



WISCONSIN DANCE COUNCIL

The latest news and updates from the WORLD OF DANCE



HIGHLIGHTS OF THE ISSUE

**WISCONSIN DANCE COUNCIL
ANNUAL CONFERENCE 2022**

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FESTIVAL**

**DANCE IS A GIFT...
SHARE IT!**

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PRACTICE OF PERFORMANCE**

**CMBA HONOR SOCIETY EDITORIAL -
WHY EVERYONE SHOULD TRY DANCE**

PRESIDENT'S MESSAGE

by **SIMONE LINHARES FERRO**

Dear Dance Friends,

Happy Fall 2022.

The abundance of nature this year is also permeating our artistic practices with a lot of excitement in the air. Performances, showings and gatherings seem to flourish as we still navigate the aftermath, if we can say so, of the effects of this tragic pandemic. Your continuous engagement has allowed our field to remain visible and relevant, while our Wisconsin artists (young and not so young) to persevere and grow. Bravo for making it possible. You are the reason why we are here.

CONTD. TO PG.2

Since our last newsletter, we have concluded our 2nd Mini Dance Festival, with the selection of ten wonderful creative works, signed by talented Wisconsin students and professional artists.

Congratulations to Anne-Marie Abderholden, Chelsey Bradley, Victoria Franz, Maria Hackbarth, Sofia Herrera, Dijon Kirkland, Kendra Kramas, Emily Moorefield, Catey Ott-Thompson, and Cyenthia Vijayakumar for this recognition of your craft. These works will be shown live at our upcoming conference in October. There are further details below.

We must also recognize the many talents and creativity demonstrated of those whose works were not selected. The caliber of submissions was quite high and only a limited number of submissions could be accommodated in the program. We sincerely congratulate all of you who have submitted.

The Wisconsin Dance Council is proud to further connect with some regional arts networks with the goal of deepening its imprint in dance education and advocacy in Wisconsin. This has been made possible through information/brainstorming sessions with the Wisconsin Department of Public Instruction's newly appointed Arts and Creativity Consultant Chris Gleason, and with the Wisconsin Partners for the Arts. Meetings have generated important questions regarding funding for the arts education, the presence of dance professionals of caliber in middle and high schools across the state and, most importantly, how we can create, support and promote impactful and lasting projects in the state. These meetings will continue to take place on a regular basis and their outcomes will be shared with you.

Another exceptional advocacy event is our upcoming one-day Professional Development Conference hosted at the historical Oshkosh Grand on OCTOBER 15. All studios, professional companies and freelance artists are welcomed to register. Classes, workshops, vendors and Dance programs representatives (hosting entrance auditions) will be available to our young artists. We are thrilled to offer a plethora of diverse workshops conducted by nationally acclaimed professionals such as Jeannie Hill, Esrom Williams and Sam Aros Mitchell. Parents and professionals in the field will have the opportunity to attend workshops with both Sam Aros Mitchell and Lauri Lumby. In mid-afternoon, we will host a dance performance of the winners of the 2nd Mini Dance Festival and have a showing of dances learned at the morning workshops. We will conclude the day by celebrating our young advocates' achievement with inductions towards the NHSDA.

As we celebrate the renewal of our commitment to teaching, educating and advocating through dance, I invite you all to celebrate this moment where we can get together and commemorate the fruit of a long and thriving year as well as the beginning of new opportunities for this fall. We cannot underestimate the power of sharing the space and learning from each other. May your semester be bountiful and filled with new prospects. As always, please do not hesitate to connect with us. We are here to promote, engage and honor your achievements, while supporting your lineage and aspirations.

Looking forward to seeing you all at our Professional Development Conference.

In friendship and love for our field,

Simone Ferro



Register now!

Wisconsin Dance Council
Annual Conference 2022

Learn - Connect - Celebrate

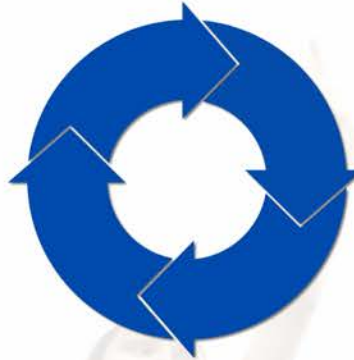
October 15, 2022 Oshkosh W

Register Here:

https://docs.google.com/forms/d/160Q4E2siRF-aXWEnh86Igg4GUmVqiAkmKZkkcVHPdCU/viewform?edit_requested=true



MEMBERSHIP RENEWAL



It is time to renew your membership with WDC!

The Wisconsin Dance Council serves the needs of dance education in Wisconsin and is devoted to dance as a fine art. We promote the appreciation of all types of dance as an art form and as a means of cultural expression.

WDC is proud to be a state affiliate of the National Dance Education Organization (NDEO), and as such, offers 2 levels of Membership to choose from:

- 1) **NDEO and WDC**
(register for NDEO and automatically receive dual membership to both organizations)
- 2) **WDC only**

You can renew your membership and review all the benefits of both NDEO and WDC here:

<https://wisconsin dance council.org/membership/>



Stay connected with your Wisconsin Dance community, and continue to share your vision and commitment to dance!

Snowballs and Rainstorms

A Reflection on Year One of a New WI Dance Festival

By Kelly Anderson

I've always aspired to someday create a Summer dance gathering. An event where artists can workshop ideas and share their works-in-progress. A community space, where artists have access to classes, conversations, and performance opportunities. A Jacob's Pillow, of sorts, right here in the Midwest.

I imagined tackling this well into the future. And I never expected it would happen so soon. Then the pandemic hit and my spouse and I moved from Chicago to Door County.

In January, I extended to a few friends: "Would you want to camp out and show what you've been working on in a Covid-friendly environment?" I was purely testing the level of interest. The volume of enthusiasm was inspiring. It was clear, we missed creating work, we missed showing work, and we missed each other's company.

It was time for us to gather again.

I started crafting emails and making phone calls. Before I knew it, this informal, one-night performance snowballed into a full-blown festival: a pop-up performance at a hip farm-to-table restaurant, a pavilion performance on a state park beach, an improv jam at a local farm with live music, classes in two different village halls, and a roundtable discussion with published author/artist/scholar Sarah Wilbur on the current state of dance- all of which was free and open to the public. This "camping trip" exploded. And there you have it: Death's Door Dance Festival.



In the flurry of its rapid development, I stepped back a moment to evaluate. A few things became painfully evident:

#1- Initially developed through a circle of friends, the festival was becoming overwhelmingly one-dimensional in the type of dance being shared. We had another Modern Dance Festival on our hands.

#2- Hosting a FREE 3-day event featuring 20+ artists on a server's pay? How will I properly compensate the artists for their efforts?

#3- The presence of dance in Door County is scarce. How could I gather local dance artists when they are so difficult to source? Isn't the objective to build and support your community?

So. I got to work.

#1- How can I diversify the work shared?

I spoke with Kerensa DeMars, an artist with ties to Door County who has a similar vision to my own. I was also fortunate to connect with one of the few local choreographers, Andria Nikoupolis-Weliky, a Middle Eastern dancer. But still, the bill was incredibly imbalanced.

I continued to make efforts to expand beyond the modern dance community. I connected with a family tie whose work is inspired by her experience as an indigenous woman, a Chicago friend whose choreography is a celebration of her Mexican heritage, another artist who creates work inspired by Latin American and African fusion, one who practices Bharatanatyam, and so on. It was clear- diversifying an event of this capacity on such a short timeline would be virtually impossible.

#2- How can I make an effort to properly compensate without an existing budget?

Festivals often have artist submission fees to offset some costs and each group covers their own travel expenses/artist compensation. As Death's Door Dance Festival rapidly developed and as I learned what needed to be done, I chose to offer a stipend to each choreographer/master teacher along with fuel reimbursement. It wasn't very much and certainly not enough, but it was necessary. We, as dance artists, deserve to be paid for our efforts.



In a mad rush to provide additional care, I searched for lodging- from Gil's Rock to Algoma- that would provide discounts. I also sent mass emails to restaurants requesting food donations. Before I knew it, the artists were provided blocked rooms at affordable rates and multiple meals served during the festival. There were cases of craft beer and wine, yoga mats, ballet barres, goodie bags and more. One thing was abundantly clear: Door County WANTS dance.

#3- How can I integrate a dance community if one barely exists?

Begin by inviting the community that does. "If you build it, they will come." And they did. Alongside Andria, I was able to recruit Northern Door Pride's Owen Alabado and Amanda List, a choreographer out of Green Bay. Though few, dance artists DO exist in this community and what better way to build it, then to support it? No matter its size, dance belongs everywhere.

What's next?

I have a brief window to reflect on this festival, one created on a whim in a mere 6 months. It certainly wasn't what I expected, "a few friends" with a "one-night, informal engagement" turned into a joyous weekend of learning, sharing, and dancing with old friends while creating some new.

My mission to create a free public dance event was accomplished. The community classes that were designed to be inclusive (all ages and abilities) had great turnout. Sunday's conversation, "How Dance Works, Now," was filled with not just artists but the public as well. And the closing event, The Improv Dance Jam, opened its doors for all bodies to celebrate...and they did.

As exciting as the weekend was, the process presented some serious challenges. Moving into 2023, I plan to build a team to help me gather the resources necessary to support an event of this capacity. Provide roofs, not just discounts. Fair stipends, because we shouldn't settle for less. And most importantly, provide a platform for creative voices that are traditionally unheard.

The icing.

Saturday's forecast: "chance of rain at 10pm." Optimistic, we opted out of a rain date. A local business offered a bunch of umbrellas "just in case." Four works in, it started to sprinkle. Then it started to pour. To my surprise, the artists danced and the people stayed. The spirit of Pina Bausch perhaps?

The evening closed with Visceral Dance Chicago's "Ash in Rainbow." As they bowed, the sun peeked through the clouds. And there it was, a double rainbow arching over the bandshell. We danced through the rainstorm and people stayed to enjoy it. It was clear: Dance matters.

Death's Door Dance Festival- If we build it...it will become...and it will grow.

And, by the way, no one camped.



Dance Is A Gift... Share It!

By Yeng Vang-Strath

“You learn something once and it becomes a part of you...Fame cost and right here is where you sweat.” If you're my generation, then you probably know it was Debbie Allen who had said those famous lines. If Debbie Allen's character can make Leroy Johnson dance, I knew I could be Leroy Johnson. I wanted to be Leroy Johnson. To break into a dance musical in the hallway during periods in high school, who wouldn't want that?

As an immigrant kid, growing up in inner city Milwaukee, the only place you could do that was to attend West Division High School of the Arts. So, I forged my parents' names and enrolled myself. True story. It was sophomore year and I was learning ballet, modern and tap. Much to my disappointment, no impromptu dance musicals happened, but I was happy nevertheless. I had never seen a live show or met any real professionals; so, when a guest artist from Wild Space Dance Company came in, I was mesmerized and it blew my mind that you can create dance, instead of copying movements. It was like a light bulb that went off in my head and I understood “Dancing comes from the soul.” I didn't need fame; I just needed to create.

Children need to create. Children need dance in their lives. Dance provides a way for shy students to break out of their shell, and energetic students to move freely. As a teacher in the Milwaukee Public Schools, there is a great need for dance education. I have witnessed children become more spatially aware of their surroundings and their own bodies. And through these cognitive behaviors, they become more empathetic of their peers. Students were more likely to take chances working in groups, experiment and try again. Even if a child never aspires to be a dancer, they would know what it means to create movement... It becomes a part of them.

People in the dance world: Get into the public schools and share your gift! If you don't plant the seeds, art will not grow. It will die. I encourage our dance communities to volunteer in the classroom. Who knows, they may even break into a dance musical in the hallway. One could only hope.



TAP DANCE, PRACTICE, AND THE PRACTICE OF PERFORMANCE

By Katherine Kramer

Tap dance, a classic American art form, evolved in the US during the early 20th century. It grew up alongside jazz music. It was a popular cultural expression of the times, with deep ties to West Africa. It was rhythmically complex, technically challenging, and, because it was both a musical and a dance form, subtly intertwined with jazz musical structure. Its' early development enlisted these elements and took place primarily within the African-American community. Its' Irish roots contributed to its footwork and vocabulary as well.

Over time, it developed into a performance art—a highly individualized expression of jazz, rhythm, personality, and character. Tap dance was a form of storytelling through musical rhythms and body language, describing the individuals and the cultures influencing them.

Much of early tap dance history was passed on through an oral tradition. Relatively little was recorded. During its earliest years on the stage, the form was passed on primarily for the purpose of exploration and performance, and the real embodying took place by practicing and through the practice of performance.

Initially there were very few dance schools or technique teachers. In some cases dancers took on protégés, e.g. the early dance team of Chuck and Chuckles became the protégés of Buck and Bubbles. Most dancers however, were self-taught and developed their own material and style.

During tap's heyday in the 30s and 40s, one of the hotbeds of tap experimentation was the Hoofers Club in Harlem. In the back room of a pool hall, both legendary and novice dancers would gather to challenge one another and gather ideas for new material (also called "stealing steps"). This atmosphere encouraged a competitive desire to find new and different steps and to develop an individual and unique style. It was in this way that tap dance established itself as vital and innovative.

In performance, it was most often presented in the context of solo, duet, or trio acts. These acts had names and usually a specialty that characterized their work, e.g., flash, acrobatic, comic, or class acts. Many dancers performed the same material for years.

At the same time, there was a very intimate relationship established with the audience. Even in a large theater, a rapport with the audience existed. It created a kind of spontaneity that, even if the material were tightly choreographed, generated an improvisatory interaction with the audience.



In the 1930s and 40s, as tap dance moved from vaudeville acts into movies and chorus-line dancing, more attention began to be paid to the line and form of the dancer. Focusing on space and shape became central to the choreography, and often its essence was lost, leaving very little room for rhythmic complexity or individual expression.

Previously tap was taught primarily by coaches and choreographers, with only a few teachers beginning to make themselves available to dancers coming into the profession. As the movie musical and chorus lines became more popular, so too did dance schools. In cities across the country, dancing schools flourished. Many of the schools that opened were run by women who had worked as chorus girls or in musicals. These women now turned to teaching as a way of continuing their career after leaving show business because of lack of work, or to start families.



As tap dance in performance faded in the 1950s and 60s, the musicality and sophistication of the form often got lost within the dance school enterprise, and a prescribed vocabulary of steps became the foundation for teaching. In this context, less attention was paid to the subtleties of syncopated rhythms, jazz music, improvisation, or the integration of the whole body into the dance.

The tap resurgence in the 1970s brought an influx of dancers, myself included, who have had a great deal of influence on how tap dance is currently being performed and passed on. Many of us had the great privilege of studying and performing with a number of the tap masters who contributed to the early development of tap dance. For myself, this was Honi Coles, Cookie Cook and Ralph Brown. Many had never been teachers, but were sharing with us a musical form, not just a physical dance form. It provided us with a first-hand experience, picking up and giving attention to the history and traditions of the form, as well as its' connection to jazz music. They taught musically, sang the rhythms, used listening as a primary tool for capturing the dance. There were no cell phones to record with. We would sometimes record the sounds with cassette tape recorders, we took notes, and we PRACTICED!! There was no way to move forward without establishing one's own practice. We had to "woodshed." This commitment to a personal practice was essential to developing one's technique and individual voice.

Thankfully dance schools are still thriving, Tap Conventions and Festivals are flourishing and a new generation of tap dancers and choreographers are continuing to move the form forward. Tap is being passed on through several generations of tap artists, with many influences. All of these changes are reflected in the styles and choreography of each new generation of dancers.

Just as musicals and chorus lines shifted the focus away from the form's essence, so too might an over-intellectualizing and breaking down of the form, rob it of its' vitality. Too much dependence on teachers and classes can be harmful. One of the keys to avoiding this is self-practice. Not only practice alone with oneself, but the practice of performance. It is in the act of performance, of being present and exposed in front of an audience, that we exercise the muscles that then feed our ability to connect and communicate.

Look for and create opportunities to perform. They can be informal and spontaneous. They can be in all manner of locations. Practice alone – and practice live performance. Don't wait to be asked. Introduce your communities to the beautiful art of tap dance!!!

CMBA HONOR SOCIETY EDITORIAL

Why Everyone Should Try Dance

Written and Edited by Anie Nickel
April 2022

I used to try and sell ballet like I was an insurance salesman. Whenever one of my classmates would make the mistake of mentioning ballet or dance in general, I was the first one to sing its praises. I am fully confident that none of my annoyed peers took my advice but I enjoyed badgering them about the benefits of ballet. These include but are definitely not limited to increased physical ability and mobility, socially accepted manners, and a balanced life.

I am 100% certain that the reader has seen images or videos (perhaps on social media) of dancers flying through the air in a split. Dancers work from a young age to be able to gracefully leap across the stage and whip out multiple turns lightning fast. By working on flexibility, strength, balance, and endurance, dancers turn out to be incredible athletes. Dancers can boast strong ankles, legs, and an especially strong core. They have above-average balance and you've seen the flexibility that's required for a dancer.

“

Even taking a couple ballet classes will improve your overall fitness and your awareness of muscles.

Ballet dancers aren't the only ones to advocate strongly for the physical benefits of ballet. Many professional football players take ballet classes as a way to crosstrain and prevent injury. Steve McLendon of the New York Jets takes classes to help with balance and to increase muscle in his legs. "It keeps you injury-free — your ankles, keeps your feet strong, your toes strong; you get away from knee injuries," he told the Pittsburgh Post-Gazette in 2013. Take it from a professional: ballet is good for your body.



When I started ballet 12 years ago I expected to become a professional ballerina. That meant (in my 5 year old mind) that I would fly across the stage with strength and grace. However, what I didn't expect was the manners I would have to learn along the way. Not where-to-put-the-silverware manners but more like cover-your-mouth-when-you-yawn and be-quiet-when-the-teacher-is-talking manners. I learned silverware manners from my mom but I learned important social manners from my ballet teachers. They taught me not to talk when the teacher is talking before my teachers at school did. That life skill has helped me in school and other social settings immensely. Another skill my ballet teachers taught me was that I need to cover my mouth when I yawn. Seems silly right? Kind of, yeah. But it does show respect. Yawning is a sign of boredom and fatigue, and the simple act of covering up one's yawn is a deep sign of respect for the speaker. Those simple acts are very useful in my life but the best manner ballet taught me was to refrain from crossing my arms. Another gesture that can be taken as a sign of disrespect. I can almost guarantee that I would not have learned some of these useful mannerisms without ballet.

Another thing I've learned from ballet is how to hold myself. Constantly lifting up and practicing good posture was super helpful to my back, neck, etc. Sitting at a desk for 8 hours of school can be hard on your spine but ballet can help relieve slouching and improve how one stands. Especially since people are using phones more and therefore hunching over to look at them often, the stretching and lifting up of your upper back is awesome for you.

The last reason why I think everyone should give dance a shot is the sense of self I have from dance. Respecting yourself and knowing your boundaries is a skill not everyone has. I have found that most if not all dancers are very in tune with not only their bodies but with their mental health as well. Knowing how far to push yourself in terms of a balanced life is crucial to one's success.



For example having a day of school work balanced out with a day with friends. Some people I know that don't dance aren't as good at balancing their lives as they tend to focus way too much on socializing and not enough on school work. Dancer's are more adept at balancing their lives because they have to have the ability to know how much force to put into their movements. This may not seem like a direct correlation, but the mental capacity to know how to balance your life and how much energy you need are very similar. Think of different commitments (like friends and school work) as parts of the body. Imagine doing a pirouette. Exerting too much force can easily cause you to lose control. Same thing with life. Putting too much energy into socializing will leave you with mounds of homework and a bad grade in class. However, putting in enough force for you to turn and be stabilized will determine a good pirouette. Putting in enough time for school work and other commitments as well as friends will keep your life balanced.

If you get anything at all from this essay, it's the fact that there are countless perks to dance that relate to more than just pirouettes and plies. The physical, social, and mental benefits are incredibly helpful in everyday life. Remember ballet the next time you cover your mouth when you yawn.

EVENTS

Catey Ott Dance Collective brings you performances, film, and adult dance classes!

THE ROADS GO EVER ON AND ON

DATE Sunday, Sept 25th

TIME 2:00 pm

ADMISSION Free

Marquette University Helfaer Theatre Dance Studio #013 Showing
in collaboration with the Haggerty Museum of Art's Doors Open Milwaukee event

This studio performance premieres a new structured improvisation based on J. R. R. Tolkien's manuscripts which are currently on display at the Haggerty Museum of Art. CODC has taken 3 of Tolkien's sung poems and set them into a 2022 campfire setting. The event also offers another chance to see PRESSURES and PULLS can ALONE CONTROL the WHOLE with Sarah Chomeau, Natasha Posey, Rebecca Johnson, and Catey Ott Thompson, as well as Catey's solo, INVISIBLE Mind(e)scape.

Helfaer Theatre
525 North 13th Street
Milwaukee, WI 53233

RESERVATIONS Please reserve. Seating is limited to 35 chairs per show.

1pm show <https://www.eventbrite.com/e/the-roads-go-ever-on-1pm-show-tickets-402364341577>

2:30pm show <https://www.eventbrite.com/e/the-roads-go-ever-on-230pm-tickets-402376879077>

MORE INFO <https://www.marquette.edu/haggerty-museum/tolkien.php>

<https://www.marquette.edu/haggerty-museum/events.php>

www.cateyott.com

PLEASE SUPPORT US!

We can continue to offer FREE programming as long as funds come in to pay the dance artists!

They are amazing!

<https://gofund.me/015df6e0>

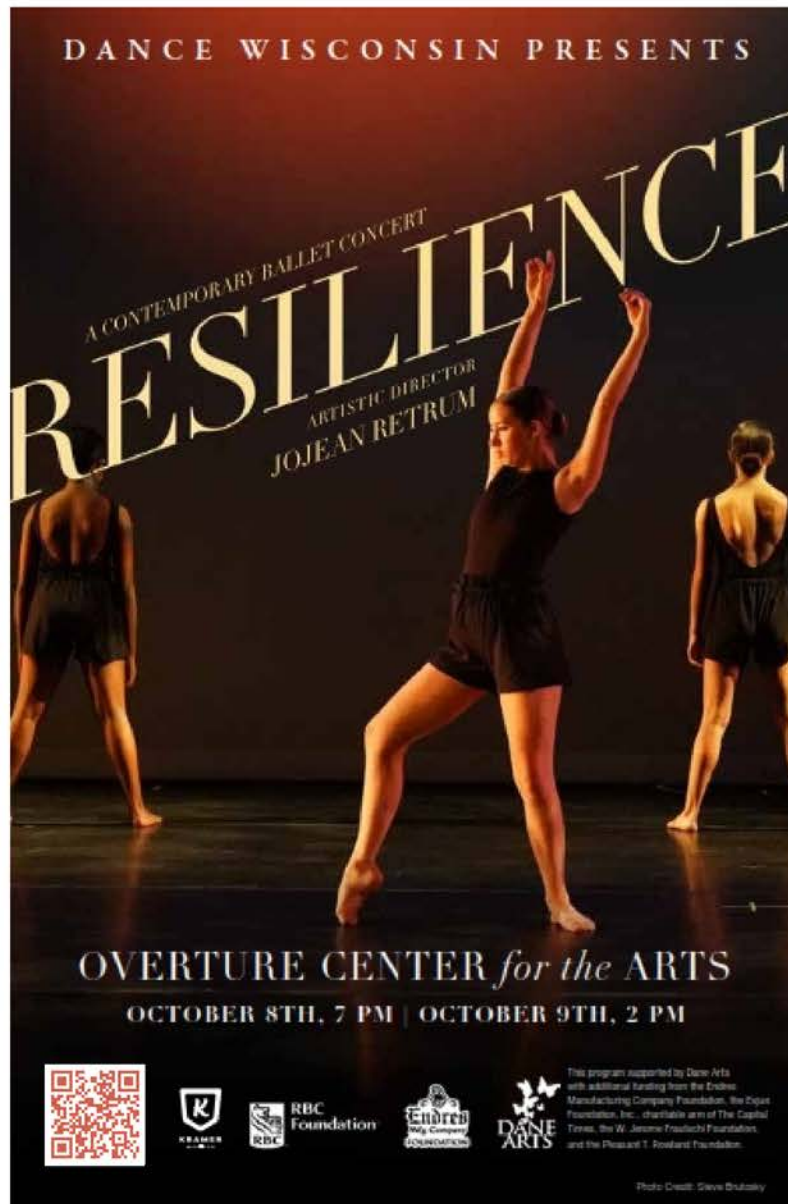
COME DANCE WITH US!

I teach a range of **adult dance classes** at **Milwaukee Ballet School and Academy** at all 3 of the branches, 5 days a week!

3 levels of Ballet, Pilates, and Silver Slippers options!

Please **drop in** and join the fun!

<https://www.milwaukeeballet.org/school-academy/mbsa-program-descriptions/drop-in-division/>



"Resilience" is a contemporary ballet concert presented by Dance Wisconsin. "Resilience" celebrates 45 years of educating youth in the art of dance and providing professional level productions. The diverse set of choreographers wonderfully highlight the artistry and moxie of the company.

Dance Wisconsin is a non-profit pre-professional dance company composed of dancers aged eleven through adult. The company has been a part of Regional Dance America's MidStates Region for over thirty years and is Wisconsin's only Honor Company within RDA.

Led by Artistic Director, JoJean Retrum, the company prides itself in educating high level athletes in the art of dance, as well as creating a nurturing environment for tomorrow's leaders.

Enjoy "Resilience" a three themed concert of original contemporary ballet pieces set on the Dance Wisconsin Company.

WEBSITE <https://tickets.overture.org/overview/8623>

Primrose Retreat Residency Showing

DATES October 14

TIME 7:30 p.m.

ADMISSION \$15

Guest artists from this inaugural year of Primrose Retreat Residencies will be sharing their work.

Primrose Retreat
1261 County Rd. U
Verona, WI 53593

RESERVATIONS & INFO

info@KatherineKramerProjects.com

Ara Fitzgerald (NY), dancer, choreographer, writer
Virginia Mayhew (NJ), jazz saxophonist
Roberta Pickett (NJ), jazz pianist



Pictured: Ara Fitzgerald

DanceShare

DATES Saturday, November 5

TIME 9:30 am - 9:30pm

Primrose Retreat
1261 County Rd. U
Verona, WI 53593

Regional Choreographers and Dancers connect and share their work, teaching and process. Classes, panel discussions, works-in-progress, performance.

WEBSITE www.KatherineKramerProjects.com

Sponsored by Katherine Kramer Projects and Dane Arts

UW-Stevens Point Department of Theatre and Dance

Inside Out: A Studio Concert

DATES October 29-30

TIME 2:00 pm

ADMISSION Free

UW-Stevens Point
Noel Fine Arts Center Dance Studio 130

This informal show features the choreography of UW-Stevens Point dance majors and minors. Choreographers explore a wide variety of themes using a range of dance styles including ballet, contemporary, jazz, and tap. Seating is limited to 75 and is first come first served.

Afterimages 2022

DATES November 10-13

UW-Stevens Point
Noel Fine Arts Center Dance Studio 130

Afterimages 2022 is an evening of original dances created, performed, and designed by students in the UW-Stevens Point Department of Theatre and Dance. This fully produced concert provides opportunities for burgeoning choreographers collaborate, connect, and create. The concert features eight dances in a variety of styles. The evening is sure to dazzle and has something for every dance lover's palate.

WEBSITE

<https://www3.uwsp.edu/theatre-dance/Pages/Productions/2022-2023-Season.aspx>

TICKETS

<https://uwsptickets.universitytickets.com/?cid=168>



UWM Dance Studio Workshop Day

DATE November 19

TIME 3:00 pm - 9:00 pm CST

UWM Dance Studio Workshop Day is open to all interested dance students ages 15 and up. Studio Workshop Day is the best way for high school students to learn from our internationally known faculty and interact with senior BFA and BA students. This event is great for students curious and interested in becoming a dance major at Peck School of the Arts, the University of Wisconsin's only School of the Arts. Individuals and groups are welcome to register.

Student Registration covers:

Two 1-hour technique classes: African Dance and/or Jazz Dance, class with our Senior BFA/BA students

A Question and Answer session with dance Faculty and current Students

A Ticket to senior capstone concert: NEW DANCEMAKERS performance @ 7:00pm

WEBSITE <https://uwm.edu/arts/event/uwm-dance-studio-workshop-day-4/>



New Dancemakers 2022

DATES Wednesday – Saturday, November 16 – 19

TIME 7:00 pm CT

This performances features senior capstone choreographic works by Department of Dance BA and BFA students.

Choreographed by: Jamie Riddle, McKenna Coartney, Maddie Westreich, Autumn Powless, Lauren Fleury, Kalista Roling, Hannah Christ

WEBSITE <https://uwm.edu/arts/event/new-dancemakers-dance-senior-project-concert/>



Dance Wisconsin celebrates 45 years of performing Nutcracker. Join us this December at the Wisconsin Union Theater for an afternoon of pure enjoyment featuring the Dance Wisconsin Company Dancers, dancers from throughout south central Wisconsin, the Monona Grove High School Singers and the Dance Wisconsin Orchestra.

Tickets will go on sale Monday November 7, 2022 at <https://union.wisc.edu/visit/wisconsin-union-theater/theater-tickets/>



WISCONSIN DANCE COUNCIL

Write Us:

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Sheboygan, WI-53082

Visit Us:

www.wisconsindancecouncil.org

