

Dance

Recognizing the art of dance as the confluence of theory, practice and creativity
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In the Wings: Faculty Dance Concert

The Faculty Dance Concert hits the boards November 30 through December 3 in the Meany Studio Theatre. The program features group works by Mark Haim, Jürg Koch, and guest artists Jim Hansen (Assistant Professor, SUNY Brockport) and Fritha Pengelly (M.F.A., '06, UW visiting lecturer), along with a duet by Dominique Gabella (UW visiting lecturer).

Artist in Residence Mark Haim restages, *Parade*, originally commissioned by the University of Southern Mississippi in 2002. This large group work was inspired by seeing a lone woman waiting at a shelter-less bus stop in a typically Southern torrential downpour.

Jürg Koch presents *Reverb*, a piece for five dancers finding their individual movement language and carving out shared spaces and moments. This is Jürg's second creation for "the workshop", an ad hoc community group of performers from on and off the UW campus.

Jim Hansen and rehearsal Director Melanie Aceto (University of Buffalo) were in residence for a week this October to set Hansen's *Fissures*, a trio to Ned Rorem's musical themes in which a smoldering aggression builds to the point of eruption.

Fritha Pengelly, formerly of the Doug Elkins Company, contributes a dance for six inspired by the circularity of human existence, which showcases her affinity for athletic, human, and diverse movement forms.

Dance Program Director, Betsy Cooper joins Dominique Gabella in *La Valse*, a duet choreographed by Gabella as an homage to her mother.

For tickets to this first concert of the season (\$18, \$16 for UWAA members, UW faculty and staff and \$10 for students and seniors), phone 206.543.4880.



photo by Jarrod Olson

From the Director

Dear Friends,

It's been a fabulous fall! The start of school is always an exciting and busy time, and this year is no exception. In September we welcomed new Assistant Professor Juliet McMains (PhD, UC Riverside). Juliet brings several areas of expertise to our program, including dance ethnography, research methods, and ballroom dance practices from salsa to swing. Juliet's book, Glamour Addiction: Inside the American ballroom Dance Industry hit bookstores just a few weeks into the quarter. Be sure to look for it.

Artist in Residence, Mark Haim had a particularly productive summer. In addition to his usual teaching stint at the prestigious American Dance Festival, Mark completed an M.F.A. degree from the new Hollins/ADF program—CONGRATULATIONS MARK!

Jennifer Salk had a junior faculty development leave quarter this fall. Jen was on the go for much of quarter, including residencies at the Virginia Governor's School and a three-week stay in Paraguay where she was commissioned to create a new work for the Ballet National. Jennifer is also putting the final touches on a proto-type DVD titled, "Teaching Modern Technique through Experiential Anatomy," Jeff Curtis (M.F.A. '02) has done a superb job filming and editing the DVD, which features some gorgeous dancing by Charlie Livingston (M.F.A. '05) and Kesa Huey (B.A. '06).

I had the privilege of presenting two papers at the NDEO conference at CSU at Long Beach this October. Both focused on the use of writing in dance pedagogy. I also made a second work for Arc Dance Company (Artistic Director, Marie Chong).



photo by Koza

First Impressions

by Assistant Professor Juliet McMains

I would like to thank the administration, faculty, staff, and students who have gone to such lengths to make me feel welcomed and supported in my new position and new home here at the UW. I am so excited about getting my feet in the studio, my hands on some dry-erase markers (chalk has been supplanted), my body into the library, and my spirit into teaching in the UW Dance Program. After a stimulating week in the Faculty Fellows Program, which offers seminars on cutting edge teaching techniques to all new faculty, I began teaching a dream line-up of classes.

In Dance 250, The Creative Context, I am taking students on a metaphorical world cruise to survey dance practices from around the globe, making stops in Africa, the US, Hawaii, China, Brazil, Spain, India, Argentina, and Cuba. Our work involves learning about the history of each dance style, its sociopolitical significance, and the specific vocabulary, syntax, and movement style of each dance genre. Not only do students learn about these dance forms through reading, writing, and watching, but we spend a full third of our class time in the studio trying the new techniques on our bodies. While a real cruise ship might be a distant pipe dream, I was able to bring many of these cultures to the classroom through dance emissaries. Because Seattle has such a rich international dance community, I was able to invite guests to give master classes in several of the forms we are studying, including West African dance (Amma & Kofi Anang),

capoeira (Instructor Paciência), hula (Moodette Kaapana), Bharatanatyam (Swetha Ashwin), Chinese folk dance (Hengda Li) Philippine folk dance (Jeffrey Aquino), and flamenco (Ana Montes). The students are throwing themselves with equal enthusiasm into capoeira rodas and flamenco zapateados.

I am teaching an entire course on my favorite social dance practice—salsa. I am converting thirty-five women and five men into hip-swinging salsa addicts who cannot stop their shoulders from shaking and their feet from tapping when they hear Tito Puente on the timbales. The course includes readings and discussion about salsa's history, outings to salsa clubs, and plenty of dancing!

I have been delighted by the quality of students I've encountered during my first few weeks at the UW. They are remarkably intelligent, thoughtful, self-motivated, and socially conscious individuals whose concerns and interests extend far beyond the insular world of most American teenagers. I believe that the high caliber of students at this university is closely linked to three factors: the superiority of public education in this region, a culture that values intellectual exploration, and the environment fostered by my colleagues at the UW (and in the Dance Program specifically) who treat the students with exceptional respect for their individuality and confidence in their potential. I am honored to have become a member of this community and am looking forward to growing as a scholar and a teacher through my participation in it.

New Ventures: Institute of Dance Medicine

Professors Cooper and Wiley met last spring with Dr. Nancy Kadel, Physical Therapist Kendall Alway and Colleen Johnson, RN, to discuss the launch of a UW-based Institute for Dance Medicine. Inspired by the Harkness Center for Dance Injuries in NYC, the IDM would serve the UW dance program as well as dancers throughout the Seattle community.

The mission of the Institute for Dance Medicine is to provide accessible specialty orthopaedic and rehabilitation services for dancers and to promote research and education in the field of dance medicine. Through quality multidisciplinary care this regional center will serve dancers throughout their lives.

As director of the IDM, Dr. Kadel brings over 20 years experience as a dance teacher, former professional dancer, and internationally recognized expert in the field of dance medicine.

Physical Therapist, Kendall Alway is a retired professional modern dancer and has been working specifically with dancers for the last 5 years. The activities of the Institute for Dance Medicine will include:

- Dancer wellness screenings
- Participation in an international dancer wellness database
- Collaboration with other specialists
- Educational opportunities for dancers, dance teachers, physicians and other allied health care professionals, and continuing medical education courses
- Specialty medical care through treatment and rehabilitation for injured dancers

Dr. Kadel and her colleagues are planning to launch the Institute in January with initial office and dance studio space in the IMA. The Dance Program hopes to start a conditioning laboratory for students, featuring Pilates and Gyrotonic® equipment, in conjunction with the Institute for Dance Medicine. The first step in this exciting new venture will be allotting permanent space in the Dance Program to house the equipment.

Stay tuned as this exciting new program develops.

The Chamber Dance Company in Performance

February 1-4, 2007

Mark your calendars now to see the 2007 Chamber Dance Company in concert February 1-4. This year the company presents a highly-charged evening of work focusing on issues that face both the individual and society. Excerpts from the Martha Graham classic, *Chronicle* are just one of the highlights, along with work by choreographers Dore Hoyer, Alwin Nikolais, and Doug Elkins.

The repertoire examines mankind's interconnectedness and common purpose as well as the internal forces that drive a person to action. From the deeply personal *Affectos Humanos* by Dore Hoyer to Doug Elkins thoroughly engaging *Center My Heart*, the program spotlights modern dance choreographers whose work embraces the trials and joys of life.

Martha Graham's singularly powerful *Chronicle* (1936) embodies her response to the Spanish Civil War and the spread of fascism in Europe. Employing a dynamic corps of women, *Chronicle* is at once strident and emotional, and cannot help but leave the viewer awed by its vision. In this work the Graham technique vividly reveals the passion with which she despised poverty and injustice.

Affectos Humanos (1962) was created and performed by Dore Hoyer as an arrestingly personal statement on human emotions. Hoyer was torn throughout her life between the

frustrations and struggles of her personal life and the satisfaction and calm that came to her through her dancing. When the results of a car accident made it too painful and difficult for her to perform, she committed suicide rather than go on without the ability to dance. All but lost to most modern dance audiences, Hoyer deserves to be remembered for her hauntingly stark journey into the human psyche.

Center My Heart (1996) not only epitomizes Doug Elkins's eclectic postmodern style but also provides a window into the Qawwali music of Nusrat Fateh Ali Khan. The winner of the 1997 Bessie Award, *Center My Heart* celebrates ritual and community with sensuous exuberance.

Visually electric *Tensile Involvement* (1953) underlines Alwin Nikolais's playful explorations into the complexities of human cooperation toward a common purpose. The master of total theater, Nikolais created the choreography, lighting, props and music for this memorable work that is known and loved all over the world.

Performances run Thursday February 1 through Sunday February 4, with pre-show lectures beginning approximately forty-five minutes prior to curtain. All performances are in Meany Hall for the Performing Arts. Tickets are \$18, \$16



photo by Kozo

for UWAA members, UW faculty/staff and \$10 for students and seniors; and available at the UW Arts Ticket Office, on the web at www.meany.org or by calling 206.543.4880.

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The Chamber Dance Company led off the school year with a three-week residency with Virginie Mecene (Martha Graham Dance Company), which included restaging sections from the 1936 dance, *Chronicle*. The cast of twelve (including yours truly) has been immersed in Graham technique thanks to some wonderful classes with Virginie, former Graham Company member, Catherine Cabeen, and visiting lecturer Dominique Gabella. There's nothing like being sore from crown to tail to make you feel alive! Be sure to see the update (above) on CDC for information about the other repertoire performed by the company.

We began a new collaborative concert with DXARTS last fall, which culminated in a May concert. After its premiere, the composition, *Tre Marie*, created by Dance M.F.A. candidate Pam Pietro, and DXARTS Ph.D. students Annie On Ni and Hiromi Nishino was selected for presentation at the 2006 ACM Multimedia Conference at UC Santa Barbara. *Tre Marie* centers on the interaction between moving bodies and RFID (radio-frequency identification) technology in the architecture of the performance space. Undergraduate dance majors Alice

Gosti, Rachel Randall and Shannon Narasimhan performed the work at this important interdisciplinary conference thanks to support from Undergraduate Research Travel Awards from Undergraduate Academic Affairs.

Pam, and fellow second-year graduate students Erricka Turner and Rhonda Cinotto have been invited to present research papers at the 2007 Hawaii International Conference on Arts & Humanities (HIC) in January. This is the third year that M.F.A. candidates have presented their original research at HIC—tangible recognition that our program values and supports artistry and scholarship in equal measure.

In parting, I ask your help in sending Pam, Erricka and Rhonda to this international forum. An additional \$1700 is needed to cover the costs of travel and lodging. (See form on page 7.) We truly need your support to succeed.

Thank you.

Betsy

Meet our first-year graduate students

Maria Cynthia Anderson: A native of Seattle, Maria Cynthia began studying classical ballet with Don and Helena Snyder at eight years old. She went on to study at Pacific Northwest Ballet School, School of American Ballet, Exploring Ballet with Suzanne Farrell, and Pittsburgh Ballet Theater School. She danced with Pacific Northwest Ballet (PNB) as a Professional Division student in 1995 and from 1997-1999 danced in the corps de ballet. In 2005 she received her B.A. with Distinction from the UW with a major in The Comparative History of Ideas. While at the UW, she danced with the Seattle Opera, performed in numerous UW productions, studied and did social outreach in South Africa and India. In 2005, she studied integrated dance and contact improvisation through Olive Bieringa, Jürg Koch, AXIS Dance Company and Light Motion. Maria has taught adult ballet classes at The Ballet Studio and was a Teaching Artist for PNB's Discover Dance. In 2006, she performed in choreography by Sonia Dawkins for Seattle Theater Group's *Dance This*.

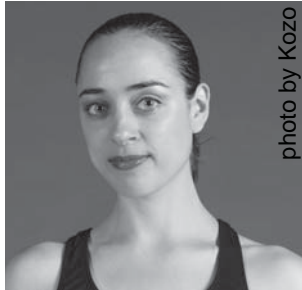


photo by Kozo

Diana Garcia-Snyder graduated from the Royal Academy of Dancing and received a B.A. from Universidad Autónoma Metropolitana (México) in Graphic Design. She danced with the Compañía Nacional de Danza and Caida Libre Danza Contemporanea in Mexico City, and in Chicago she was awarded a dance scholarship to Columbia College and later performed with Luna Negra Dance Theater, The Chicago Moving Company, Hedwig Dances and Breakbone Dance Co. Currently she is member of BQ Dance Collective in Seattle and choreographs and performs at Tuning the Air.



photo by Kozo

Kent Lindemer received a B.A. in theater from the University of Nebraska in 1988. He performed with his company, No!TuLove Dance Theatre, the Nebraska Shakespeare Festival, and Chicago based Bob Eisen before joining Pilobolus Dance Theatre in 1989. He worked as a dancer, collaborative choreographer

and teacher until 2000. Kent is an Emmy award-winning performer, has been featured in music videos by Marilyn Manson and Soraya, and in the photographic work of Lois Greenfield and Howard Shatz, among others. He has set Pilobolus dances on the Joffrey Ballet, Hartford Ballet and Western Oregon University. From 2000-2002, Kent toured with the first and second national tours of Swing! as massage therapist, aerial

bungee trainer and rigger. Kent is also a nationally recognized yoga teacher and was a presenter for the first annual NW Yoga Festival.



photo by Kozo

Teaching Familiar Pathways

by Fritha Pengelly, Adjunct Faculty

As any dancer can attest, dances live in our bodies. Just as we learn and repeat skills such as eating, swimming, and riding a bicycle, our nervous system lays down pathways that allow us to dance the same movement sequences without having to re-learn them every time. It has been ten years since the Doug Elkins Dance Company premiered *Center My Heart**, and while the pathways are rusty, the terrain is quite familiar. As I find my way back into the dance in order to teach it and pass it on to the Chamber Dance Company, I ask myself how to give it depth and context. Having witnessed the educational and artistic mission of the Chamber Dance Company firsthand, it is clear to me that this process is more than just teaching the steps.

The experience of living inside any dance allows an opportunity to absorb something of its historical context. In Elkins' work, one might find themselves dancing movement rooted in 1980's breakdancing, a Jackie Chan movie, or the Brazilian martial art Capoeira. These roots have specific cultural and historical context and, in the case of *Center My Heart*, are blended together to make something unique, and undeniably post-modern. Premiered in December 1996 at Dance Theatre Workshop in New York City the undulating movements of *Center My Heart* are a classic Elkins mix of hip-hop, martial arts, and contemporary dance techniques danced to the Qawaali

music of the late Nusrat Fateh Ali Khan (1948-1997).

Dancing and teaching *Center My Heart* creates the possibility of learning not only about Doug Elkins' work, but also about Nusrat Fateh Ali Khan and the origin and meaning of Qawwali music, as well as the larger cultural context from which it originates. In our rehearsal process we are discussing Elkins' artistic process and musical inspirations; experiencing elements of Elkins' rehearsal process such as piecing together movement phrases and dancing to a variety of hip-hop music early in the rehearsal process; exploring the diversity of movement forms present in the work; and learning about the cultural context of the music including the role of Qawwali music in Sufism.

Ultimately, the experience of dancing *Center My Heart* provides an opportunity to absorb dance history on a physical level. It is a chance to experience and understand elements of the work and its context that could not be obtained otherwise. It can perhaps guide dancers into new terrain – building new pathways that allow perspective of something larger, while at the same time it becomes a part of them. It is a joy and privilege to be on this journey together with the dancers of CDC and I look forward to seeing the dance come alive.

*Doug Elkins won a Bessie Award for *Center My Heart* in 1997.

Sarah Carlson (M.F.A. '05) received a Fulbright grant to study Vodou ritual dance in Benin, West Africa from September 2006-June 2007. She will join the theatre and dance faculty, as an Assistant Professor, at Muhlenberg College when she returns. Sarah is chronicling her experiences in Benin on her blog: <http://web.mac.com/sarahjcarlson>

Kimberly Larsen (B.A. '04) wrote that, upon returning from Turkey (2005), "I decided to get involved with a Turkish folk dance group here in Seattle. We performed at Folklife last year and at Turkfest in October. Visit the website for a closer look: www.turkfest.org

"I was also involved in a collaborative piece—a fusion of modern, flamenco, and "Belly dance/Roma Gypsy" style dance. I was very excited to be involved in this show and to bring something new to the festival."

Liz Maxwell (M.F.A. '94) was recently appointed Assistant Professor of Dance at Chapman University in Southern California. As a certified Laban/Bartenieff Movement Analyst she brings her expertise in Somatic Education into the Department of Dance. She traveled to Slovakia to present her paper "University Dance and

the De-Evolution of a Modern Dance Language" at the Laban and Performing Arts conference. Liz has also been invited to SUNY Brockport to perform her interactive somatic solo at the first annual EastWest Somatics Network conference and to Denison University where she will lecture and teach around the work of Laura Dean and the Post Modern construct of Minimalism. Currently, Liz is working toward becoming a Registered Somatic Movement Therapist.

Jeff Curtis (M.F.A. '02) will perform at Hancher Auditorium in Iowa this fall and spring as part of a retrospective and memorium to David Berkey. He has also co-directed the film "Lady-Boy" with Carolyn Pavlik which has been presented at ADF and Bumbershoot and will be presented at VII Festival Internacional de Video-danza de Buenos Aires and Madrid's International Gay & lesbian Film Festival, LesGaiCineMad.

Pamela Geber (M.F.A. '98) is in her sixth year as Asst Prof in the Dept of Modern Dance at U of Utah and is up for tenure this Fall. She is presenting at IADMS conference in Stockholm Sweden this November. Doing a concert of solos and duets with Eric (works by David Dorfman, Susan Marshall, Sara

Rudner "and a few of our own") in January.

Lodi McClellan (M.F.A. '94): This is my tenth year at Cornish. I continue to enjoy teaching ballet, Dance History and Teaching Methods, Performing Arts Criticism, and Integrated Studies and directing Cornish Dance Theater. I'm looking forward to teaching a new course on arts censorship. I'll be recruiting for Cornish in San Francisco and Miami in the Spring.

Carol Dille (M.F.A. '01) is in her third year at Bates College in Maine where she directs a lively little dance program and participates in the Bates Dance Festival. She keeps her international appetites satisfied with a month long project last summer in Sydney, Australia, which culminated in the formation of the Dirty Feet Dance Collective; a couple of weeks of teaching in Barcelona; and creating a new work on the National Dance Company of Costa Rica for their Fall season. She hopes to be able to keep up this double life of small college/big world for years to come.

Carolyn Pavlik (M.F.A. '04) is an Assistant Professor of Dance at Western Michigan University. She is currently working on co-editing a site-specific dance anthology. Her dance film *Lady-boy* has most recently been presented at the 1

Reel Film Festival, American Dance Festival, VII Festival Internacional de Video-danza de Buenos Aires and LesGaiCineMad, Madrid's International Gay and Lesbian Film Festival.

Kristen Daley (M.F.A. '03) is in her third year as Assistant Professor of Dance in the Theatre Arts Department at Sonoma State University in Northern California. This past spring she directed her own show "Gaining Ground" for a two week run in which she performed, choreographed two new works and restaged Doug Elkins' *Narcoleptic Lovers*. Besides teaching, Kristen is choreographing for drama productions at SSU and working on dance theater projects with other artists in the Bay area. The highlight of her year was her recent marriage to Jay Goldberg—whom she met while in graduate school.

Teresa Wong (B.A. '06) left for Arkansas in early November to perform in *The King and I*.

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Student moves

Alice Gosti

This summer I went back home in Italy. There I was able to participate in Umbria Danza 2006. This is an amazing one week intensive that my old studio in Italy offers every year. Thanks to the Dance Program, which awarded me with a scholarship, I was able to take Body-Core training with Sonja Lasagna, Modern Dance Technique with Bruno Collinet and technique class and Choreographic laboratory with Michele Abbondanza and Antonella Bertoni. Two of the most important dancers/choreographers in the theater-dance scene in Italy.

This workshop was a great opportunity to go back with a new body. I had already worked with all these masters in the past. It was amazing to go home, to movements and styles that are for me home with a new set of tools. Instead of keeping these two different sides of dancing separate in me I am learning how to blend them even if they might collide at some times. Both of them enrich me as a person and as a dancer/choreographer. I have still lots to learn!

Kimberly Kaplan

This summer I was fortunate to receive a scholarship from the UW Dance Program to attend the Seattle Festival of Alternative Dance and Improvisation (SFADI). In supporting my growth as a dancer, the Dance Program provided the opportunity for me to broaden my scope and study of alternative movement. I took two very beneficial intensive workshops. One was Feldenkrais with Larry Goldfarb, and the other was Christine Svane's Embodiment through Awareness.

At the end of the week I had a renewed sense of my body. After this experience gaining more tools for movement awareness, I now feel more playful about the possibilities that lie within me.

Jane Comfort Residency

Thanks to generous funding from the College's Arts & Science Exchange Grant, the Dance Program will host a two-week residency with Jane Comfort in February.

A choreographer, writer and director, Jane Comfort is a master of interdisciplinary dance and has been making work since 1978. The company has been presented throughout the US by such venues as Lincoln Center, The Joyce Theater, PS 122, Off Broadway at Classic Stage Company, St. Mark's Church and Dance Theater Workshop in New York, as well as in Europe and Latin America.

Ms. Comfort will be accompanied by company members Olasebikian Freeman and Jessica Anthony (nee Beck, BA '03), which gives our students the valuable

opportunity to work with alumni who have successfully made the transition to professional performance.

Residency activities will highlight Comfort's breadth as an artist and social commentator, and include master classes in modern technique, working with movement and text, and using social issues in performance. The residency includes restaging excerpts from the recent work, *Fleeting Thoughts: Mr. Henderson's 3AM*, a dance theater work that explores the restless events of a nocturnal mind. (This work was commissioned by the DanceSpace Project in NYC and had its NYC premiere in March 2006.) The work will be performed by twelve undergraduates at the Dance Majors Concert in March.

DSA Update

The Dance Student Association (DSA), led this year by Andrea Cowles and Alice Gosti, is busy raising funds to attend the American College Dance Festival (ACDF) in January. Eleven UW dance students will attend the Northwest Festival in San Francisco for a full weekend of classes, performances and making new friends.

DSA also organizes workshops with area graduate students and artists to teach master classes. Current plans include an improvisation series with teachers Tonya Lockyer, Amy O'Neil, Cyrus Khambatta and Molly Scott. Future classes vary from improv and choreography to jazz and salsa.

Most DSA fundraising supports the annual student concert. This year SPIN and the University Ballet Company will combine as an ensemble to create a completely student-run show in the spring. This is an important opportunity for students across the UW campus to choreograph, perform, and get involved behind the scenes with lighting, music and stage managing.

The Dance Program thanks our donors for their generous contributions

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<i>Drucker, Penny</i>	<i>Heng-Da Dance Academy</i>	<i>Park, Stephen</i>	<i>Witham, Barry</i>
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	<i>Jacobson, Paulette</i>	<i>Rankin, Margit Dementi</i>	
	<i>Kaddar, Yoav</i>	<i>Rathvon, Lois</i>	
	<i>Knapp, Joan Skinner</i>	<i>Recordon, Susanne</i>	

Be a Friend of Dance in 2006-2007

Like many of you, the UW Dance Program is busier than ever as we work to support unlimited creativity in the face of finite resources. As a new school year brings another group of excited students to our classrooms and studios, I am reminded of the importance of individual support for our programs. Individuals like you help fill the gap between handling our basic needs as a program and helping to fulfill dreams. Whether it's funding to help an undergraduate via scholarship, or a graduate student present research at a national conference, your support can make the difference.

One of the easiest and most convenient ways to give to the Dance Program is through participation in your workplace-giving program. Gifts to both the Dance Program and the Chamber Dance Company are possible through payroll deduction. Look for the University of Washington Foundation listing and then scroll down to locate the program number for the Chamber Dance Company or the Dance Program. Giving through workplace programs is simple, efficient and almost painless. More importantly, each donation makes a huge difference in the program's ability to meet the needs of the students.

Your investment in the Dance Program ensures a vital dance community today and into the future. The UW's program, with its unique emphasis on respect for tradition combined with progressive training and scholarship, create the foundation for the future of dance. Thank you for keeping the momentum going!

Betsy Cooper

Dance Program Director



photo by Koza

- A. The Friends of Dance fund is a valuable resource which allows private gifts to be used for discretionary purposes in supporting the Dance Program's mission.
- B. Chamber Dance Company fund helps bring historical dance works to life.
- C. Scholarships for undergraduates enable us to offer an education to exceptional dance students who enrich our program.
- D. The Fellowship fund supports graduate student research and travel.

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DANCE

NEWSLETTER OF THE UW DANCE PROGRAM

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If you would like to be on our mailing list or contribute to AlumNotes, please contact us:

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Calendar 2006-07

Faculty Dance Concert _____
November 30 - December 2, 2006 ...7:30 pm
December 3, 2006 ...2:00 pm
Meany Studio Theater

Chamber Dance Company _____
February 1 - 3, 2007 ...7:30 pm
February 4, 2007 ...2:00 pm
Meany Theater

Dance Majors Concert _____
March 1 - 3, 2007 ...7:30 pm
March 4, 2007 ...2:00 pm
Meany Studio Theater

MFA Concert _____
May 10 - 12, 2007 ...7:30 pm
May 13, 2007 ...2:00 pm
Meany Studio Theater

Ticket information for all concerts:
UW Arts Ticket Office, 4001 University Way NE,
206.543.4880
order online at: www.meany.org

Spring Newsletter

Due to cost considerations, the Dance Program will be producing its Spring newsletter on line—not in print. If you would like to be notified when the newsletter is available on our website or would like concert information emailed to you please send your email address, with the subject heading **email me!** to uwdance@u.washington.edu.