Oakwood Village East’s prayer breakfast series, was followed by a lively discussion with the attendees about the piece’s compositional elements. She continues to explore her ongoing interest in Liturgical Dance, both personally and professionally, as an area of research.

Maureen Janson
Maureen Janson continues to teach for the Dance Program and also coordinates dance, fitness and movement programs for the UW Division of Continuing Studies. This past year she has published articles in Dance Teacher Magazine and Dance Magazine College Guide. As artistic director of SMART-DANCE, in 2005 her work has been presented in Chicago, New York and in Madison and she continues to choreograph for the acclaimed American Players Theatre, Minnesota’s Great River Shakespeare Festival and Madison Repertory Theatre. She is pleased to have collaborated with the UW Theatre Department on a recent production of “’Tis Pity She’s a Whore.” Maureen is a newly appointed member of the Madison Arts Commission. Her biggest accomplishment of 2005 was her July marriage to Dance Program lighting designer/theatre director Claude Heintz.
In addition to choreography and performance opportunities, Dance Program students have taken advantage of scholarship, honors’ and summer awards available since spring, 2005. Up until that time, the School of Education offered a limited number of Senior Honors Research Fellowship Awards to motivated students wishing to explore their interests independently. Recipients were rewarded with financial and educational support as well as distinguished recognition. Students were also encouraged to apply for alumni-supported School of Education scholarships and special summer awards.

**Triple Award Winners** included the following three students who received Scholarships, Senior Honors Research Fellowships, and Summer Awards.
- Valerie Barnes
- Rosamaria Cisneros-Kostic
- Michael Eckblad

**Double Award Winners** received both Scholarships and Summer Awards.
- Heidi Adams
- Jenny Fox
- Ashley Johnson
- Laura Katzman
- Nicole Roerick
- Derek Yadgaroff

Single scholarship winners included Miranda Fassbender, Emily Miller, Elena Santiago, Jack Saxe-Staral, Megan Spangberg, Natalie Teichmann and Laura Zimmerman.
- Lyssa Luedtke, Katie Riffel, Lauren Rosenstein, Taryn Vander Hoop and Jonathan Wohl received Summer Awards.

Michael Eckblad and Professor Douglas Rosenberg were honored with a Wisconsin/Hilldale Undergraduate/Faculty Research Award.

**And this, just in...**
- Senior Valerie Barnes was accepted into the two-year MFA program at the University of Michigan beginning in fall 2006 where she was awarded a full scholarship covering tuition, a stipend, a summer research grant upon completion of her first year, and a thesis production grant.
- Rosa Maria Cisneros-Kostic received a teaching assistantship at the University of New Mexico in Albuquerque where she was accepted into a two-year Master’s program to study Education of Dance History and Critique and teach a dance appreciation class to incoming freshmen.

**Student Representatives**
Special thanks to Heidi Adams, Ashley Condon, Victor Johnson, Randall Luecke and Lauren Rosenstein for their work as student representatives and liaisons to the Dance Program faculty.

Congratulations to all!
Buff Brennan “pays it forward...”

After 40 years of utilizing her physical and intellectual resources as teacher, scholar and mentor at the University of Wisconsin-Madison Dance Program, Mary Alice “Buff” Brennan, PhD., CMA Professor Emerita, has redirected her ways of giving. She recently established an estate gift earmarked for the Dance Program and an endowment fund in her name designated for scholarships for dance majors.

“As a professor of dance, I’ve had so many wonderful opportunities to teach and learn from students and colleagues on campus and beyond. A whole world opened up to me since I began teaching here in 1967 and I am hoping through student scholarship support, I can help open new worlds for others as well,” Brennan says. “Unfortunately the cost of a college education is simply prohibitive for many now. My goal in creating this fund is to contribute to and invest in the future of our upcoming young dancers.”

Brennan suspects she taught or advised every dance major that has come through the Dance Program doors from 1967 until her retirement in 2002. She also taught dance to all women PE majors from 1967 to 1975. They haven’t forgotten! (see sidebar)

In addition to rewards reaped through teaching and research, Brennan received numerous other accolades throughout her career. Among them are the 1985 National Dance Association Scholar award, two Fulbright Scholar awards to India, a Vilas Associates Award in the Arts and Humanities, and the School of Education Distinguished Achievement Award for Faculty in 2002.

... and you can, too

Alumni are encouraged to support the Dance Program in its 80th Anniversary year with financial contributions to any of the endowment funds listed below. All three are designated for scholarships and named for the following professor emeriti and former Dance Program chairs:

- Mary Alice “Buff” Brennan Fund was created this spring to support undergraduate or graduate student majors in the UW-Madison Dance Program demonstrating high scholarship or potential for high scholarship as well as financial need.
- Louise O. Kloepper Fund was created to support all students in the Dance Program by awarding scholarships based on need and academic achievement.
- Muriel R. “Moby” Sloan Fund supports undergraduate or graduate students majoring in dance with scholarships.

Send your gift along with your special memories as a student here in the envelope provided. Both will be acknowledged in next year’s 80th Anniversary edition of the Dance Program’s alumni magazine, Momentum.

Here’s how it works

Endowment funds create a sense of permanence, preparedness and strength for the Dance Program. Endowed funds are invested to benefit the purpose designated by the donor such as scholarships, program support, faculty development, technology, and many other uses. A portion of the interest earned each year is spent for that purpose.

Endowed funds may be named for individuals or organizations. An endowment exists in perpetuity and provides the perfect opportunity to create a living, lasting memorial.
Endowment gifts may be made with cash, stocks or other appreciated property. Endowment agreements may also be established through bequests, trusts and other deferred giving methods. All gifts to the Dance Program endowment funds directly benefit our students in the coming year and into the future. Simply fill out the attached envelope, enclose your check and mail. If you prefer, make your gift online. Go to: www.uwfoundation.wisc.edu or contact Jennifer McFarland, Director of Development for the School of Education at the University of Wisconsin Foundation, (608) 263-0851, for more information.

Alumni and friends give generously ... thank you!

Along with other support for the Dance Program, the following gifts, named scholarship funds, and awards have greatly benefited the program and our students this past year.

• Robert Howard Berkley gift in memory of Barbara Glasgall Berkley
• Robert Owen Nagle and Louise H’Doubler Nagle gift
• The Jody Gottfried Arnhold Award, a gift from Jody and her husband John, gives undergraduates the opportunity to spend 3-4 weeks during the summer at the Dance Education Laboratory at the 92nd Street Y in New York City.
• The Noel Hefty Scholarships, made possible by gifts from Noel and Terry Hefty, along with a six-week summer scholarship in 2005 to the Perry-Mansfield Performing Arts School & Camp in Steamboat Springs, Colorado.
• Claudia Melrose, professor and current Dance Program chair, and Anna Nassif, professor emerita, have both established named scholarship funds.
• The Li Chiao-Ping Scholarship and the Jin-Wen Yu Award are both sponsored by Blair Mathews and Karen Johnson Mathews in honor of Dance Program professors Li Chiao-Ping and Jin-Wen Yu.

Students remember Buff

Jane Dicka Austin (BS ’76 PE) says, “Buff Brennan - I still have all the notes I took in her dance class... 30 years ago! Dance is such an important part of physical education. I hope it continues to be part of the curriculum. I left UW-Madison to teach in Philadelphia. One of the reasons I was recruited was because of my dance background as a physical education major. ‘Fundamentals of Movement’ was something I did bring to high school programs in the east.”

Anne Balderson (BS ’72 PE) wrote, “The staff was incredible - I loved working and studying with Buff Brennan.”

“I feel privileged to have taken dance with Mary Alice Brennan and I remember feeling almost graceful... ” Mary Margaret DesRochers Larsen (BS ’73 PE)

“Although I was a PE major, I most remember the dance classes I took in the summer with Buffy Brennan. She was a wonderful instructor. I still do some of those stretches today... Although I could never have been a dancer, I was never made to feel ungraceful. Simply being aware of body position has affected my posture even to this day!” Constance Luehmann Tealey, (BS ’72 PE)

“Buff Brennan was a terrific lady... ” Carol Bobrow (BS ’73 Dance Education)

“Strongest memories involve Ms. Brennan teaching majors every semester and Corky Johnston’s portrayal of her in a skit!” Jamie Scott (BS ’76 PE, MS ’95 C&I)

“I remember Buffy Brennan always looking elegant in black leotards and tights... ” JoEllen Eggleson Anderson (BS ’73, BS ’93, MS ’03)
Last fall we sent a letter and survey to all Dance/Physical Education alumni telling you about our upcoming 80th Anniversary Celebration in 2006-2007 and asking you to fill out a brief survey as a way to reconnect, update our records, and share memories with each other. More than 230 alums returned them, many sharing heartfelt, fond memories of their days at the university and time spent in Lathrop Hall. Thank you for taking the time to reminisce with us. We’ve captured some of your poignant and colorful comments below which are followed by a listing of all survey respondents. Check the list to see where some of your classmates have landed...

Heartwarming memories

Various themes emerged from your responses including the lifelong impact your teachers and the curriculum had on you, the strong sense of place Lathrop Hall provided, the myriad of classes, performance opportunities, and the camaraderie shared among students in the program, and, of course, the amazing legacy of Margaret H’Doubler.

Because of space constraints, all the wonderful comments received could not be reproduced in this edition. The sampling of reminiscences included here, however, is bound to speak to you and make you smile.

Influenced for a lifetime

Phyllis Silverman Black (BS ’53) recalled “...exploring new ideas in dance and body mechanics that are part of who I am today and expressed through my present role as a therapist/licensed clinical social worker in private practice. I especially found my participation with graduate students in dance in the psychiatric hospital utilizing props with patients an exciting and eye-opening experience.”

“That dance department was the best thing that ever happened to me. Because of Sue Doody (MS ’68), who taught an inspirational anatomy/kinesiology class with great heart, I ended up teaching anatomy for Antioch/New England for five years. But Ellen Moore (MS ’51) and A.A. Leath were the ones who gave me groundwork for everything I do. Ellen made us keenly aware of what happens in the rest of the body with the tiniest weight shift and A.A. taught approach—how to see and listen with the whole body. As an occupa-tional therapist, I use the same eye as the eye I developed as a dance teacher.” Sara Cohen (BS ’72 Dance Therapy)

Ginka Friedman Vogel Cohn, whose goals as a dance major were interrupted when her husband returned after World War II, never graduated but reaped these rewards: “Dance has been a spiritual as well as an aesthetic and very physical experience that is a large part of who I am and what I am able to give to others— which in turn has given me health, joy and a sense of accomplishment.”

“After the wise and inspirational guidance of Ruth Glassow’s department of PE at UW, I became a pioneer in the process of ame-natographical analysis of human motion. Dissertation the cinematogral analysis of skilled semi-skilled and non-skilled baseball batter. Taught students to analyze motion in fields of biokinetics.”

Ruth Conard (MS ’51)

“When I came to the UW ... I was told to ‘forget everything you know’ and to ‘find’ movement from within. I remember not knowing what that meant but by my senior year, I believe I ‘found’ it. My experience at the UW was a journey and a lesson in never giving up. My lesson plans are true to the philosophies I gained from the UW. I strive not to be a typical ‘studio’ dance teacher. I encourage the ‘thinking dancer’— not presentation, but more a celebration of body, mind, and soul.” Susan Burke Custer (BS ’97)

“My education prepared me for my current career as editor and writing coach. I can point out stronger movement words to make a piece of writing stronger and more fluid. I referred to my old kinesiology textbook when I wanted to write an article for writers who want to focus on their target audience. Performing well and knowing it helped me step away from being shy.” Faye Quam Heimerl (BS ’85)
“Movement has maintained a spiritual edge for me that nothing else in my life has done. The classes and workshops I experienced at UW-Madison are my total foundation for my renewed commitment to ‘pass the love of movement’ on.”

Diane Kietzke Hollis (BS ’75 PE/Dance/Spanish)

“My professional life was drastically affected in a positive way by that magnificent department in Lathrop. After getting my MS, I taught activity classes there and that’s where I really learned how to teach.” I used those methods all my life and I’m still using them.

Joyce Minks Krause (MS ’55 PE)

“I do love to dance. I dance three times a week—all kinds including Ballroom, Square, Rounds - you name it and I’m there!”

Karla Stanek Lawler (BS ’37)

Margaret Small Mains (MA ‘42) says, “The joy I found in learning dance could and would be my profession... Dance has been the most satisfying occupation all of my adult life.”

“When I started teaching at the University of Texas in 1942, I worked with many PT teachers from other schools and I quickly learned how good the UW-Madison PE department was by comparison. A few years later a UW graduate with a degree in Dance joined the PT department and she was an excellent teacher.”

Marjorie Newton Marks (BS ’41 PE)

“My education at UW totally prepared me for teaching dance and exercise to nonprofessionals—even while temporarily being confined to a chair. I also developed my own system of exercise based on the skills I was taught. Although I no longer teach dance and exercise, elements of what I learned still affect my daily life.”

Muriel Lichtenberg Gordon Mayers (BS ’51)

“Buff Brennan (MFA ’67, PhD ’76) was wonderful. Nikolais residency was remarkable. Claudia Melrose (BS ’65, MFA ’85) was the first teacher I had for technique that saw my potential and pushed me to the next level. It was incredible being a part of a program with such a history.”

Marianne McAdam (MS ’81, PhD ’92)

“Incredible admiration for Marge H’Doubler and Louise Kloepper. Dance has been the core of my inner life. It’s held me together through the jogs of raising three good kids (all of them dance) and connected me to the community. Thousands of kids now grown greet me with joy and tell me how they still love to move! And when my husband of 40 years died it was dance that restored me to equilibrium.”

Anne Toles Mendum (MS ’57)

Lathrop Hall—a sense of place

“I loved Lathrop Hall - the nooks and crannies, different staircases, and the shortcuts to special areas.”

JoEllen Eggleston Anderson (BS ’73, BS ’93, MS ’03)

“Now that I live in Florida, I have memories of being cold, walking back from swimming with my hair freezing, Movement Fundamentals and those GREAT uniforms, many pairs of sneakers, and, of course, my favorite—running up and down five flights of stairs so I could have a cigarette between classes. I have since quit.”

Ruth Bragman (BS ’69)

“I have strong memories that Lathrop Hall was/is a world unto itself. It felt like home.”

Mary Ann Brehm (MS ’85, PhD ’88)

Faye Quam Heimerl (BS ’85) remembers the “Hardwood floors in high gloss finish... and the wasps in the big gym.”

“I have fond memories of my time studying Physical Education in Lathrop Hall at the UW in the late 60’s and early 70’s. Though there was chaos on campus, I always felt cozy and safe at Lathrop. It was a busy place and, as majors, we spent many hours there.”

Mary Margaret DesRochers Larsen (BS ’73 PE)

“The goat games! We borrowed a live baby goat from the agricultural department to present as a prize at the finals. Then, of course, the run/walk from the elevators through the attic to the dance studio with our teal blue dance skirts slung around our necks...”

Mary (Toosie) Stoerker Margolies (MS ’56 PE)

“My strongest memories are hanging out in the upper small rooms for grad students, talking with my peers. I also remember the gym/performance space in Lathrop Hall with that funny track before it was renovated and walking into the building on cold wintry days with layers of clothing.”

Sandy Mathern-Smith (MFA ’85)

Nancy Thysell Miller (MS ’59) remembers “Going through the ‘attic’ to the dance studio for a
nighttime rehearsal was always an adventure - we never knew when one of the resident bats would dive-bomb us.”

“Setting pins in the pits at Lathrop—there were no automatic pinsetters—we did it by hand!”

Carole Farness Mundscha (BS '69)

“I loved the dance culture at Lathrop Hall. To be dancing and hearing music most of the day was a wonderful way to spend my college years! Performing dance in concerts was a fabulous way to let this very shy girl shine!”

Mary Ann Brehm (MS '85, PhD '88)

“I remember the TA strike in '81(?) when we had to find alternate spaces to teach our large general college classes. I ended up teaching my ballroom class in a large room shared by a very popular religious cult coming out of the 70's.”

Linda Caldwell (MFA '82)

Miriam Levinsohn Cole (BS '48) recalls with great fondness... “my dearest friends in the Wisconsin Dance Group. The wonderful WDG consisted of Sage Fuller Cowles, Mary Hinkson Jackson (BS '46, MS '47), Marian Lawrence Rowan (BS '47), Matt Hart Turney Teague (BS '47), Miriam Levinsohn Cole (BS '46), and Mary Parrish ('48 BS), a member for one year. There were many others we worked with also—Libby Lewis Mason, Fralio Hancock Bunn ('48 BS) deceased '94, Sue Hackes Andersen (BS '49), and Mary Virginia Page Rappaport (MS '47). I've remained close to our original group all these years—though we're not together geographically.”

Constance Fried (BS '53, MS '83) remembers the outstanding staff, and the closeness of the students and faculty. After 50 years, her class of 16 PE majors had a reunion in which 10 were able to attend along with one faculty member in her eighties.

Geraldine (Gerri) Kalfus Gurman, (MS '81 PE) writes: “My strongest memories are of dancing and choreographing for hours by myself in whatever space I could sign up for; doing composition with Claudia Melrose during which I did a very long and strange composition using the contents of my pocketbook; having ping-pong tournaments on the 5th floor in the storage area; writing my thesis under the guidance of Louise Kloepper, Judith Alter and Buff Brennan; teaching dance as a TA to especially wonderful students in the elective programs for more than four years; classes, concerts, guest artist residencies and so much more... It was extraordinary!”

“Funny watching a bunch of PE majors leaping across the floor in dance class—kathunk, snort. Neither my sister, Sharon “Pokey” Blackadder (BS ’59), nor I inherited the dance gene. But we both could occasionally manage a “20 foot set.” Sheila “P’Nut” Blackadder Haefer (BS ’64 PE).

“Playing on the field hockey, badminton, and softball teams (69-72), the kinesiology lab at Lathrop, and working as an assistant to Dr. Georgia Shambes. Receiving the Carnes, Cronin, Glassow Award in my senior year was a godsend.”

Dolores Sagen Jones (BS ’72 PE)

Margaret (Peg) Wood Lewis (BS ’55) remembers the Orchesis performances and “five graduates in my class—all of whom went on to teach at universities and colleges with BS degrees. Whoa!”

“I enjoyed dancing in “Peter and the Wolf” when we performed for the neighboring schools—I played the cat!” Danna Miller Levy (BS ’66)
“My fondest memories are of performing. Currently I dance with Nora Stephens (BS ’00 Dance/Iatech), Liza Domnitz (BS ’00 Dance) and other alums—that keeps me connected.” Meghan McCoy (BFA ’02)

Maret Small Meyer (BS ’55 PE) remembers “Kinesiology and relaxation classes at 7:45am. Also the Dolphins synchronized swimming, goat games, and field hockey!”

In addition to field hockey, Carol Voss Michalski’s (BS ’72 PE) memories include, “Playing basketball, volleyball, and softball for UW in the days when we wore pinnies and bought our own shorts!”

“One memorable concert we gave was located in the old gym where we danced on the cargo net and ropes suspended from the ceiling, a huge wooden grid, the track at the upper level and many mats. The audience sat on meat carts and was peddled around between dances to see the dances from different perspectives.” Nancy Thysell Miller (MS ’59)

“I remember the time we danced very early in the morning at Olin Park for a film—turned out the filmmaker didn’t have any film in the camera! I remember taking Verla Fasher’s class for the first time at the ungodly hour of 7:30am and loving it. I couldn’t wait to get up early to take her class. It was my introduction to Cunningham technique and it changed my life.” Judith Conner Moss (BA ’69)

“My strongest memories are of the commitment to teaching—to actually educating the dancer for public life as performer, teacher or appre-

ciator of dance and movement.” Patrice Naparstek (MFA ’84)

Joyce Templin Payne (BS ’39) wrote, “As a PE major at Wisconsin I developed the confidence to be willing to try anything, expected to succeed—and usually met my goals. The PE program was superb!”

Margaret H’Doubler Remembered

Edith Boys Enos (BS ’26, MS ’33) remembers when it all began: “Margaret H’Doubler inspired in all of us a philosophy which has lasted me a lifetime. I am now 100 years old and still thrill to the memory of those years. Our class was the last before the dance major began. I remember the day when Miss H’Doubler told us, ‘Last night they approved the dance major plan. Of course, there were some skeptics but the majority voted for the plan.’ We 1926 grads bewailed the news that we were just missing it but Miss H’Doubler said magnanimously, ‘You girls made it possible.’”

Sheila “P’Nut” Blackadder Haefer (BS ’64 PE/Health Minor) shared memories of her mother, Ruth Fax Blackadder (BS ’28), who was “in Miss H’Doubler’s first dance major class… My mother transferred from PE to dance way back then.”

“I remember my teacher Margaret H’Doubler, a positive, happy woman who talked very fast. She used a skeleton to paint out anatomical details necessary to demonstrate how we used our bodies in dance.” Katherine Cane Detre (BS ’32)

“Her exuberance was catchy, the words flowed from such an active mind. She had such a strong commitment for dance and its importance toward the human body development and expression. She was dynamic and left a lasting impression… I found her most inspiring. I remember a discussion with her on Santa Claus. She felt children should be told right off he did not exist. I thought the process of believing and letting go should be a gradual process as a child ages. Anyway, it was a lively discussion and fun. It was a privilege to have been a student of Miss H’Doubler. There was no one better in her field. Her grace, movements, philosophy and love of dance was infectious. Wisconsin had one of the top PE schools and the top dance major in the country when I was there. Lucky me, and it has influenced my life.” Joan Chalmers Harris (BS ’48)

Henrietta Tragitt McCullough’s (BS ’44 PE) strongest memory about the dance program includes “Margaret H’Doubler’s creative way of teaching. ‘Tricking’ you into discovering movement, as opposed to ‘copy what I do’.”

“I remember the vitality and commitment to dance by Marge H’Doubler who always intensified her teaching with the use of a skeleton and who generously gave me feedback on my choreography. Her work has stayed with me to this day. Also the knowledge imparted by Mary Fee and her regard for the correct use of the body to avoid injury was invaluable.” Margot Palaith Parsons (BS ’64)

Marial Pliss Poll (MS ’44) wrote: “I loved every class I took with Miss
H’Doubler and enjoyed writing my Master’s Thesis, “The Place of Dance in PE,” with her guidance and Miss Glassow’s. The classes were exciting, challenging, stimulating, and more. I remember it as a very special time in my life, and wonderfully interesting.”

Mailbag...

Sue (Hackes) Andersen (BS ’49), former President of Orchesis, wrote last year to say she’s still in touch with alums Edith Goomnitz Harris (BS ’49, Prescott, Arizona), Virginia Freeman Weil (BS ’50, Chevy Chase, Maryland) and Joan Woodbury (BS ’50, MS ’51, Salt Lake City, Utah. “We all worked with Margaret H’Doubler and Louise Kloepper and knew them well—we loved and admired them... I had a tour of the new Lathrop in 2003, my only visit back. Wow!”

Wilhelmina O. Sarai-Clark Weaver (PhD ’70) writes, “Though the first person to enroll as a doctoral student in the program, I was the second to receive my degree—a Ph.D. in Dance in 1970.” Currently a Professor Emerita at Washington State University in Pullman, Washington, she retired in 1992 after heading up the Dance Program there for many years. Wilhelmina also served on the Board of Directors of the Congress on Research in Dance (CORD) for more than 20 years, presented, performed and choreographed her work both nationally and internationally, and introduced the first course in Dance/Movement Therapy in the state of Washington. She has received numerous awards both on campus and in her community over the years. “The same week I retired,” she writes, “I was ordained as a member of the Episcopal clergy and went on to serve as a multicultural resource in Washington and a volunteer on reservations in the Diocese of South Dakota.”

“Proud to be a graduate of UW-Madison,” Helen Case Cannon (BS ’38 PE) vividly remembers working her way through college. “I came from a poor family in Cameron, Wisconsin. My jobs included working for Catherine Gronen, PE professor, house cleaning, and washing pots and pans.” She went on to serve in the Clark County, Nevada School District for 20 years and was instrumental in getting soccer and golf into the sports curriculum. Her legacy lives on in the district through the Helen C. Cannon Middle School, named in her honor.

Dara Paprock Brown (BS ’92 Dance/latech) wrote, “UW-Madison is my home for dance, where I began and was most productive. I began to dance because I had been a ‘bad’ teenager and had to do community service. Phil Sandstrom was the technical wizard there, back in the late 70’s, and had me running sound and lights up on the jogging track for MFA concerts - I watched Anna Nassif, Susie Whip and many others on that stage night after night. I was 15. Since I couldn’t go back to high school, I began taking classes there as a special student (1979-80) so I could get my GED. I loved my ‘new family’ and the world of performance. I believe I met Claudia Melrose when I was 17. I was so intimidated by her long, strong legs and arms and used to get so frustrated in her classes with the concepts of off-beat rhythms, etc. I cried often but didn’t give up. In 1983 I went to NYC to look at dance in a bigger way. When I came back in 1988, it seemed the world of latech had taken over dance. In one of the early latech seminars, I remember a guest from MIT talking about “paperless mail” and I thought, how ridiculous! Who would ever give up pen and paper? My favorite memory is standing in the middle of the 1st floor near the stairwell and being stopped by Tibor Zana—I really disliked having to do the digital art classes from my old ballet teacher! He said “Dtharda, zyou really must learn to control your anger.” That moment was so powerful for me—I knew my anger is what drove my art. It’s funny now - as I’ve mellowed, I’ve not much to say.”

Congratulations

Tom Hagood (PhD ’90) was honored at the National Dance Education Organization (NDEO) Annual Conference where he received the Visionary Award, 2005. “The Visionary Award is given each year to NDEO members who have demonstrated vision in the field of...”

Tom Hagood, NDEO 2005 Visionary Award winner
dance and dance education at the national level. Candidates are judged on their innovative ideas that promote growth in the field of dance education, impact and sustainability of their programs, and the extent to which the programs and their creators act as catalysts for change in the field... Tom was essential to the planning and implementation of NDEO’s Research in Dance Education project, which resulted in the development of a dance education database. He authored the definitive book on our profession, A History of Dance in American Higher Education: Dance and the American University, and is working on Margaret H'Doubler: The Legacy, an anthology of critical works, subject interviews and analysis of life, work and productivity, with Buff Brennan and John Wilson.

Geraldine (Gerri) Kalfus Gurman, (MS ’81 PE) received the Wisconsin Dance Council (WDC) Distinction Award at the WDC Annual Awards Ceremony, 2005.

The following remarks by Libby Burmaster, State Superintendent of Public Instruction and friend of Gerri’s, were delivered at the event. “Congratulations Gerri! As state superintendent, I commend you for your leadership in arts education and for your significant contributions to the advancement of dance. You are an extraordinary artist who exudes passion and talent with grace and dignity. Thank you for your dedication to sharing your gift with so many, including the hundreds of children whose live you have touched and influenced for the better... Thank you for being a dreamer. Thank you for believing that economically disadvantaged children can succeed and must be given the opportunity to express their voices through movement. Thank you for being one of the architects of our vision for a Creative Arts Magnet School. You brought out the very best in so many people. You never gave up, and your relentless dedication to your students never faltered. You are a brilliant teacher of dance... Gerri, you are a beautiful woman, a woman of distinction... a dancer who tells the story of love and challenges as you improvise through the years, never losing your belief in both the choreographed and spontaneous moments of life. Congratulations!”

Gerri Gurman, WDC Distinction Award winner
Wigman letters to Holm published

Liebe Hanya: Mary Wigman’s Letters to Hanya Holm, compiled and edited by Claudia Schroeder Gitelman (BS ’58), was published by the University of Wisconsin Press in November, 2003. Following on the heels of her book Dancing with Principle: Hanya Holm in Colorado, 1941-1983, Gitelman’s Liebe Hanya “documents the lives of Mary Wigman and Hanya Holm, two remarkable women artists who were at the center of twentieth-century dance modernism. Mary Wigman’s groundbreaking choreography and inspired performing in Germany during the 1910s and 1920s brought the emerging art of modern dance into dialogue with modern painting, theater, and film. Her disciple Hanya Holm took Wigman’s aesthetic philosophy to the United States in 1931, effectively adapting it to the American temperament, and ultimately became a celebrated choreographer of Broadway musicals such as Kiss Me, Kate and My Fair Lady. Written between 1920 and 1971, Wigman’s letters are a treasury of fascinating detail about artistry, friendships of women, and the stamina of two artists who refused to capitulate to personal, political, and cultural forces that confronted them. They inject immediacy into discussions of Wigman’s work within the Third Reich and cast light on Holm’s construction of an American identity.”

Excerpts from The University of Wisconsin Press

Gitelman is Professor Emerita of Dance in the Mason Gross School of the Arts at Rutgers University. A dancer and choreographer trained in the Wigman/Holm tradition, she appeared on Broadway and the concert stage and taught with the Nikolais/Louis Dance Theatre Lab in New York City. At the UW-Madison Dance Program, she taught modern dance at summer school and was choreographer for a work performed at our 70th Anniversary Concert presented at the Wisconsin Union Theater in 1997.

... on Pointe

The University of Wisconsin-Madison dance department’s diversity of offerings, as well as its long history, make a unique educational program. Dance majors are immersed in a wide range of styles, from modern and ballet to ballroom, classical jazz, African and Asian dance...

In 1926, Margaret H’Doubler created the first dance major in the United States at UW. The nationally respected program has always been based in modern dance but has evolved to embrace additional styles, including ballet. “We’re not ballet-based, but we have a very good ballet program,” says professor Claudia Melrose. In addition to ballet and modern classes, students study with an extensive array of guest artists and master teachers...

According to Marlene Skog, who teaches ballet at UW, most dance students arrive with a ballet background, prepared to explore other elements of dance. “Today’s dancer has to be ready to do everything, not just ballet,” she says. “The stronger the students’ ballet background, the more easily they can grow into other styles and explore other possibilities.”

In addition to technique classes, the curriculum includes dance history, movement analysis, composition and music. “Students develop an understanding of the cultural aspects of dance,” says Skog. “That integration molds and shapes a dancer who is sensitive not only to the performing aspect, but to what dance can do in the community. Even if they don’t end up as professionals, every dancer can contribute to his or her community.”

– Pointe Magazine, November 2005

It’s not too late! If you haven’t replied to the Dance Program Survey, it’s not too late. Simply go to our website at: www.dance.wisc.edu and fill it out online or download it and mail it back. If you have questions or need assistance, call Doreen Adamany at the Dance Program, (608) 262-2353. We’d love to hear from you.
Here's the list of survey respondents:

Maxine Mehne Aarestad  
BS '39, Austin, TX

Diane Dobbins Adams  
BS '59, Winter Haven, FL

Virginia Nickerson Alander  
BS '53, Plainfield, IL

Jane Hartig (Linsky) Anderson  
BS '57, Green Bay, WI

JoEllen (Eggleson) Anderson  
BS '73, BS '93, MS '03, Pearl City, HI

Sue E. Farmer Anderson  
BS '62, Jamestown, ND

Jackie Specht Andrew  
BS '65 PE/Dance Minor, North Barrington, IL

Rosemary Aten  
PhD '70, Macomb, IL

Jane (Dicka) Austin  
BS '76, Dallas, PA

Anne Balderson  
BS '72 PE, Belleair, FL

Sherrie Dvoretsky Barr  
MFA '73, Grand Rapids, MI

Glenda Dilling Bentz  
BS '62, St. Louis, MO

Joan Goldin Berkowitz  
BS '69, Livingston, NJ

Edith Betts  
BS '43, Salem, OR

Elizabeth Overby Bina  
BS '48, West Bend, WI

Phyllis Silverman Black  
BS '53, Cherry Hill, NJ

Carol Bobrow  
BS '73 Dance Education, Northfield, IL

Frances Finley Boehm  
BS '42 PE, Three Lakes, WI

Katherine Rufe Boivin  
BS '64 PE, Camp Douglas, WI

Ruth Bragman  
BS '69, Indian Rocks Beach, FL

Mary Ann Brehm  
MS '85, PhD '88, Tucson, AZ

Alice (Betsy) E. Kowitz Bricker  
BS '61, Scandinavian, WI

Daphne (Dee) Mauermann Brunow  
BS '66 PE, Indianapolis, IN

Mae Engsberg Bryant  
BS '44 PE, Lake Mills, WI

Barbara J. Burris  
PhD '71, Bondurant, WY

Linda Caldwell  
MFA '82, Denton, TX

Lynne Corby Caldwell  
BS '57, Westborough, MA

Helen Case Cannon  
BS '38 PE, Las Vegas, NV

Betty Napstad Kolb Carpenter  
BS '52, Madison, WI

Diane Russon Chatwin  
MS '58, Salinas, CA

Imogene M. Christensen  
BS '43 PE, MS '78 Guidance, Sturgeon Bay, WI

Florence (Cuthill) Clouse  
MS '49, EdD '59, Council Bluffs, IA

Darcy J. Cochran  
BS '03, Palatine, IL

Forrest Winston Coggan  
MS '62, Comstock Park, MI

Sara Cohen  
BS '72 Dance Therapy, Shelburne, MA

Ginka (Friedman) Vogel Cohn  
Fish Creek, WI

Miriam Levinsohn Cole  
BS '48, Ridgewood, NJ

Ruth Conard  
MS '51, Timonium, MD

Hope Wells Conley  
BA '40, BS '44, Madison, WI

Janet Strader Connor  
MS '63, New City, NY

Karen (Lautenbach) Cowan  
BS '62, MS '67, MFA '73, PhD '90, Green Bay, WI

Mary Klement Crane  
BS '51, Fort Atkinson, WI

Helen Larson Culliney  
BS '66, Grafton, WI

Susan Burke Custer  
BS '97, Oregon, WI

Cate Deicher  
MA '86 Milwaukee, WI

Katherine Cane Detre  
BS '32, Denver, CO

Nancy Granert Robinson  
Dionne MFA '72, Sinclair ME

Catherine Mendum Douglas  
BS '48, MS '52, Bloomfield, NJ

Lucille Palmatier Downer  
BS '44, Springfield, MO

Mary Lee (Haupt) Ehrlich-Tirado  
BS '50 PE, Laguna Woods, CA

Susan Edson-Marsden  
BS '68, Las Cruces, NM

Mary Reardon Elliott  
BS '54, Madison, WI

Edith Boys Enos  
BS '26, MS '33, Plymouth, IN

Gail Evans  
MS '61, Radford, VA

Katherine Lynn Farmakes  
BS '78, Dance Education, Madison, WI

Jonna Sherrill Fleming  
BS '87, Dance Education, Nederland, CO

Melanie Frey  
BS '81, Frisco, CO

Constance Fried  
BS '53, MS '85, North Fort Myers, FL

Kay Eyraud Gietner  
MS '69 PE, Centennial, CO

Helen Gilman Giovannini  
BS '30, Houston, TX

Claudia Schroeder Gitelman  
BS '58, New York, NY

Valerie Green  
BS '95 Dance/latech, Queens, NY

Donna Christensen Griswold  
BS '66 PE, Algoma, WI

Geraldine (Geri) Kaufs Gurman  
BS '90, MS '91, Madison, WI

Judith Shelby Haag  
BS '63, MS '65, Middleton, WI

Sheila "P’Nut" Blackadder Hafer  
BS '64 PE/Health Minor, Reedsburg, WI

Margaret Tolsted Hanna  
BS '37, Pomona, CA

Cynthia Christiansen Harder  
BS '71, PE, Marietta, GA

Nancy Gregson Harper  
BS '45, Madison, WI

Joan Chalmers Harris  
BS '48, Largo, FL

Pat Patterson Haueter  
BS '51, Santa Fe, NM

Elizabeth Roths Hayes  
MS '35, Salt Lake City, UT

Mary Ann Serowski Hazelwood  
BS '66 Psychology, Milwaukee, WI
Madame Xenia Chlistowa passed away on December 23, 2005, after a short illness. She taught ballet at the University of Wisconsin-Madison from 1972 to 1980 when she left for Arizona State University (ASU). Newspaper writers described her as “spirited, outspoken, no nonsense,” “a woman in love with dance.” Colleagues called her stimulating, an artistic force. They described her classes as beautifully structured with clarity, precision and intelligence.

Madame Chlistowa was born in Lithuania on January 17, 1925, and at age eight was selected to train in ballet at the Kirov Academy, Leningrad, USSR. She became first soloist with the Leningrad Kirov Ballet Company, U.S.S.R. She returned to Europe where she was Prima Ballerina with Teatro Communale de Bologna Ballet Company, Italy. She danced with several other professional companies and performed in all the capital and major cities of Europe.

She moved to the United States, and after retiring from the stage, she worked as choreographer, ballet mistress, and guest teacher for many professional companies and schools including the San Francisco Ballet, San Francisco Dance Spectrum, Swedish Ballet, Ballet Concierto de Puerto Rico, Wisconsin Ballet, National Classical Ballet of Santo Domingo, Dominican Republic, and Ballet Theater, St. Thomas, Virgin Islands. She was the recipient of grants from the National Endowment, Arts America, Welch Foundation, and the Dominican Republic Government. Madame retired in 1995 as a tenured Professor in the Department of Dance at ASU.

Colleague and friend Buff Brennan remembers her as “an elegant, dramatic and generous person with a worldliness that most of us will never have. She could be a hard task master as a teacher but students flocked to her classes hoping for even a small sign of praise. Her standards were so high but the students committed to dance knew she was a master teacher and they were eager to learn. She knew from her own experience what it took to be the best in her art and she would accept no less from her students.”
faculty & staff

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Julie Underwood

Chair
Claudia Melrose

Faculty
Joseph Koykkar
Li Chiao-Ping
Claudia Melrose
Douglas Rosenberg
Jin-Wen Yu
Mary Alice “Buff” Brennan Professor Emerita

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Otehia Kiser
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Momentum is the alumni newsletter of the University of Wisconsin-Madison Dance Program. Please send any comments or questions to: Momentum Editor, UW-Madison Dance Program, Lathrop Hall, 1050 University Avenue, Madison, WI 53706.

...remember the 80th!
Lathrop Hall, 1926-2006

All photos in this issue of Momentum were taken by John Maniaci unless otherwise noted.

Thanks to Jo Matzner for her photo of John Gesinski on page 29 in last year’s Spring 2005 issue of Momentum.

Front cover: “Like Me” choreographed by Jennifer Brown

Momentum Editor Doreen Adamany
Design Zucker Design
Dancer taps into childhood journeys

By GAYLE WORLAND

Photo courtesy UW Dance Program

Li Chiao-Ping says she strives to create "dances which bridge personal statements and universal experiences."

Bill Evans, guest artist and master teacher, will perform a solo as part of the UW-Madison Dance Program fall faculty show this weekend.
let us know what you’ve been doing...

Name_______________________________________________________________________________________
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News to share with others in Momentum ________________________________________________________
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FAX your news to 608-265-3841 or email us at dadamany@education.wisc.edu